

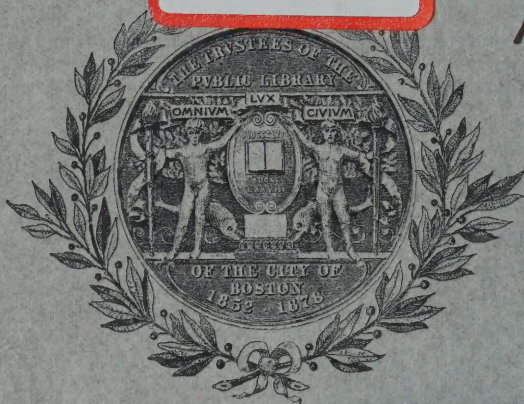




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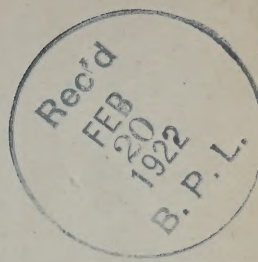
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# The Musical Times

AND SINGING-CLASS CIRCULAR

JANUARY 1 1921

## PERFORMING FEES

Why are the greater Elgar works so lacking in the Queen's Hall [Promenade] scheme? Is it a case of high performing fees? I do not know, but if it is, I think Mr. Newman and Sir Henry Wood and Messrs. Chappell should, in the interest of their own reputation, tell us so.

The work [Elgar's Violin Concerto] does not appear at our concerts as often as it should do, mainly, I think, because of the performing fee that is charged. So, at any rate, I was recently told by one of the half-dozen greatest of living violinists, who assured me that he loved the Concerto and would be glad to play it everywhere, but that it was simply impossible for him to pay a fee for the privilege of doing so.

The above extracts from recent articles by well-known musical journalists call for discussion. The conclusions affirmed or implied are (a) that certain of Elgar's orchestral works are neglected; (b) that this neglect is due to the publishers demanding a fee for performance; and (c) that a performing fee is an unjustifiable barrier erected by the publisher between composer and public.

That the works in question receive a good deal less than their due in the way of performance is true enough. (In this they share the fate of some other notable orchestral compositions of native origin.) We may ascribe the neglect to a variety of causes, but the performing fee is not one of them, as can easily be shown. Did any symphony ever receive so many performances within two years of its publication as Elgar's No. 1? Clearly, then, a fee is no obstacle to popularity. It may be argued that the cost of orchestral concerts has more than doubled since that time, and that a fee willingly paid in 1913 is withheld in 1920 on the ground of economy. There is something in this, but not much. That the removal of a fee does not solve the question is proved by the case of Elgar's Violin Concerto. Before the performing fee was taken off in 1914 the work had been very frequently played. It has been rarely heard since. We refrain from arguing on the lines of the quotations at the head of this article, because such argument would lead to the entertaining conclusion that a performing fee increases a work's popularity! We are quite content with being able to show (1) that a fee does not prevent frequent performance, and (2) that its removal does not necessarily increase the vogue of a composition.

And what of the composer's chamber works? No fee has ever been charged for their performance, yet they are not often played.

Comments such as those quoted (and they are frequent, in print and otherwise) clearly suggest that the fee is a kind of unprincipled exaction, whereas it is merely a matter of fair play. The publication

of a big orchestral work is a costly affair. When the music is of a degree of difficulty that places it beyond the power of all but our few first-class orchestras, how are composer and publisher to be recouped? Clearly the mere sale of a dozen full scores and sets of band parts will leave them heavy losers. Nobody expects a composer to work for nothing, though he often does so. Nor is it fair to ask publishers to sink capital in a production the sale of which is bound to be negligible, though as a matter of fact they do occasionally act in this unbusinesslike and disinterested way. Obviously the only fair method of paying composer and publisher—or at least of reducing their loss—is that of the performing fee. Nobody objects to the principle when applied in the cases of plays and operas. And in the matter of orchestral music we have not so far heard that Richard Strauss' works have suffered, or are likely to suffer, from the fact that heavy expenses were, and no doubt still are, attached to performances of most of his important works. Perhaps if he and his publishers were British . . .

The publishers concerned in the paragraphs quoted are Messrs. Novello. They therefore ask us to make known the following facts:

- (1.) As Messrs. Novello are not members of the Performing Rights Society, the purchase of new copies of a full score and band parts gives the original purchaser the perpetual right to perform any of their publications, with these exceptions—Elgar's two Symphonies, 'Falstaff,' and the Violoncello Concerto.
- (2.) The performing fee for these four works is on a sliding scale varying with the circumstances of the proposed performance—size of hall, frequency of performance, &c.
- (3.) The fee includes the hire of score and parts.

By the way, we note some slight inconsistency in the writer of the second of the paragraphs quoted. After ascribing the recent neglect of the Violin Concerto to the performing fee (which he mistakenly imagines is still imposed) he says:

I should not be at all surprised, however, if the result of this episode [the performance by Heifetz at the Philharmonic Concert] is a revival of the Concerto.

Nor shall we be surprised. But the revival will be independent of any question of fee, for (we repeat) the restriction was taken off six years ago. Any immediate increase in the number of performances will be due chiefly to the fact of Heifetz having renewed our interest in a work that was unavoidably laid aside during the war. Its re-appearance is somewhat belated, but we know that even in the case of a masterpiece it is far easier to drop out of the repertory than to get back again.

Finally, we are glad to see that the neglect of Elgar's orchestral works is being discussed. As the performing fee cannot well be blamed, there



must be other reasons. We have heard two put forward:

- (1.) Audiences don't want them;
- (2.) Conductors won't play them.

The writers quoted above will be doing a real service to British music by pursuing an inquiry along these lines,—especially the second.

## SOME ITALIAN COMPOSERS OF TO-DAY

BY GUIDO M. GATTI (Turin)

### INTRODUCTION

I am glad of this opportunity for presenting to the English public a series of sketches of the more important of Italy's contemporary composers. The opportunity is the more welcome because, in addition to explaining some of the features of our musical life, such articles will, I hope, help English readers to a juster estimation of Italian composers. At present the tendency everywhere outside Italy is to attach undue importance to the writers of a few phenomenally successful operas.

The future of Italian music is in the hands of a large group of composers, each with his own ideals, and in some cases with an outlook antipathetic to that of his fellows. For this reason it would be misleading to regard them as a school. And to call them 'the Italian School' would be specially unfortunate, in that it would perpetuate a memory we desire to efface—that of the melodramatists, who for a good many years unworthily represented Italian music to the rest of Europe. Above all, however, such wholesale classification would do a good deal less than justice to composers whose outlook is so strongly personal. The Latin individualism is much more lively in Italy than elsewhere, and Italian artists are as a rule disinclined to group themselves in little coteries. Moreover, our decentralisation prevents our musical activities from being an affair chiefly of the capital, as is the case in France, for instance. Many of the important Italian towns are centres of more or less intensive musical life, with certain characteristics that are reflected in the works of the composers who live there, and who are often the animating force behind local activities.

Thanks to these men, we have reached a stage already rich in results, and even richer in promise. The process has not been sudden or dramatic; it owes much to a little band of patient forerunners, and much also to the revival and strengthening of the national consciousness. Last, but far from least, we have to thank the awakened interest in, and study of, the musical past of Italy—a past whose glory is fully revealed only when fetishism is thrust aside and calm valuation put in its place.

Until lately our true musical tradition has been forgotten—the expressive and melodious song of Monteverde, the purity of Caldara, the infinite variety of Scarlatti and Corelli, the unrestrainable liveliness of the Neapolitan comic opera; of Cavazzoni, Michelangelo Rossi, and Frescobaldi;

of the divine Palestrina, who from the arid stone of Flemish polyphony built and raised skywards his shining and living cathedrals of sound. These glories were forgotten when, for a variety of causes, social and political, as well as artistic, Italy suddenly confined her musical activities to the theatre and left all the other fields to the foreigner.

During the eighty years that elapsed between the French Revolution and the proclamation of Rome as the capital of the kingdom (1789-1870) not one important musical work outside the field of opera was produced in Italy. (Cherubini and Clementi at first sight appear to disprove this statement. Rather do they prove it, for the greater part of their work was done in France and England respectively.)

Then came the Verdian melodrama, in which all is vocalisation and gesture, and in which the development of dramatic action, the delineation of character, and the quest for the musical value of the text are sacrificed to the impetuous lyrical impulse. But the melodrama of Verdi speedily exhausted itself in sterile recapitulation. After the historic cycle of the Italian *risorgimento* it declined rapidly. Of little service, too, was the Wagnerian parenthesis (fortunately brief)—a parenthesis which comprised the last survivors of the Romantic period.

In the closing years of the century came the first gleams of the dawn. The sense of spiritual uneasiness and the desire for more breathing space expressed itself in symphonic efforts—often formal and technical. Soon, however, the pioneers began to throw off the German tradition—the first of our foreign musical tyrannies, endured as an escape from the not less heavy tyranny of our operatic convention.

Sgambati (1843), fired by Liszt, resisted the call of the opera-house and devoted himself to abstract music; but neither he nor Martucci (who may be called the Italian Brahms), nor M. E. Bossi, nor G. Orefice, nor L. Sinigaglia escaped northern influence. Their numerous and often admirable compositions have been useful mainly in leading a somewhat reluctant public towards an appreciation of pure music—not a light task, in view of the hold obtained by the bourgeois melodrama of Mascagni and Puccini.

With the end of the 19th century arose a new star in Debussy, followed by a number of composers skilful and cultivated to a degree hitherto rare among musicians. This group influenced all Europe more or less—Italy decidedly more. But our young Italian composers, though they were perhaps the first to be fascinated by the new light from France, were also the first to shake off anything like undue influence.

Nevertheless the Italian composers of fifteen or twenty years ago derived great benefit from Debussy's work. It opened the window of the heavily romantic 18th century musical edifice, substituting new tonalities for the chromatic-diatonic unimodality, and injecting a new rhythmic

sense. But through the open window entered, with these invigorating novelties, the heavy scent of the epicurean and restless cities, and much of this impressionism soon found opponents among the young composers who were striving for the liberation of Italian music.

Such liberation can be brought about only by simultaneous negation and construction—negation of all that is foreign to the spirit and genius of our race; construction of an idiom new, but yet deriving from the voices and æsthetics of our past.

During the last ten years we have seen arise in our midst a group of composers who have no cause to fear comparison with those of other countries. A few are already mature; others are as yet in the stages of development, but already showing strong personal characteristics. We may at last claim that Italy is cultivating all the forms of music. Chamber and orchestral music have now as many adherents as the opera. If the public at home and abroad does not yet know and appreciate the works of these men, it is because our organizations for the performance of such compositions are few and imperfect. Moreover, the publishers (especially those whose interest it is to prolong the operatic phase of our musical history) do little to help these disinterested composers. This is a practical difficulty that we hope will soon be overcome. At present we must look to the small and discerning public that in this as in all movements is as a leaven slowly working in the mass.

So much by way of prelude. When we have passed in review our group of composers, we shall, I hope, perceive that, despite the fact of their being strongly individualistic rather than members of a school, they nevertheless show sufficient traits in common to enable us to grasp the general physiognomy of contemporary Italian music.

*(To be continued.)*

## THE CONCERT-ROOM SONG

BY ARTHUR L. SALMON

It cannot be denied that the kind of song now popular in concert-room and drawing-room is in some respects an advance on that which was loved by our parents and grandparents; and yet it must be deplored that the popular taste still runs to the inartistic. The old song, with its usually unvaried three stanzas of psalm-tune type, was too subservient to its words and yet not sufficiently interpretative. It clung to its verses almost as rigidly as the common congregational hymn, which, of necessity perhaps, pursues its way stolidly through five or six stanzas of fluctuating and changing emotion. Even with this stereotyped form we know that something can be done when the emotion and sentiment are genuine, when there is sincerity behind it; and while we do not call it artistic, we may be almost tempted to say that it can rise to something greater than art. Similarly it was possible for the conventional song to accomplish great things at

times. Perhaps the folk-song and its congeners must stand in a different class; such songs, let us say, as 'Annie Laurie' or the 'Banks of Allan Water' have a permanent appeal, and never grow old. They are pure lyric, and do not seem to be hampered by the restrictions of their form. The change of emotion that the actual notes do not supply has to be given by the singer; in 'Allan Water,' for instance, the first verse is entirely gay, the last utterly sad, but the music is the same. This song, however, and many others that could be quoted, are in a class by themselves, like the popular ballads of a countryside, and do not call for criticism; we need not say they are above it, but they are outside of it—they are humanly true, authentic, enduring. They seem to have been born rather than made. With the made song on similar lines the case is different; we have a right to criticise it, as we may criticise all conscious and deliberate art or artifice. And we recognise gladly enough that this pattern has almost entirely been abandoned of late years. Its prevalence was perhaps chiefly broken by Sullivan, though something must be said for the work of such earlier song-writers as Bishop, Balfe, and Hatton. Sullivan himself, in some of his first efforts, was guilty of the 'psalm-tune' method, but he broke loose from it, largely by introducing variety in his accompaniments. In his immensely successful 'Lost Chord' it will be noticed that the change from verse to verse is rather in the accompaniment than in the melody; and this song, not absolutely without merit, is a standing example of what the public loves. It is written to sentimental clap-trap that means nothing or anything, but there is just enough definite emotion to make the average listener feel devout and good, and its meaning or lack of meaning could be grasped by the utterly unmusical—that is to say, by the vast majority of hearers. Such was the taste of an age that loved the compositions of 'Claribel,' Virginia Gabriel, Blockley, and that was raised to pious ecstasy by 'The Better Land.' These things are 'back numbers' now. Sullivan survives, of course, though with dwindling reputation; there was certainly some real genius behind the immense bulk of often second-rate stuff that he produced. But the song-writer of to-day has passed on to other methods, and in many instances to a fuller realisation of what the art of song-writing demands.

Such changes begin at the top and work downwards. Composers, and the better class of listener, were greatly influenced by the songs that came to us from the Continent. It was wholly impossible to compare such work as that of Schubert and Schumann, Robert Franz, Brahms, Loewe, Wolf, Reger, with the product that had satisfied the English concert-goer; Germany was putting us to shame. For one thing, the words were different, and the words of a song are mainly important, not for their literary value, but as setting the key, prompting the sentiment. Thought-laden poetry is not desirable, nor is perfection of form a



necessity; but lyrics such as Goethe, Heine, Lenau, could give alike perfection of form and perfection of emotion—the one desirable thing. They did not gush with false or shoddy sentimentality; their emotion was true and pure. Even this would not have been enough, but the musicians who handled them were artists of equal sincerity. The song was no longer subservient to its words, but was interpretative of them; the two things became as one—the emotion of the poet was the emotion of the composer, and the scope of the music was limited not by the external form but by the inward feeling. A real lyric should suggest and intimate, not describe; these lyrics suggested an authentic emotion and then became more or less negligible because they had done their work.

We must not suppose that a good song should be simply a rendering or interpretation of the verses; in a certain sense it must pass beyond this, using the words as stepping-stones. It must carry on the words' suggestiveness into that region which transcends the articulate. Admitting that music at its highest is wordless, the verse has still its vital use as a sign-post, an indication. Yet this same sign-post followed by different temperaments, may lead in directions that appear widely unlike, as we find in settings of the same lyric by different composers. For instance, we may compare Loewe's version of the 'Erl-King' with that of Schubert; the latter is almost purely lyrical, Loewe's is essentially dramatic. In both we get the emotion, the idea that the words have suggested; and in listening the actual words do not matter much, as they matter when we read them quietly as a poem. But we shall find that they matter more in the dramatic rendering than in the lyrical. An entirely lyric song passes almost into wordlessness; as we find in Grieg's familiar Solveig's Song, where at the most poignant moment the music actually becomes wordless. May we not say that this manner of treatment, where the composer is inspired but not enslaved by his words, is distinctive of the truly artistic song, and that it has not often been attained by English song-writers? It would be invidious to particularise the successful songs that at this moment hold the ears of the British public; it would be unwise to speak too critically of the novelties that are ordinarily presented at the popular ballad-concerts. We can frankly recognise that many of these reach a higher level than was common half-a-century since; many reveal a transitional groping towards a more pure artistic expression. But the song that is really popular, that wins a circulation of hundreds of thousands, that brings a fortune to its composer or its publisher, is a song whose human appeal may be genuine enough but whose artistic value is actually nil. We must not sneer at those who enjoy these songs as adequately interpretative of their own emotions; just as we should not sneer at those readers who prefer Ella Wilcox to Wordsworth. The demand is there; it will be satisfied whether we like it or not—and in fact it has every right to be satisfied. But we ourselves have also every right to judge its

product by a standard other than that of the million; and we have every right to hope that some day the public will reach higher perceptions of pure musical utterance. There are necessarily many gradations of taste, all with their legitimate demand—except where that demand is absolutely vicious and hurtful; and it is probably useless to expect that the general taste will reach the standard that we term classical. But surely the present level is a little lower than it need be. It is not that the British composer cannot write good songs, though his main tendencies have not been in that direction; there are many songs of genuine artistic quality that have been published but remain comparatively unknown, and many others, we may be sure, that find no chance of publication because publishers are business-men who will not sink money in a non-paying investment. In the book-world at this moment we hear that the new writer has no chance, because, with costs so high as they are now, publishers will venture only on the known author whose name itself will ensure remunerative sale. This has always been the case with the composer, and to-day it is more so than ever. Thus that which should be a purely artistic question becomes hopelessly involved with matters of finance; and it is undeniable that under existing conditions the artistic song does not pay. Even if published, it has little opportunity for being heard; the popular singers prefer songs that bring fees and royalties. There is a constant temptation to those who know and can do better, to provide what is likely to find a market. We have to fall back on the consoling thought that only the weaker-kneed will yield to this lower lure, and that the ultimate loss to music may not be great. The true writer, the true composer, thinks of himself first; he has the sublime egotism that demands its own expression, its own utterance; any question of listeners or readers is really secondary. That is an entire truth, and all good work brings its reward to him who does it. But when the production is achieved, why should those who might appreciate and love it be deprived of their enrichment?

## THE ORGAN WORKS OF BACH

(Continued from December number, page 810)

BY HARVEY GRACE

### IV.—THE LATER WEIMAR PRELUDES AND FUGUES—*continued*.

The Toccata in F is one of the finest of the big preludial movements. Like the Dorian work it has neither the brilliance nor the rhapsodical quality we usually associate with the title. Instead there is immense and unflagging vigour, a spacious design, and a power of development that even Bach himself rarely if ever exceeded.

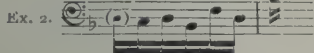
Continuous as the work is, one thinks of it as being in two parts. The canonic sections and the pedal solos fill 168 bars, the remaining 270 being concerned with development. We are apt to overlook the daring shown in the long introduction. It is a bold step to open a work with a long canon

(55 bars) over a pedal point, followed by a pedal solo of 25 bars. Even bolder is the immediate repetition of both canon and solo. But there is no impression of things being at a standstill: the effect is that of a preamble, and one so spacious that we know it must be followed by something even bigger. Bach's method of leading into the main body of the work is worth noting. The second pedal solo ended, we expect the full close with which the first solo was clinched. We get it too, but half a dozen bars later, the cadence being held off by this splendid series of chords:

EX. 1.

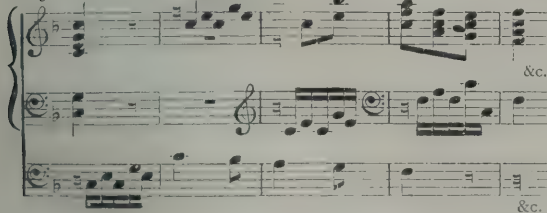


With the full close in C major the pedal leads off with what is sometimes described as a new subject. But its opening figure has already been anticipated by the arpeggio in bar 10 of the pedal solo:

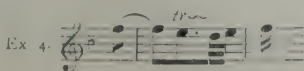


The only new matter is the simple descending bass, but the ear is hardly conscious of this, owing to a close imitation of the arpeggio in the manual part:

EX. 3.



The manual has even less new material, for the last three chords are merely the cadence used at the end of the pedal solos. Even that was but a more concise and emphatic form of the treble in bar 4:

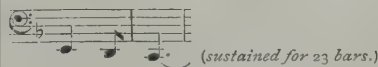
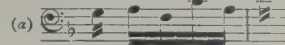


As the arpeggio figure (Ex. 3) is clearly a derivative of:

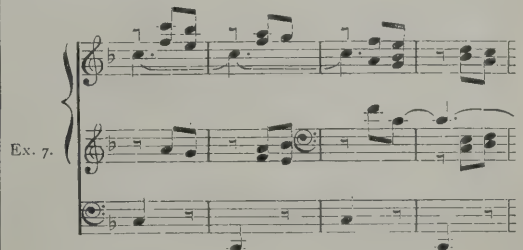


used in the opening bar of the movement, we see that the greater part of this gigantic work of 438 bars is developed from an arpeggio of the common chord and a simple cadence, alternated with fugal treatment of the opening bars of the canon theme. In the whole range of music there are few if any more striking examples of steady and easily followed growth. It is a musical illustration of the parable of the grain of mustard seed. How the tiny shoot becomes the twig, and the twig the branch, is shown over and over again, as thus:

EX. 6. (Bar 155.)



Another example: we have seen how the simple cadence at the close of the first pedal solo was developed into a striking series of chords. With Bach it is never too late to amplify, so in the last page we find these chords given a new aspect by being threaded on a long manual note:



And observe how, as a result of the interrupted cadence:



yet another limb is thrown out—a new member, but in its chords, arpeggio figure, and in the semi-quaver passages of the right hand and pedal later, showing its relation to the main stem. So close is this logical method throughout that we are hardly conscious of the fact that the movement contains a good deal of repetition. The repeated matter is usually in a fresh key, and there is almost always some slight change in the way it is approached, or



in the disposition of its parts. One might easily give a course of lessons on development from this movement. Let the student go carefully through it away from the keyboard. He will see (if he never saw before) that this is one of the considerable number of Bach's works of which it is difficult to speak without seeming to indulge in hyperbole.

A few words on the method of performance. Owing to the numerous rests in both manual and pedal parts, there is abundant opportunity for changes of registration. Nevertheless we shall do well to adopt a straightforward scheme. All the component parts of the work are of a vigorous type, and the use of delicate stops is unsuitable. As Widor and Schweitzer say: 'The performance of the Toccata requires classic simplicity in both technical execution and registration. It tolerates no "modernizing" whatsoever. In particular, all effects to be brought out by the alternation of the manuals should be eschewed. The style of Bach's writing, and the uninterrupted employment of the pedal, show clearly that he wished only the great manual to be used. Why act contrary to his intention?'

If we confine ourselves to the Great, we must avoid too continuous a use of heavy tone. We may well dispense with 16-ft. pedal stops for an occasional spell, if we have a good supply of strong and characteristic 8-ft. pedal tone available. But here as usual each player must decide on a scheme best suited to his organ and building. Widor and Schweitzer point out that as the two-measure group forms the rhythmic unit, the movement is really in 6-8 time. Here are three suggestions as to pace: Bridge and Higgs,  $\text{♩} = 120$ ; Best-Hull,  $\text{♩} = 132$ ; Griepenkerl,  $\text{♩} = 76$ . The last is surely not much more than half the right pace.

There is general agreement on textual details, though Griepenkerl tells us that as the autograph was lost, it was necessary to collate no less than seven manuscripts in order to arrive at the work as we know it. The chief differences were found in the pedal solos, which had evidently been cut down by various players whose pedal organs stopped at D above middle C. Very few organs at that time had the top F in the pedals. Among them was the Cöthen instrument, so we may assume that Bach either wrote the work there or amplified the pedal passages so as to include the unusual high notes.

A foot-note in the Best-Hull edition says that 'some players (Guilmant amongst others) hold that such passages as:



were produced by the limitations of Bach's footing technique, and should be played as straightforward scales.' But what of the Prelude in D major, written some years earlier? That work opens with three scales much more difficult than this passage would have been. And we have seen

Bach going on tour with the C major Toccata, which contains the most difficult of his pedal solos. It was probably his playing of this solo that drew from the Crown Prince Friedrich a ring set in precious stones. An eyewitness of the performance (at Cassel, in 1714) says: 'His feet flew over the pedal-board as if they had wings.' Are we to imagine that some years later Bach shied at such a simple matter as a rising scale of *c, d, e, f, g, a*? We must find another explanation, if an explanation be necessary. Probably Bach wrote the passage in its somewhat uncouth form because he felt that the rough vigour of the big zigzagging bass was in keeping, just as at the end of the short E minor Prelude he makes the pedals stride in 10ths instead of 3rds. An even more likely explanation is that he carried on the idea of descending 7ths from the preceding passage. We know his weakness for this progression. If we take the whole passage, and phrase it as a succession of 7ths, it is not only logical, but much less clumsy:



The low E is sometimes flattened, but both here and in the corresponding passage in D minor (page 183, bar 2), the so-called melodic form of the rising minor scale seems more natural.

Speaking of this Toccata, Pirro says ('L'Orgue de Jean-Sebastien Bach'): 'Though remarkably brilliant, it is marked by a certain dryness, at least, in its opening; it is rather too much of a bravura type—perhaps the last Bach wrote.' This is surely not the general opinion. 'Remarkable brilliance' is not the prime characteristic of the work, nor is the canonic portion dry. The pedal solos are not showily difficult, and have none of the futility common to their class, because they take up and carry on the argument started by the manuals. The right adjective for the work is Parry's—'colossal.' And Mendelssohn hit the nail, when, writing from Sargans in 1831, describing a recital he had given there, he said that 'the Toccata in F, with the modulation at the end, sounded as if it would bring the church down,' adding: 'He was a tremendous Cantor.' Tremendous, indeed! It would be interesting to know what Bach's contemporaries thought of some of the more daring passages in the Toccata. Probably not many swallowed them without some straining, and we may be sure that a few bewigged heads were shaken over the grinding final cadence!:



After these gigantic goings on, the fugue, with its slow, brief, and plain subject, seems, as Parry says, 'almost superfluous.' It is undervalued because most of us compare it with the Toccata, whereas it is so widely different in style and mood that we may imagine Bach deliberately doing his best to make comparison impossible. But the fact is that after so lengthy and exuberant a work as the Toccata there is a call for nothing else save a few minutes' rest for both player and hearer. We must use the Fugue as a separate work, and judge it on its merits. These are so considerable that had it not been so completely overshadowed by the Toccata it would have been among the most justly esteemed of the fugues just below the handful of masterpieces.

When, some years before, Bach essayed to write a double fugue (on a theme of Legrenzi) he failed badly. The result was too long, and it sounded even longer than it was because he adopted the mechanical plan of giving out the second subject *solus*, afterwards making a further hold-up by resting two parts while the pair of subjects were shown in combination.

In the F major Fugue the method is far less leisurely. The subjects are short, the second is brought on accompanied, and the combination is managed in such a way that instead of making things hang fire it increases the interest and animation. There are three fairly defined sections, of course, but they run into one another so naturally that there is no effect of scrappiness. And the contrast is admirable—first the thoughtful four-part treatment of:

Ex. 12.



leading straight into three-part working, for manuals only, of the well-contrasted second subject:

Ex. 13.



The third section (wisely the shortest) maintains the quaver movement set up by the second subject and gives us some delightful three- and four-part writing, with the two themes worked together. A curious point is that the first subject makes one entry as an inner part before being combined with the second. Works in this form are so scarce that few rules exist, but obviously it is desirable that the first subject should not be heard in the final section—especially at its return—save in combination with the second. Perhaps this little irregularity puts the fugue out of court so far as Prout was concerned. In his 'Fugue,' speaking of examples on more than one subject, he ignores the F major, but analyses the C minor, describing it as 'masterly,' and 'one of the most perfect examples, as regards

its form.' This may be so, but on purely musical grounds the F major is immeasurably superior. The gravity of its opening, and the sober cheerfulness of the remainder, make it an admirable voluntary. Though probably earlier in date than the Toccata, its harmony and the freedom of its counterpoint show the almost—if not quite—mature Bach.

By the by, the harsh, simultaneous use of B flat and B natural in the eighth bar from the end is easily explainable, the B flat being an auxiliary note. Widor and Schweitzer suggest D instead of B flat in the tenor, but most of us will prefer the passage as Bach evidently wrote it.

The G minor Fantasia and Fugue is perhaps the latest of the Weimar works. There is general agreement as to its having been written for performance at Hamburg when Bach went there in 1720. This explains the reversion in the Fantasia to a style of writing which he had more or less discarded for some years. We have seen that the other Preludes written at this time usually consist of close development of one or two ideas. In the Fantasia he takes up again the free rhapsodical methods of the Northern composers. As Spitta says, 'Bach seems to have wished to meet the Hamburg organists on their own peculiar ground.' The result is the finest of all his essays in the quasi-improvisation form. If some of its transports now strike us as being a little on the conventional side, it is because they are expressed in terms that Bach's imitators have worn threadbare. You have only to give most German organ composers a sheet of music paper with 'Fantasia' written at the top, and they will with fatal readiness fill it with demisemiquaver recitative passages punctuated with big chords. The device is one well suited to the organ, but it has the defect of not wearing well, and it too often leads to incoherence.

The G minor Fantasia leaves other works of the type far behind, because its passage-writing is expressive and full of harmonic suggestion, and even more because of the skill with which these passages are balanced and contrasted by fine polyphony, chains of suspensions, and daring modulations, with a fine pedal part as basis. In Bach's earlier essays in this field we frequently find such contrasting passages almost if not quite as loose in texture as the recitative passages to which they act as foil.

Compare such easy-going methods with that employed here. Note how, the opening flourish over, Bach applies a corrective in the shape of a brief section in which the three-manual parts discuss very closely a figure based on the diminished 5th, while the pedal in a more deliberate way deals with a similar motive. Violent as is the contrast between these two sections, the second seems to grow out of the first quite naturally, and its persistent dissonance maintains the emotional note struck by the opening. It reappears after another free passage, this time with changes both in the key and in the



order of entry of the voices. It leads into some new material, with a bass that makes us long for a pedal-board of four octaves, so that we might carry the splendid scale down in one sweep instead of coming up for three fresh starts.

The demisemiquaver passages in this work seem to call for a more measured style of playing than similar flights of Bach's earlier period. They are far more definite in rhythm and harmonic feeling, and in some cases a kind of check is placed on them by accompanying parts. The phrasing implied in Bach's grouping, *plus* some of the elasticity of a cadenza, will be more satisfactory than eccentric rushings and haltings. Some editions suggest quiet Swell stops for these passages, but the character of the movement as a whole seems to call for a good deal of tone, if it can be employed with clearness. By the by, the unusual progression :



is watered down in the Best-Hull edition by a  $\sharp$  before the alto E. Bach was always rather daring in his use of the augmented 6th, so we have no grounds for doubt about the flat.

This work and the Chromatic Fantasia may be regarded as companions. Perhaps the organ piece is the superior, partly because it contains more contrast, and also because it is shorter and less diffuse.

Griepenkerl tells us that in no manuscripts were the Fantasia and Fugue found together. However, on the back of an old copy of the Fantasia the theme of the Fugue was written, with an indication that it should follow the Fantasia. On this authority Griepenkerl printed them together for the first time. In one MS. of the Fugue the work is in F minor, but this was evidently a transposition, judging from the alterations in the pedal part, where the CC of the original becomes B $\flat$  and the copyist had to dodge up an octave.

A good deal of interest is attached to the subject. There seems to be no doubt that Bach played the work to Reinken during the Hamburg visit, and that he went prepared to please the old man, for the theme is obviously based on the opening of Reinken's fifth Sonata in his 'Hortus Musicus' :



Mattheson tells us in his 'Generalbasschule' that at an organ examination in 1725 he gave the candidates the following subject for the extempore fugue test :

Ex. 16.



He does not mention the source, but says that he knows well who was the first to work it out artistically. He adds that he chose so familiar a subject in order that the candidates might come well through the ordeal—a method of conducting examinations that is not yet so dead as might be imagined, for I remember a child receiving a sight-reading certificate from a college that shall be nameless, the test being one of Schumann's 'Scenes of Childhood,' which, like most of her fellow aspirants, she knew well! But if Mattheson was so familiar with the theme, why did he give it in such a miserably pruned form? Schweitzer says that Herr Keller, of Stuttgart, explains the discrepancy thus: Mattheson could not give the subject to the candidate in its original form, 'because according to the rules of the fugue it was incorrect. It is laid down in the rules that a fugue theme shall not extend over an octave. The Hamburg examiner therefore thought it necessary to alter Bach's theme in order to bring it into conformity with the eternal laws of the art.' In this case the law has proved to be a good deal less eternal than Mattheson thought it to be.

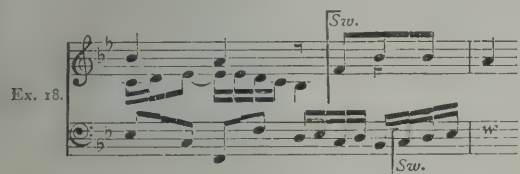
The popularity of the fugue (even in the most unlikely quarters) is easily understood. In melody and rhythm the subject is one of the most attractive ever devised, and its treatment is marked by a clarity and finish that defy criticism. It is not the greatest of Bach's fugues—at least three others show no less technical mastery combined with greater depth and power—but it is a unique example of his ability to carry through a long and elaborate scheme without a hint of failure either in deftness or spontaneity. The latter quality is the more notable because Bach handicaps himself by a regular counter-subject—indeed, we may say there are two, for the treble of bars 10-12 so frequently accompanies the subject and counter-subject that it is hardly less important. The three are used in triple counterpoint, five of the six possible combinations being used. The fugue is rich in episodes, the most notable being that which introduces the little figure *c, f, e $\sharp$ , f*—probably a derivative of the *j, b, b, a*, with which the third episode opens (see Ex. 18). It is nothing in itself, but see how Bach plays with it from time to time until the end. There is no need to dwell on the numerous enjoyable features of so familiar a work, but mention may be made of the long series of chords of the 6th with which bar 61 opens—there

are nearly forty of them, and they provide a very jolly way of going down the keyboards—and the way the rather old-fashioned Alberti passage



is made tremendously alive by being immediately caught up and repeated by the treble and alto.

The registration presents few problems. We shall naturally go over to a second manual for the middle section, the most convenient point being :



The next entry of the subject may easily be soloed on the Choir or Great, *mf*, the right hand coming back to the Swell at the second semi-quaver of the fourth beat in bar 46. We may drop on to the Great for the last note in bar 50, and solo the subject, the right hand following at the last note of bar 53. The two-part passage from the end of bar 93 to the middle of bar 103 goes well on the full Choir. The left hand should of course complete the descending scale in bar 94 before being transferred. The effect of this is so good that we need not mind if the Choir entry is temporarily killed. The full Swell passage may begin with the left hand at the last note in bar 100, the right hand going over with the seventh note in bar 103. Both go on to the full Great immediately after the pedal entry in bar 110. These changes are legitimate, because they can all be carried out without breaking the flow. The general scheme should be on the loud side. Widor and Schweitzer say: 'Inconceivable it is that there have been "virtuosi" who so far misunderstood the proud, vigorous character of this theme as to let it enter, at the outset, in *piano* on the second manual.'

This brings us to the end of Bach's second period—or, as some prefer to call it, his first master-period. There remain to be considered three groups of works: (a) the Trio-sonatas and a few pieces written, like the sonatas, for pedal-cembalo; (b) the eighteen choral preludes collected by Bach himself, the six arranged for Schübler, the preludes in the 'Clavierübung,' and the canonic variations on 'Vom Himmel hoch'; and (c) the four great preludes and fugues written in his closing years at Leipsic.

(To be continued.)

## NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

### XIV.—RICHARD BRAMSTON

Just as in the case of Thomas Farthing, whose name was included in Morley's Valhalla of 16th century English composers, so also in the case of Richard Bramston, praised by Morley in his 'Plaine and Easie Introduction to Practical Musicke' in 1597, we have had no exact biographical data hitherto. 'Master Bramston,' so far as English musical historians are concerned, has remained a ghost-like figure, of whom nothing has been chronicled by Burney, Hawkins, Chappell, Davey, or Grove, save an incidental reference to some of his compositions. Even Mr. Cecil Forsyth, in the chapter on 'The Golden Age,' in the recent 'History of Music' by Sir Charles Stanford and Forsyth (1916), merely includes the name of Bramston in a foot-note as an English composer whose works are to be met with in manuscript. But though many of Bramston's compositions have disappeared, the few that remain give ample evidence of his abilities as a polyphonic composer. Dr. Ernest Walker says that his works deserve mention, yet from a cursory examination I would be inclined to place Bramston's Motet, 'Recordare, Domine, testamenti' as evidencing potential powers quite equal to those of Taverner, Redford, Cowper, or Johnson. In this MS., which will be found among the Add. MSS. 17802-17805 of the British Museum, his name appears as 'Master Bramston.' Another beautiful Motet, 'Mariæ Virgini,' is in Peterhouse College, Cambridge.\*

It is only fair to state that a brief reference to Bramston is given by Mr. John E. West in his excellent book on 'Cathedral Organists' (Novello, 1899)—a book that ought to be revised and reissued—under date of 1507, when he was appointed deputy-organist of Wells Cathedral in place of 'Richard Hugo.' Mr. West, however, did not identify Hugo, and it may be added that the name conceals the identity of Richard Hygons—the composer of a beautiful five-part 'Salve Regina' in the famous Eton MS.—of whom I purpose treating in my next article.

Of Richard Bramston's birth and education there is no evidence forthcoming, but he was a chorister of Wells Cathedral under Henry Abyndon, Robert Wydow, Mus. Bac., and Richard Hygons, between the years 1480 and 1500. Wells at this time was distinguished for its musical traditions, traditions that were carefully fostered by Wydow (who was sub-Dean), Thomas Cornish, Bishop of Tinos (the Precentor), and Hugh Inge (Succentor) in 1500-07. The choirboys were so good that two of them were impressed for the Chapel Royal, and in the account book of William Capron, who was Communar from 1504 to 1505, there is an entry of ten shillings paid to the royal commissioner who had come 'to take choristers for the King's chapel.'

On January 23, 1507, as appears from the Chapter Acts, Richard Bramston was admitted, on probation, as a vicar-choral of Wells. Six months later, on July 23, he undertook to deputise as organist for Richard Hygons, for which he was to be paid 5s. for the half-quarter at Michaelmas, and from that day at the rate of '40s. a year.' He was also

\* See Dr. Jebbs's Catalogue in the *Ecclesiologist* for 1859.



employed to teach the choristers. It appears from the Chapter Acts that Bramston was not only to play the organ 'in the great choir and the chapel of the Blessed Virgin Mary,' but had to act as 'keeper of the organs.'

So highly-esteemed were the services of Bramston as temporary organist and master of the choristers, that the Chapter unanimously voted for his retention as vicar-choral in perpetuity, or 'perpetual vicar,' provided that he was diligent in pursuing his musical studies during the following year. This appointment is dated January 25, 1508. It is of interest to note that another vicar who had been on probation was not given the post of perpetual vicar, because it had been testified by John Aleyn and fourteen other vicars-choral that 'he had not a competent voice and was of evil conversation.'

Bramston resigned his post as deputy-organist in May, 1508, and was succeeded by John Clawys, who graduated Mus. Bac. at Oxford in the following year. Naturally, Bramston preferred his assured Vicar-choralship, and with a view to qualifying for it, he studied for sub-deaconship. This we learn from a Chapter Act dated September 4, 1509, in which Bramston was warned that he must take sub-deacon's orders before the ensuing Christmas, 'on pain of privation.'

On February 16, 1510, a letter was written to two canons of Wells to petition King Henry VIII. against the not infrequent practice of taking up the Wells choristers, and citing the recent case of Richard Bramston, who had lately taken away 'one of our best queresters, that is to say, Farr'; also to petition the King that the Wells Chapter might have permission to impress any boys in monastic or other churches in the diocese to serve Wells Cathedral choir.

Unfortunately there is a lacuna in the Chapter Acts from 1513 to 1534, but there is preserved a charter of the year 1530-31, in which Richard Bramston, vicar-choral, had 'leave of absence from Matins during his lifetime, and two months' leave in each year,' and was confirmed in his 'annuity of 7*d.* a week as Clerk of Works of the Cathedral Church.' On the same day (January 31, 1530-31) he was granted by the Dean and Chapter of Wells an annuity of £4 in consideration of surrendering his office as Clerk of Works, and 'of his surrender of the office of Master of the Choristers, for which he was paid 26*s.* 8*d.* a year.' Both of these interesting documents are signed by 'Ryc. Bramston,' and sealed with his seal, 'a girl's head in profile, to the dexter.' ('MSS. of the Dean and Chapter of Wells,' vol. ii., p. 701.)

Bramston's successor as Master of the Choristers was John Smith, jun., in 1536. Nevertheless, the composer was somewhat of a pluralist, because owing to the favour of Thomas Lord Cromwell, he was a prebendary of the College of Crediton, and duly received a pension after the dissolution of the collegiate church of 40*s.* annually, from 1540 till his death some years later.

## THE 'BEGGAR'S OPERA'

BY FRANK KIDSON

Writers, both early and late, lay a great deal of stress upon the political motives and satire which underlie the 'Beggars' Opera.' Sir John Hawkins, in his 'History of Music,' 1776, accuses John Gay, the author, in no measured terms, stating that 'his acrimonious expressions and bitter invectives against

statesmen, lawyers, priests, and others' contained in the piece were due to Gay's disappointment in his application for preferment at Court. Hawkins further delivers the extraordinary dictum that owing to the performance of the opera

Rapine and violence have been gradually increasing ever since its first representation. The rights of property, and the obligation of the laws that guard it, are disputed upon principle. . . . Young men, apprentices, clerks in public offices, and others, disdaining the arts of honest industry and captivated with the charms of idleness and criminal pleasure, now betake themselves to the road, affect politeness in the very act of robbery, and in the end become victims to the justice of their country. . . . and not a few of those who during the last fifty years have paid to the law the forfeit of their lives have in the course of their pursuits been emulous to imitate the manners and general character of Macheath.

Dr. Burney, with a number of other contemporary writers, appears to be of a like manner of thinking, and misses in a very obtuse way the whole point of Gay's brilliant satire.

Dr. Johnson was wiser than his friends. He says:

I do not believe that any man was ever made a rogue by being present at its representation.

He, however, admits that it 'may have some influence by making the character of a rogue familiar, and in some degrees pleasing.'

Another set of writers claim that its chief purpose was to ridicule the Italian opera, and that it drove this off the stage with 'Lumps of Pudding'—the last tune in Gay's opera.

How far this notion is correct or not is questionable. The fact is that the Italian opera practically expired about the time the 'Beggars' Opera' was put upon the stage. It had had a run of more than twenty years, and, while it had captivated the *dilettanti*, it had never been popular with the ordinary English citizen. The political allusions in the 'Beggars' Opera' are feeble, and more general than personal, but the whole is a poignant exposure of the corrupt prison system and of the vile creatures in whose management it lay. The wonder is that those who so smugly denounced its morality were not roused to protest against the real evil that Gay so strongly paints. There is any amount of evidence that the picture he presents is not an exaggerated one. Peachum may be a reflection of Jonathan Wild, and Lockit of the usual type of prison-keeper; and it is quite obvious that these were not merely representative of Newgate but must have had prototypes all over the country.

It is not the purpose of this article to discuss the moral or political side of the 'Beggars' Opera,' but to deal with it in its musical aspect. As all musicians know, the country had been flooded with operas of Italian origin, theme, or influence. The more sturdy productions to which Henry Purcell had supplied the music had passed from the stage, and had been replaced by songs with Italian words rendered by imported musicians, male and female, who demanded and received great sums in salaries. These introduced a new system of singing and stage-craft. The subjects of the operas were unfamiliar to the average person, and the whole became a 'cult' for a class who pretended delight rather than felt it.

It was then that the 'Beggars' Opera' struck a new note, a note that could be understood and enjoyed by a sane Englishman. Handel's Italian operas were in full swing, and his 'Admetus' and 'Richard I.' were being performed, when on the night of January 29, 1728, the Newgate pastoral

first appeared on the boards. Gay probably felt that some explanation was due, so he prefaced it by a scene between the Beggar—the reputed author—and a Player. The Beggar states that it was ‘originally writ for celebrating the marriage of James Chanter and Moll Lay, two most excellent ballad-singers.’ By this the author prepares the audience for the popular song tunes and ballad airs which make up the musical portion of the piece.

It is quite true that Gay intended us to believe that he was having a ‘touch’ on the Italian opera, for the Beggar tells the Player that he has introduced certain similes ‘that are in all your celebrated operas . . . besides I have a prison scene, which the ladies always reckon charmingly pathetic. As to the parts I have observed such a nice impartiality to our two ladies that it is impossible for either of them to take offence.’ This is evidently a good-natured hit at the quarrels between Faustina and Cuzzoni, the former having made her appearance as a rival to Cuzzoni in 1726. The allusion to ‘the prison scene,’ which the ladies find so ‘pathetic,’ is evidently based on a prison scene in Attilio’s ‘*Coriolanus*,’ produced in 1723.

The immediate success and the lasting popularity of the ‘*Beggar’s Opera*’ were due neither to political nor musical satire, but to the fact that it provided something that the ordinary person found he had long been deprived of—simple tunes that were familiar and agreeable to him, besides a sparkling and true picture of life. From time to time managers have had to prune some of its plain-speaking, but its essentials must have always remained. Almost every singer of note has from its first appearance in 1728 to the last (before the present revival) in 1886, studied one or other of the principal characters.

In modern remembrance Sims Reeves, in taking the part of Captain Macheath, would introduce such songs as ‘*Tom Bowling*’ and similar old English ditties—anachronisms justified only by Reeves’ inimitable singing of such lyrics.

Gay sold the copyright of his ‘*Fables*’ and the ‘*Beggar’s Opera*’ for something under a hundred pounds to John Watts and Jacob Tonson, the booksellers. John Watts was a printer of plays and minor works near Lincoln’s Inn Fields, with whom Benjamin Franklin had worked as journeyman. The press that in all probability struck off the sheets of the first edition may be seen in the South Kensington Museum.

My own copy of this scarce first edition now lies before me. It is an unpretentious little pamphlet in octavo of 58 pages, with an additional 16 pages of rudely-engraved music, being the treble of the airs. The printed date of the book is 1728.

The second edition, also dated 1728, has this music cut on wood blocks and inserted in the text, while for the first time the Overture is added. The third edition, dated 1729, is in quarto, with the music beautifully engraved on copper plates. After this editions of all dates are to be found with or without the music. A very notable edition of the music is ‘*The Excellent Choice*,’ being a ‘*Collection of the most Favourite Old Song-Tunes in the Beggar’s Opera*, set for 3 voices in the manner of Catches.’ This was published by Walsh about 1740-50 in oblong folio.

At a later date Dr. Arne arranged the ‘*Beggar’s Opera*’ for performance at the theatres, and set ‘new basses to the songs.’ This was published in oblong folio for the harpsichord by Longman & Broderip about 1780.

Dr. Pepusch probably had no hand in the selection of the tunes, but he set basses to them (which appeared in the third edition), and Dr. Burney remarks that he ‘furnished the rude, wild, and often vulgar melodies with basses so excellent that no sound contrapuntist will ever attempt to alter them.’ The Overture, which Pepusch composed, is upon the old air ‘*The Happy Clown*’:

One evening having lost my way,  
which Lucy sings to words beginning:

I’m like a skiff on the ocean tost.

As to the sixty-nine tunes that were selected for Gay’s verses—verses often rather puerile—a very great deal of interesting matter is available. I hope to deal with this in a second article.

## MUTUAL ERROR

BY SYDNEY GREW

For fifty years past writers on musical matters have occupied their leisure in collecting mistakes made about music by novelists, poets, and non-musicians in general. The articles resulting from this have been mildly amusing, but rarely instructive; and I think the time would have been better employed if the plan had been to collect, not foolish things, but evidences of wisdom. In one unanticipated respect, however, this phase of musical criticism has been both amusing and instructive. It has demonstrated that writers may be ignorant even of matters strictly within their own province, and that musicians may accuse a non-musician of error which is no error.

I have not observed in general periodical literature any parallel writings on such a subject as ‘*Musicians and General Knowledge*.’ Were such work undertaken, those occupied in it would have a more ample supply of errors than musical writers have discerned: for it is a notable fact that the average musician is not well-informed concerning science, history, philosophy, and the rest, and that the average musical critic is on dangerous ground the moment he moves out of the path of his own art.

I give here a few instances of the errors of writers on music which parallel the errors made by novelists and poets. Several of these are errors within errors—errors made in correcting the (apparent) errors of others. My object is to afford consolation to non-musicians, and to assist the development of a desirable modesty in musical critics.

Milton is constantly chastised for his:

There let the pealing organ blow  
To the full-voiced quire below.

This, says the musician, is wrong; the organ is blown, but it certainly does not blow, and Milton was nodding Homerically. If, however, Milton is wrong, wrong also is Pope in his:

While in more lengthen’d notes and slow,  
The deep, majestic, solemn organs blow;

and many other 17th and 18th century writers; also such highly-cultured 19th century men as Hawthorne, one of whose characters once ‘blew a fitful note upon the organ.’

But there is no error here. Obeying a ceaseless law of language—the law of change—the word *blow* has lost certain significances, and we cannot now use it in Milton’s way. Yet this is no excuse for the musical critic who pillories as error a contemporary



use of a word. His only excuse is ignorance, which is a poor plea, especially in the circumstances.

There are two explanations of this use of *blow*—one direct, the other indirect. The latter is that the word has the sense of *breathe*. Hear Pope again :

Descend, ye nine, descend and sing,  
The breathing instruments inspire :

these instruments being trumpets and the like. The direct explanation is that formerly the word had the pure and compact significance of 'to sound with being blown.' In 'Paradise Lost' comes :

Nor with less dread the loud  
Ethereal trumpet from on high 'gan blow.

We are told in Joshua (vi. 4) that 'the priests shall blow with the trumpets.' We still say poetically, 'Let the trumpets sound,' and our expression is only one remove from the older, 'Let the trumpets blow.' What is right for the trumpet is right for the organ. Milton knew both English and music.

Another word which has been the cause of mistakes within mistake is *quaver*. I have seen instances of the 'misuse' of this word quoted from writers ranging from Addison to Thackeray. In every case, it seems to me, the context intimates a special meaning in the word, and a meaning no less concrete than that which attaches to it as a term of musical notation. Addison, for example, says: 'Whether we consider the instrument itself, or the several quavers and *graces* which are thrown into the *playing* of it.' And Lamb says that after practising 'God save the King' all his life, he had still not 'arrived within many quavers' of it. There is no need to analyse this 'error.' A use of the word by Bacon which I have noticed gives the clearest explanation: 'The *division* and quavering, which please so much in music, have an agreement with the glittering of light playing upon a wave.' (This dictum of Bacon's, by the by, is an argument of use to musical pictorialists.) In former times, the florid vocalists in Italian opera were called *quaverers*. Even to-day we say we are 'all of a quiver and quaver.'

After these two examples we can allow Charles Reade to describe a typical slow movement of the early 18th century as 'a sparkling *adagio*.' And when we learn that pre-Bach fugues often had a double-bar with repeat at the close of the first section of the piece (as is the case with a familiar canzona of Kerl), we can excuse Browning's :

Where is our gain at the Two-bars?

in his poem on the fugue ('Master Hugues of Saxe-Gotha'), and cease to charge him with perverting fact for sake of rhyme.

In 1917, the editor of a musical periodical organized a competition on the subject 'Novelists' Blunders in Music.' He gave the prize to a competitor who attributed the forty-year old 'Mr. Barnes of New York' to 'Ouida.' If the competitor or the editor had been wiser than the novelists they laughed at, they would either have read this book first or have discovered that it was by A. C. Gunter. This slip would amuse literary readers of my imaginary essay on 'Musicians and their Blunders.' And medical readers would be interested in the pathological ideas of the musical critic who in 1920, out of an ardent desire to advocate the new music of to-day, brought out the sentence :

As Germany has become synonymous with a sterile tradition which I view as an artistic *cancer* . . .

There is honour for the man who can bring sterility and cancer together. This instance of the ignorance of musicians would appear twice in my supposed essay, the second time in the section devoted to mistakes about the simple meanings of words; because it presents the error that things can be synonymous, and not (as the non-musical would understand) words only.

But the finest catch of all which this literary fisherman might hope to get from the waters of musical criticism is the following (also written in 1920):

. . . ordinary language is a fixed thing . . .  
a word is always the same word, and always means the same thing . . . whereas the same chord means a hundred different things according to how it is approached and quitted, and what its function is in a series of ideas.

There are some words with meanings so diverse as to become contradictory; all but simple concrete terms change in meaning generation by generation; language, and literature also, may remain fixed in form, but never in significance, which is why religious texts and creeds suffer fresh interpretations from time to time; and the same word will mean a hundred different things according to how the writer uses it, and according to its function in varying series of ideas. So little is the meaning of words fixed, that we have to read the old masters with a glossary, and a new master of unusual type of mind with a dictionary or analytical explanation.

Everything has its complements. There is no musical blunder made by the literary man but has its counterpart in a general blunder made by the musical man. Yet neither need be discouraged: the fact proves their humanity.

## CONCERTS AND CRITICS

BY THOMAS MOULT

It is our custom, if we live away from a city, or from a capital, to envy our more fortunate cousins and sigh for the time when we too shall be able to have at our beck and call all the arts and all the artists. But there is at least one critical observer freshly come to town who has very quickly realised that in music, at any rate, the fact of being able to choose between, say, half a dozen concerts in a single evening is not altogether an unmixed blessing. To bundle his invitation tickets into a hat and draw one of them out at random, this to suffice for a single evening, is to make a drastic clean-cut through the bewilderment; but it is the only method if he is to make any headway at all. Even then a large proportion of concerts worth attending is bound to be neglected, the odds being that important musical events will have clashed; but it is a better method than any other. For if on the one evening he is confronted by the announcement of half a dozen recitals whose principals are quite unknown to him, and he dares to make a choice on the strength of the programme (his only method), he is pretty certain to find himself at a performance by one of those charmingly accomplished young soloists whose only ambition is to make at least one public appearance in the metropolis. It may matter a good deal to the critic with very little time to waste, but it matters nothing to these young soloists that their success is restricted to a sheaf of generous and unexacting press paragraphs so long as they get them. And if only their concerts are advertised in certain

of the morning papers, get them they will, as surely as they will receive during the actual performance the several bouquets of hot-house flowers presented ostentatiously by their admirers—or by themselves!

There has been a good deal of talk and protest of late in connection with this superabundance of recitals. One critic alleged that innumerable people who have no qualification whatever are appearing on the concert-platform, and he distributes blame heavily on agents, teachers, performers, and press alike. Another simplified the indictment by levelling his charge against the press alone, that refuses to condemn bad work. A third cast ridicule on the whole practice, remarking that though it was easy enough for the young recitalist to 'come out,' it was generally impossible for him to stay out, so that the position resolved itself! There was hardly one, however, who made the search, Herbert Spencer-like, for the grain of virtue in an admitted evil, which must always be our primary aim in any sort of search. The discovery or non-discovery of any such virtue at the moment does not of itself invalidate or justify the Spencerian method. Should we not, for instance, regard these concerts as essential, forming the preliminary rounds of the competition for the favour of the more soundly musical parts of the country, the provinces? Are not Manchester and Birmingham, for instance, or Pittsburg and Boston, to be envied in that London and New York can make sure for them that only those performers will travel so far whose appearances signify the survival of the very fit?

Let us for a moment compare the position with that of literary criticism. If a critic of books were to spend whole columns nowadays in deploring the continued publication of fiction by certain popular illiterates, he would very justly be pilloried for his critical futility. Even were he to bewail the appearance of a huge mass of third- or fourth-rate novels, season after season since Fielding and Richardson set the fashion of novel-publication, those of his fellows who possessed only the rudiments of an historical sense would regard him as a critical ostrich. The presence of inferior work has long been accepted as an inevitable part of book-publication, and similarly if there is to be any representative public interpretation of music at all we must submit to this appalling multiplicity of concerts, and rely upon the continued operation of the law of survival.

Such a policy does not exclude, of course, the recognition of those various forms of abuse in the concert-world which are rightly being deplored. That there are agents whose one concern is to arrange concerts solely for their own twenty per cent., regardless of any artistic worth in their clients, and caring not at all whether that commission is filched from the public or the young performer; that there are unscrupulous teachers who use their pupils for advertising purposes of their own, and nothing else; that there are musicians who give a concert simply that they might gather together a few indiscriminating press cuttings and rush back to their native town—which is generally so proud of them that they never need to leave it again for the rest of their lives; and that there are newspapers which give a good notice to any recital advertised in their columns—all these abuses are only too apparent. But to condemn the whole recital system for such abuses is to condemn the whole system of book-publishing because there

are unscrupulous and tenth-rate publishers and writers.

There lies before us at this moment an accumulation of the programmes of concerts given in London during the first half of the present season. Admittedly they represent an appalling number. But it is plainly our duty to deal with them, so far as criticism is concerned, exactly as one would deal with a collection of new novels sent for review—mentioning those which are considered to have achieved a certain musical and artistic standard. Experience in criticism and innate generosity cause us to pass over the remainder in silence. And, taking it for granted that the critics already referred to will agree that concerts are not given merely for critics—in spite of many an appearance to the contrary—and that the comfort and convenience of critics are not necessarily the first consideration of concert performers and agents, we may justifiably ask by what alternative method can the younger and unknown artists show their capabilities before the music public? How else than by persuading a publisher to issue their novels can young writers make their work known at all?

And surely the means are justification of the end. However distasteful the admission may seem, it is through the effort of the despised agents that musicians have the opportunity for giving us that music which otherwise can only be heard by—duplicating the already existing organizations! The real fault of the agents is, of course, that they run their business on commercial lines, and that their discrimination is consequently a commercial one. Having experienced the irritation of it ourselves, we can enter into and sympathise with the feeling of the critic who spends half an evening crossing a city to a worthless but financially successful concert and half an evening in getting back again. But it is only through such arduous and endurances on his part that we are able to prove the worthlessness. The winnowing process is necessary, and why not in London and New York? Nor should the critic forget that however great his own worries might be, the young artist has undergone infinitely greater, and that the performance is the artist's critical moment, not the critic's. The remedy is that which has been applied through force of similar circumstances to book-reviewing: the number of reviewers was increased. But in the matter of music-criticism we touch now upon a much deeper problem—that of making music-education as universal and compulsory in its rudiments as reading has been these many years.

## Ad Libitum

BY FESTE

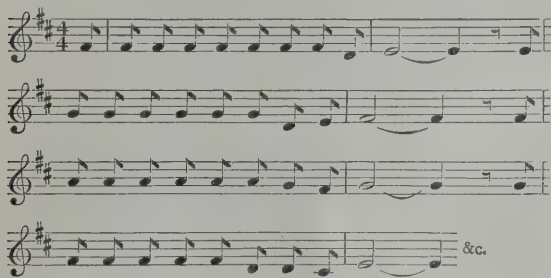
A few months ago, discussing the question of popular music, I expressed the opinion that composers such as Bax, Ireland, Frank Bridge, and a dozen more of our representative men could turn out far better tunes and light music generally than do the little group of writers who seem to have the monopoly of that kind of work. The need for some fresh hands is glaringly obvious to those who care to sit through the music of an average revue, or who will examine any of the song annuals and other vocal works intended for consumption by the crowd. Not only are the tunes feeble and reminiscent; their harmonization and the laying out of the accompaniment is often ludicrously inept. I return to the subject because a particularly



flagrant example has just appeared. If the composer were a beginner I should refrain from mentioning his name. But as he is an old hand, and has received so much adulation as a writer of popular music, I see no reason why he should not be given a little frank criticism as a wholesome change. Indeed, he may welcome it. An excellent judge of publicity, he knows well that a slating is by no means a bad advertisement, especially as it is free.

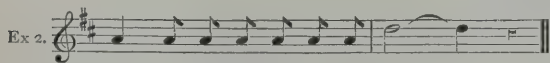
I have long wondered at the vogue of Mr. Herman Darewski's music. After an examination of his latest song, 'The Return,' I marvel more than ever. He has so often given would-be composers of popular music advice as to song-writing that we may presume he knows what the public wants. It wants tune, swing, and rhythm, he tells us, and we agree. But in 'The Return' he gives the public neither. Instead he puts them off with a series of notes from which I quote the first few groups (I refrain from the use of such words as melody and phrases, for obvious reasons):

Ex. 1.



There are four more such groups before we reach the refrain, and every one consists almost entirely of repeated quavers, with a rhythm exactly the same as in the quotation.

Many a song has achieved success solely by means of a catchy chorus. So generally recognised is the fact, that songwriters of this type often save themselves for the chorus, merely marking time during the song proper. So we approach Mr. Darewski's refrain with hope, almost with confidence, knowing that his hand is ever on the pulse of popular taste. But he is so sure that the public wants still more repeated quavers and a square-toed rhythm that he gives them another dose. There are six groups of notes here, two are exactly the same as the third and fourth in the quotation, and the rest are so like as to be hardly distinguishable. The refrain is ended with this graceful melodic sweep:



The second verse is an exact repetition, and by way of giving the alleged tune a good chance of soaking in, the refrain is sung twice. The accompaniment, both in harmonization and keyboard writing, is as bad as the voice part.

I may add that this is not a comic song—save unintentionally. On the contrary, it is a setting of some verses dealing with no less a topic than life beyond the grave. I do not quote the wishy-washy jingle because of the nature of the subject.

Now, there are some musical questions on which there can never be agreement. Because of this, we too easily yield to folk who tell us that it is impossible to label music as good or bad. It is,

they say, largely a matter of taste. The fact is, of course, we can almost as easily distinguish between good and bad tunes as between good and bad eggs. Sometimes, it is true, we come across a tune that is on the border line, just as we may meet with an egg that does nothing more than raise doubts. The only difference between the two commodities is that a tune may be good in parts, whereas a bad egg is bad all over—pace the hedging curate. As for the matter of taste, we know that a good many Londoners prefer an egg that has been in stock for some time—it is full-flavoured, whereas the egg that has newly come to town strikes them as tame and insipid. This does not prove that an elderly egg is good; it merely shows that as a result of being cut off from regular supplies of fresh eggs their palate has become accustomed to the bad, and has lost its taste for the good.

Looking at the sample quoted above, and bearing in mind that the rest is well up—or rather, down—to it, would you suppose that anybody could be found to say a good word for such a song? Of course you wouldn't. Nevertheless, such an one has been found, and her testimony is set forth prominently on the cover, so that he who reads may run and buy yet more copies.

Here we will pause for a moment and consider viscountesses. Run over in your mind all the viscountesses in your circle, take any fair average specimen and ask yourself a few questions. What kind of pictures does she hang on the walls of her drawing-room? Only the best, or good copies of the best. Her library? The shelves are full of good books, with perhaps a few that are at all events not bad. If she indulges in 'Heartsalve Novelettes' we may be sure that she does not advertise the fact. Rather does she read them privily, as the secret drinker takes his nip, both novelette and bottle being kept out of sight. Her furniture is good to the eye, and you may sit on it and in all other ways use it with comfort and safety. And so on; in all the things that really matter—cookery, dress, and what not—you look to your viscountess to show good sense and good taste. Only when you come to music do you feel that anything may happen, and that the art may be found among the what nots.

Now we get back to the song. The cover bears the following pæan:

This beautiful song is undoubtedly an inspiration. It touches the heart at once with its tender words and appealing melody, breathing hope and consolation to all humanity in its mighty declaration. . . . It is undoubtedly destined to become an anthem of joy to many. . . .

It may or may not surprise you to hear that this considered opinion is signed by a viscountess. There in a nutshell is the reason why the musical life of our happy land is so chaotic. We have no standard. The lady who wrote the above would be horrified if asked to publish her approval of a book, or picture, or play, or fur coat, or patent food so poor in idea and workmanship as Mr. Darewski's song. The book would go into the waste-paper basket, the coat back to the maker with a note very much to the point, and the patent food would find its way down the drain. But the song—ah! 'beautiful,' 'undoubtedly an inspiration,' 'appealing melody,' 'touches the heart,' 'an anthem of joy,' and so on, past all whooping.

I have taken up all this space dealing with a footling song and a no less footling judgment because it is high time we had a little plain speaking on the subject. Just lately the *Daily News* has been giving us a liberal dose of matter about Mr. Darewski, but it can rarely find space for more than a dozen lines concerning even the most important concerts. In no other matter does it regard its readers as semi-barbarians. Its literary columns, for example, are quite first-rate. I can count on almost daily reviews of the best new books—reviews which are well worth reading for their own sake, written as they are by such brilliant people as Rebecca West, Rose Macaulay, Robert Lynd, &c. Yet the public interested in good music is almost if not quite as large as that interested in good literature. So long as we musicians take no strong line in the matter, so long will our art be cold-shouldered and chivied by most of the press and made to look ridiculous by such people as Mr. Darewski and the Viscountess Molesworth. (I see no reason for withholding the lady's name. If she publishes abroad her judgment on a musical matter she cannot complain if it is reproduced in a musical journal.)

Have you noticed how some of these popular composers are lately giving themselves, and a certain patent medicine, a good deal of joint advertisement? Thus Mr. Horatio Nicholls, 'the famous composer,' tells us in large type that 'two numbers were desired by my publishers that would go one better than my successes, "The Kingdom within your Eyes" and "The Heart of a Rose." I was feeling equal to nothing, but through taking' [let us call it Ju-Jah] 'the old inspiration returned with renewed health. The songs that I finished easily when'—[now, then, altogether, JU-JAH!]'—'had re-established me are: "I'd just Paint the Leaf of the Shamrock," and "That Old-fashioned Mother of Mine."' Then comes a list of some of 'the famous composer's' successes.

I mention this cure because, looking again at 'The Return,' it seems to suggest that when Mr. Darewski wrote it he was feeling like Mr. Nicholls, 'equal to nothing.' Perhaps when he sees what it has done for another famous and jaded composer, he may try a few doses, and so induce the old inspiration to return.

I make haste to add that since the above was written the *Daily News* has given us a pleasant shock. As a result, no doubt, of due prodding by its excellent music critic, it celebrated the 150th anniversary of Beethoven's birth by giving us a leading article on the composer, and, on the same page, a symposium on his present position as a musical influence.

Does any reader know of a fairly recent book giving the specifications and other particulars of the principal organs in the British Isles—something after the style of the old Hopkins and Rimbault? A correspondent is anxious to obtain such a book. In view of recent developments in organ-building, a work of the kind is due, if not already in being.

One has to go away from home to hear news. I read in an American musical journal, dated November 13, an interview with Mr. Cecil Fanning,

the excellent baritone who gave us so much pleasure during the summer. Mr. Fanning, describing his London experience, says:

And German music! Why, the people are simply hungry for it. Two groups—and even whole programmes—of Lieder in the German language, are the rule on many London programmes.

I seem to remember that at the time of Mr. Fanning's visit an attempt to sing some German songs in the original language caused 'a certain liveliness' at a West End concert-hall. And 'two groups' and 'whole programmes' of such songs are not the rule even now, six months since Mr. Fanning's visit. I myself have been bursting to celebrate the Beethoven centenary by hearing my favourite 'Adelaide' sung in her own tongue wherein she was born; but so far no singer seems ready to oblige.

I wish Mr. Paul Howard would leave Adelaide and come to London. I am moved to this wish by a perusal of a set of programmes of fifteen pianoforte recitals he has recently given at the Town Hall of that lucky city. All the programmes are different, and they contain a lot of fine stuff we rarely or never hear in London. Moreover Mr. Howard writes some of the most enjoyable programme notes I have ever read. He is not pontifical or platitudinous, or any other of the things that programme annotators should not be but generally are. He simply talks to us about the music in an intimate and unconventional way. Here are a few plums:

I confess I don't care for Ravel's 'Barque on the Ocean,' but I continue with it because I have found so many who admire it.

The Pavane for a little girl is one of the immortals, the grief becoming gradually tinged with lofty resignation which is more elevated and healthy than the Marche Funèbre, which concludes with 'nevertheless he is dead.'

This Pavane was written for pianoforte, as I remarked to Mr. Verbruggen, who gave it here, but, as he said, it is a way these French composers have of arranging their compositions in a lot of different ways—for pianoforte, for violin and pianoforte, orchestra, &c. Franck, too, has done the same thing.

Friends Piasro and Mirovitch recommended to me Balakirev's 'Islamey' as the most difficult work in existence for pianoforte. This Eastern piece of fanaticism, crazy hysteria, and smouldering Oriental passions certainly is a tyrant, but it is mostly only the madness of the pace that kills, and this can be met by direct action. Responding to the red-rag challenge of its impregnability I made a wild onslaught, got it down, and tried it off on visitors without copy within three weeks, although somewhat convulsed myself afterwards by its delirium. (Poor Balakirev—he finished up working in his old age as a railway clerk for 15s. per week.)

The 'Walzermasken,' however, defied conquest even after two years of daily battlement, and it is now nearly four years before I can claim maturity and pleasure in performance. Put against this the fact that I worked at Beethoven's Op. 2, No. 3, for the first time recently, memorized and polished it in a week, and achieved the same with 'Pathétique' in two days. That gives you just the ratio. . . .

And now 'Satire,' of what? The spirit of satire and in the next 'Karikatur,' assail pedantry and everything else, and yet make beautiful music. 'Oh, well, of course,' you may say. Not so fast, however; look at the score and see what is there and how it is handled to make it what it is instead of a sepulchre. If old Albrechtsberger might rise to hear them he would doubtless drop dead again. . . .



Schumann must have been an awfully jolly German. He facetiously introduces a few bars of the 'Marseillaise' in his bantering Carnival Prank from Vienna, composed about 1839, when the tune was forbidden in Berlin.

Many years ago, when I had long been using this Fugue [one in A minor, by Bach] as a daily exercise without producing the liquid effect I desired, one night in my sleep, or on the borderland thereof, ghostly hands appeared before me on a keyboard and played the Fugue with inexpressible facility, like a murmuring of spring breezes, with nuances caressing and softening its fugal lines, and making it a thing of beauty, most ineffably sweet. After this one lesson which I shall never forget, the hands appeared no more.

Rachmaninoff's Preludes are very beautiful, and many of them very advanced. There is one book alone containing twenty-four masterpieces by this title, but the public have got hold of the first one in C sharp minor, and they can't see past it. They call it 'Rachmaninoff's Prelude.' Every Russian composer writes a prelude every five minutes, just as in our land we read a tract, have an ice cream or liqueur, or smoke a cigar.

Liadow's Biroulki are most exquisitely sweet, seemingly a succession of children's little games, each one quite naive and entrancing—I have five beautiful children, so of course I ought to know.

Scriabin, who by the stupid mismanagement of fate died in 1915 from the results of a wasp bite on the nose, was a leading light of the great Russian school. He started at about the age of twelve composing books of Etudes (Op. 8) that are now standard repertoire of great artists, being then Chopin and Schumannesque: about the age of nineteen he was passing through his Lisztian influences (Allegro de concert epoch), and in his Olympian stride walked right into to-morrow, and beyond the comprehension of any living creature. Goodness knows where he would be now if that wasp had not got him.

In a letter accompanying these programmes Mr. Howard tells me that Godowsky's works are wonderful and ought to be better known. It's up to our pianoforte recitalists to follow the gallant lead of the Antipodes.

Mr. Howard's business circular contains a delightful touch. A long list of newspaper eulogies is headed 'Press Admissions.' *Admissions!* But I have a crow to pluck with him on another matter. Elsewhere in this circular the *Musical Times* is quoted, and described as 'probably the oldest and most conservative musical journal in the world.' To the charge of great age we plead guilty (we hope Paul will himself be as old and hearty some day), but we try to be no more than reasonably conservative. After all, we show distinct symptoms of radicalism by approving of Paul's programmes, and even more by refusing to be shocked at his annotations.

As a study in contrasts, read Mr. Howard's notes and go straight on to this extract from a concert notice in the *Chicago Tribune*:

#### THE SPLENDOUR THAT IS MARY GARDEN REVEALED AGAIN

BY RUTH MILLER

Mary Garden's art is like a tongue of flame upleaping, hypnotic in its thousand tantalizing, shifting values, perfect in its gorgeous, flaunting beauty, and superb in the breathtaking way it catches those puny ineffectual souls near it in its inescapable fire, and in passing leaves

them vivid tinder, glowing with a reflected brilliance. Her tone is like that, too, changing from the thrill of tortured passion to the gentle cooing of a lullaby, even as the deep, ruddy heart of burning slips into the vague, tenuous smoke mist which clings about its iridescent, quivering edges.

Yesterday at the Auditorium Miss Garden was more than a slim, beautiful woman in a startling dress of violet greenness with a scarlet flower caught like some strange, monstrous butterfly on the hip; more than a daring, charming personality whose adorable friendliness years of artistic supremacy and adulation have failed to tarnish with smugness or condescension; and more than an audacious, shrewd show-woman; she was a great musician, earnest, sincere, and absolute in her amazing artistry.

Incidentally, Miss Garden was in unusually good voice, and sang the Gismonda air in a manner to satisfy even the determined vocal quibblers. And no matter what one's operatic affiliations may be, one never leaves a performance of that lovable woman, great mind, and uncanny understanding that is Miss Garden without thinking that either this vivid artist never does anything she cannot do or else there is nothing impossible to her accomplishment.

Stout work with a fountpen, this, though at first sight I was not sure whether the strange monstrous butterfly was caught on its own hip (as any one of us is likely to be in an unguarded moment) or on somebody else's. Still, I prefer Paul to Ruth all the time, though (or because) he is far, far less eloquent.

I am asked to announce that the Contemporary music centre of the British Music Society will hold its first meeting on January 28, when some new and unfamiliar native works will be performed. The committee is ready to consider MSS. with a view to performance at such meetings. The hon. secretary is Mr. Philip Wilson, 19, Berners Street, W.1. MSS. for possible performance on January 28 should reach Mr. Wilson before January 5.

Mr. John Gerrard Williams has scored his delightful pianoforte suite, 'Pot-Pourri,' for full orchestra. I am glad to hear that there is a likelihood of its being played at Queen's Hall by the L.S.O. early in the year.

It is officially announced that the Three Choirs Festival next year will be held at Hereford on September 4, 6, 7, 8, and 9.

#### PRIZE COMPETITIONS

The proprietors of the *School Music Review* and the *Musical Times* announce that the two prizes of twelve guineas each for the best unison school song and the best two-part school song have been awarded respectively to Mr. A. Rowley, 11, St. Paul's Road, Richmond, and to Dr. G. Tootell, 59, Avenue Parade, Accrington.

The judges report that the 'standard of the competition was very disappointing, very few of the 153 songs submitted revealing any knowledge of the requirements of a school song or any skill in the composition of music.'

## New Music.

BY WILLIAM CHILD

### SONGS

The eleventh and twelfth sets of Parry's 'English Lyrics' (Novello) have just been issued. The whole collection comprises seventy songs. Is there any other set in the language of the same size and excellence? Thinking of the best of them, such as 'Love is a Bable,' 'And yet I love her,' 'Proud Maisie,' 'From a City Window,' and about a dozen others, one feels that here, and in the pick of the choral works, is the stuff that will endure. At present, Parry the composer is perhaps under a shadow—a shadow partly cast by Parry the man. It needs no great daring to prophesy that in ten years' time some of the best of his choral works will be rediscovered—in a few cases we may drop the 're'—and the cream of the 'English Lyrics' once more appear on the programmes of singers who just now are apparently able to discover merit in nothing but the very new or the very old. As I understand Parry's work in this field will shortly be discussed at length in the *Musical Times*, I need do no more now than merely draw attention to the publication of his last efforts.

Sydney Rosenbloom has shown such pronounced talent as a composer for pianoforte that I took up his 'Four Songs' (Winthrop Rogers) with keen interest. Let the unpleasant truth be told at once: I laid them down with disappointment. The composer gives us a jar at the very beginning. He writes a simple diatonic introduction to Drayton's 'Daffadill,' and spoils it by dragging in a hackneyed minor 9th cadence that is quite out of the picture. Later in the song he repeats words for no other reason, apparently, than to make things eke out. 'Give a man a horse he can ride' pulls up badly at the start by an inane repetition—'And his rank and wealth, his strength and health, his strength and his health'—a passage even worse treated when it recurs in the unnecessary harking back to the first verse at the end of the song. Mr. Rosenbloom must try again. There is a good deal more in song-writing than giving the voice a tune and backing it up with a pianoforte part. And if the text is short, we must be careful how we lay hands on it for the purpose of making a fairly long song of it. In ninety-nine times out of a hundred it is best left short.

A good example of a brief song is H. V. Jervis-Read's 'Day Dream' (Winthrop Rogers), a setting of a nine-lined poem of Shelley. Not a word is repeated, yet there is no feeling of insignificance. Short as the song is the composer contrives to give us a melodic line both broad and expressive, though simple. The accompaniment is mainly chordal, and the harmony of appropriate warmth. This is one of the most immediately attractive little songs I have seen for some time. In style it recalls Quilter's 'Now sleeps the crimson petal.'

Another excellent little song is W. McNaught's 'Dancing at the Lurgan' (Novello). The words have a quasi-humorous flavour, and Mr. McNaught handles them with the right light touch. The rhythmic scheme is refreshingly free, and there are some effective harmonic strokes.

Regarding the ballad as the vocal equivalent of instrumental light music, we need not affect a

superior air in dealing with it. It is a pity, however, that composers so frequently reproduce in their music the jog trot of the verses turned out for songs of the kind. A simple, even reminiscent, melody and the plainest of accompaniments can be made tolerable, if not enjoyable, by the lengthening of an occasional note or by the use of an extra bar. Here, for example, is Leonard J. Walker's 'There's a pathway through the heather' (Novello), with a nice singable tune of a familiar type and a rhythm that from the first bar to the last is as unenterprising as the pattern on a wall-paper. The weakness is emphasised by the accompaniment, which consists almost entirely of repeated chords. It may be argued that the large public that likes this sort of song will not worry in the least about these deficiencies; they will enjoy the tune and the sentiment of the words. True, but they would enjoy both not a scrap less if the composer had not been afraid of adding a few musicianly and original touches, and the song would have appealed to a wider public. Why not tap two sets of customers when it can be done by a little forethought? A. Herbert Brewer's 'On wings of delight' (Novello) also belongs to the ballad family. The words are typical Locktonese, the melody does nothing unexpected, and the key scheme oscillates mainly between tonic and dominant. Yet the neatly written accompaniment contains sufficient individuality to lift the song on to a higher plane than that of the average ballad.

A good example of what can be done with a simple melody and a few bold progressions is Julius Harrison's 'Foc'sle Jack' (Enoch), a capital song that has the directness the subject demands, plus an amount of musical interest that a few years ago would have been regarded as out of place in a song of the type. This upward tendency is even more marked in John R. Heath's 'Cherry Time' (Enoch). Here is a delightful song, full of point and interest, and yet readily grasped by the average hearer. The accompaniment calls for neat playing.

Reginald Steggall's 'Lullaby' (Novello) is a trifle longer than a lullaby should be, and is perhaps over-elaborate in its pianoforte part—which is a pity, for it contains some beautiful music. F. Bennicke Hart's setting of Blake's 'The Shepherd' (Elkin) is another example of a song just missing the spot through lack of simplicity. The composer's name is new to me. Judging from this effort he (or she) will do some notable song-writing. The simple parts of 'The Shepherd,' especially the closing bars, are charming. Even the most experienced of composers err sometimes in this matter of being sophisticated in the wrong place. How came John Ireland to lay such violent hands on the beautiful old ballad of 'The Three Ravens'? (Winthrop Rogers). On the credit side may be set his setting of Aldous Huxley's 'The Trellis' (Augener), a beautiful piece of work, with a warmth of expression that Mr. Ireland uses rather too sparingly as a rule. Another convincing song of a very different type is Josef Holbrooke's 'Come not when I am dead' (Enoch). It is finely dramatic—one of the best of modern lyrics. If I were an American I should say it was a song with a punch to it.

'Humpty Dumpty and other Songs' with music by Joseph Moorat, and some delightful drawings by Paul Woodroffe (Oxford: Basil Blackwell), is rather out of our reviewing beat, but so excellent a gift-book having been sent for notice, cannot fairly be passed over, especially during the festive season.



## PIANOFORTE

The child of to-day is well looked after in the way of pianoforte music. In place of the dry sonatinas with which most of us wrestled he is given well-written little pieces with an attractive title or programme. Moreover, whereas you and I were kept in a very narrow harmonic path, with plain chords and inversions, our progeny may enjoy such luxuries as unresolved dissonances, and a good many of the fashionable chords with pimples on them. Here for example is the second book of Cyril Scott's 'Young Hearts' (Elkin), five little pieces besprinkled with Cyrilscotticisms in tabloid form. There is a good deal to be said in favour of thus training the young mind to follow music in which the unexpected is likely to happen. It need hardly be said that from a finger technique point of view Mr. Scott's pieces are excellent. Less eccentric, but containing a good deal of harmonic interest, and also well written, are J. D. Davis' 'Four Little Pieces for Young Players' (Novello). There is some capital work for the left hand in various ways, though the fact is well-disguised by the attractiveness of the music. That Adam Carse also has the knack of turning out good material of this kind is shown by his 'Sheaf of Little Dances' (Augener), though the harmonic interest is less than in the Scott and Davis' pieces.

A very attractive work for good players is Anthony Bernard's 'Hill Tune with Variations' (Winthrop Rogers). The tune is in folk-song style, but the treatment is modern. Its alternation of simplicity, intimate feeling, and rough vigour, as well as the unconventional treatment of the theme, make it a refreshing change from the usual run of works in variation form. It is to be hoped that one of our recitalists will discover it.

Cecil Baumer's 'Danse des Negrellons' (Elkin) is a good example of salon music, brilliant and not distressingly original. Nor do Algernon Ashton's Eight Studies (Augener) say anything that has not been said by the study-writers of long ago, though the fact will be a recommendation to some teachers who prefer that technical material shall more or less stick to its job, and not go running after such strange gods as novelty or emotion. From Augener's comes a fingered and well-printed edition of Liszt's 'Rhapsodie Espagnole.' Glière, like most Russians, has the knack of writing short pieces. His set of ten, Op. 31, have been published in album form by Chester—a very attractive collection, of moderate difficulty.

Jacques-Dalcroze is so associated with a kind of glorified musical drill that his gifts as a composer are perhaps overlooked. His Twenty Caprices and Rhythmic Studies (Augener) show his ability to handle with ease and effect all kinds of harmonic and rhythmic complexities. Not often do we find the modern idiom so well used in pianoforte writing as here. A footnote says: 'These pieces require an interpretation strictly in conformity with the composer's precise indications. The performer is therefore requested to abandon in this special case the *rubato* so dear to pianists.' Can you see that *rubato* being abandoned? The composer gives us something new in the way of time-signature. Instead of inserting figures in the stave, he puts above the beginning of the bar a number and the unit, thus: 10/♩. As changes of time are frequent, this method is rather bothering, though it has the

advantage of saving the notation from a good many interruptions.

Joseph Jongen has many admirers in this country, and his latest work for pianoforte, a 'Suite en forme de Sonate' (Chester), should increase the number. There are four movements, 'Sonatine,' 'La Nieve sur la fagne,' 'Menuet-Danse,' and 'Rondeau.' Particularly attractive are the third and fourth, but the whole is a happy example of the composer's blend of intimate feeling, delicate colour, and admirable keyboard writing.

Josef Holbrooke's Valse 'Coromanthe,' for pianoforte duet (Chester), is a moderately difficult go-ahead affair. It is marked Opus 18. According to Mr. Lowe's book on the composer, Op. 18 is a pair of Suites for pianoforte solo, none of the items bearing the title of this duet—so where are we? Its early date is shown by its comparatively simple character.

The editing or arranging of old keyboard music calls for a good deal of courage as well as taste. It is so easy to leave the text alone, and perhaps even easier to overdo the amplifying. Alfred Moffatt has shown a judicious hand in his treatment of 'Four old French Harpsichord Pieces' (Novello). The composers drawn on are Saint-Amans, Rameau, Chedeville, and our old friend 'Anon.' Mr. Moffatt has managed to make the music pianistic without destroying the slight texture of the original, the result being a set of pieces of unusual charm. He has wisely added fingering, so that they may well be given to fairly advanced pupils.

## ORGAN

Two pieces similar in title but widely different in method are J. A. Sowerbutts' 'Lament' and George J. Bennett's Elegiac Prelude (Novello). Mr. Sowerbutts expresses himself by means of a cantilène piece, a type that has its pitfalls, because of the ease with which the modern organ can be made to disguise poor accompanimental writing and other forms of debility. This 'Lament' needs the minimum of help from the organ-builder, because it has a real well-sustained tune and an accompaniment full of interest both in texture and harmony. Especially effective is the return of the main theme in the tenor. Modern organ music that is expressive without sloppiness and original without eccentricity is not so common as it ought to be, so Mr. Sowerbutts' piece is the more welcome.

Dr. Bennett's Elegiac Prelude is in a broader and more markedly funereal style, and therefore well fitted for use as a voluntary on any solemn occasion. It has an effective quicker section half-way through, with a good climax, and a very expressive close. Another piece of a serious cast is C. Villiers Stanford's 'In Modo Dorico' (Stainer & Bell), arranged from a pianoforte piece, and containing material used also in the Prelude to the composer's opera, 'The Travelling Companion.' The mode is strictly adhered to save for a few bars, and even then the character of the piece is not materially affected. The movement begins quietly, and gradually works up to an imposing end.

Gustave Ferrari's Intermezzo (Musette), Solemn March, and Fantasy on French Folk-Songs (H. W. Gray: Novello) are three excellent works. The Fantasy is especially attractive, despite the fact of the composer treating so many themes that he has no time to develop them sufficiently, the result being slightly disjunct. But the subjects are so delightful, and so well treated, that nobody is likely to be

bothered by considerations of structure. The folk-song with which the piece ends—'En passant par la Lorraine'—quite takes one captive, especially when the drums (low 4ths on the pedal 32-ft.) are added.

Marcel Dupré's Three Preludes and Fugues (Leduc), Scherzo (Leduc), and Fifteen Versets (Novello), call for more space than is now at my disposal, so a review of them must be deferred till next month.

## London Concerts

BY ALFRED KALISCH

It has so happened that during the last few weeks we have had exceptional opportunities for making up our minds concerning two of our most prominent composers. The London Symphony Orchestra played Dr. Vaughan Williams' 'London' Symphony on December 6, and the Bach Choir played and sang his 'Sea' Symphony on December 14. We heard Mr. Arnold Bax's 'Garden of Fand' played by the British Symphony Orchestra on December 11, and on December 16 his 'November Woods.' Both were new to London.

It is characteristic of things in general in this country that neither of Dr. Vaughan Williams' works had before this been included in any regular series of concerts, though both had been heard on special occasions. It was a little unfortunate that the 'London' Symphony should have appeared in the same programme as Brahms' Violin Concerto. The musical digestion that can assimilate both in one evening is of abnormal strength.

The two Symphonies taken together reveal Dr. Vaughan Williams as a composer of great mastery in dealing with larger forms, with a dignified style and lofty ideals, and a certain vein of austerity which might lead him to undervalue the quality of charm were it not for the Celtic blood in him. All this we knew before.

Comparisons are odious, but to the present writer the 'Sea' Symphony appeals more strongly, for it makes a more decided impression of going on in obedience to an inner impulse. The massive climax of the first movement, the energy of the *Scherzo*—in places it stings like hail driven by a North-Easter—and the variety of choral effects will make the work memorable. The 'London' Symphony represents the views of a Londoner more intellectual and less emotional than the types imagined by other composers who have tried to illustrate the life of the great city in music. Though intellectual, it is not by any means cerebral. There is a fine vein of high emotion running through it all. Here, too, the *Scherzo* is the movement which at first makes the strongest impression, but the effect of the poetical and meditative endings of more than one of the movements makes a most lasting impression. It is a pity that our language has no terser way of expressing the distinction between the German momentary 'Effekt' and the lasting 'Wirkung.'

Mr. Bax is a musician of a totally different type. He is, above all, a poet whose mind revels in fantastic and romantic images. If we may call Dr. Vaughan Williams' music intellectual with a vein of poetry running through it, we may say of Mr. Bax's that we have poetry restrained from fantastic excess by a strong intelligence. His orchestral colour is always

rich and vivid even when the music is expressive of the darker feeling. 'The Garden of Fand' is a comparatively early work; that is to say—for we move rapidly nowadays—it is about eight years old. Since then Mr. Bax's personality has developed, and with it, a gift of saying what he means more clearly and with apparently less expenditure of effort. Fand is, in Celtic legend, the Queen of the Sea, who, like Circe, lured mortals to their doom. The central section, which describes the revels of the Queen's Court, has some fine moments, and the suggestion of the undulating rhythm of the sea is very imaginatively brought home to us. At the same time a little pruning would benefit the work.

His orchestral tone-poem, 'November Woods,' which was heard at the Hallé concert on November 18, was played for the first time in London at the Philharmonic concert under Mr. Hamilton Harty on December 16.

'November Woods' dates about five years later than 'The Garden of Fand,' and shows the composer to have reached a further stage in his development. It is more closely knit, more lucid, and has less trace of effort. It seems to be more inevitably right. The climaxes and contrasts are more effective, because they seem to come from within. The programme is a psychological one, dealing with inner experiences which all of us may share. There is great mastery of orchestral colour, and it is highly individual. In the middle section, where happy memories contrast with the gloom of the November wood, the composer reaches a high level of imagination and inspiration, and there is a bigness in the music which he does not always achieve.

Mr. Hamilton Harty conducted with sympathy and enthusiasm, and the Philharmonic Orchestra played very finely. Excellent, too, was its playing of Mr. Harty's own skilful and discreet arrangement of Handel's 'Water Music' and of Tchaikovsky's fifth Symphony. December 16 was the hundred and fiftieth anniversary of Beethoven's birth, so the 'Coriolan' Overture was included in the programme—a not too generous tribute to Beethoven.

The rest of the programme was devoted to unaccompanied singing by the Philharmonic Choir, under Mr. Kennedy Scott. The Choir has made great strides since last year. In quality of tone, cleanness of attack, and variety of expression the difference is remarkable. The singing of the music of Sweelinck, Praetorius, Calvisius, and Orlando Gibbons was very human and expressive, and the cleanness of the part-singing was admirable. Equally good was the singing of Dr. Vaughan Williams' five arrangements of English Folk-Songs. They are exceedingly clever, and only a few times does the composer allow his skill in the making of choral effect to obscure the simple beauty of the tunes. The Wassail Song, humorous both in words and music, is the happiest of all, and it had to be repeated.

At the third of the concerts of the London Symphony Orchestra, on November 29, the programme contained an unfamiliar but very charming 'Suite Française' of Roger Ducasse, Scriabin's 'Divine Poem,' in which Mr. Coates scored one of his sensational successes, and d'Albert's Violoncello Concerto, which we could well have spared. If it were a really fine work, the composer's hobby of belching forth abuse upon this country would not matter, but as it is particularly dull, even Madame Suggia's magnificent playing could not redeem it. She is a very great artist, but she some-



times comports herself rather as if she were Madame Karsavina miming the actions of a 'cellist. When she was playing Saint-Saëns' Concerto at the British Symphony Orchestra referred to above, her exuberance of gesture resulted in her dropping her bow at a crucial moment. She would be a still greater artist if she did not do these things.

The novelty at the London Symphony Orchestra was the 'Magic Cauldron' by Mr. Cyril Jenkins, a symphonic poem based on a Welsh legend full of love and hate and lust of battle. Mr. Jenkins writes fluently and easily, with a keen sense of picturesque orchestral colour and a knack of inventing well-marked themes. He has a dramatic sense which is characteristic of his native country. It is satisfactory to find at least one composer from Wales whose works do not date from 1860 or thereabouts, and one who is able to be an effectual propagandist for his advanced views.

At the Queen's Hall Symphony concert on November 20 the novelty was Casella's symphonic poem 'Italia.' It falls into two parts, the first inspired by gloomy existence in the sulphur mines of Sicily, the second by popular merry-making at Naples. The composer extracts the last ounce of effect out of the contrast, and makes good use of a popular tune with a strange Oriental flavour. There are many orchestral pictures of Southern gaiety, but this is distinctive by reason of the added note of brutality. Like Strauss in the last movement of 'Aus Italien' he makes use of Denza's tune 'Funiculi funicula.' The music is modern, but not so aggressively dissonant as that of Malipiero and his followers, and its extraordinary vitality makes it good to hear.

To the record of the fourth London Symphony concert on December 6, must be added a few words of praise of Mr. Kochanski's manly yet sensitive playing of Brahms' Concerto. Mr. Coates, however, seemed anxious to make it more romantic than the soloist, and they did not appear to be altogether comfortable with each other.

At the second Philharmonic Concert, on November 25, the principal interest centred round Heifetz's playing of Elgar's Violin Concerto. It was not surprising that technically it should have been a marvellous achievement: one cannot recall a performance more consistently beautiful in tone and more facile. What did surprise us somewhat was the keenness of musical intelligence which the artist displayed; but nevertheless he fell short in the emotional and imaginative side of the interpretation. The slow movement in particular suffered from this defect. The interesting suggestion was made that the fault lay in M. Heifetz's un-English outlook on music. A comparison with Mr. Albert Sammons' performance of the same work supports this view: but the ideal playing of Kreisler pleads strongly on the other side. The performance aroused enormous enthusiasm, and Sir Edward Elgar, Mr. Coates, and M. Heifetz had to bow their acknowledgments many times. On December 4 Mr. Robert Newman gave his annual concert at Queen's Hall. The programme was entirely familiar, the most memorable moments being when M. Cortôt played some of Debussy's Etudes.

Before leaving orchestral concerts, a few words should be spared to record the successful start made on December 9 by the Strolling Players' Orchestra, now said to be the largest amateur orchestra in

England. Mr. Joseph Ivimey has worked it up to a high pitch of excellence.

#### CHAMBER MUSIC

At the concert of the London Chamber Concert Society on November 23, Mr. Florent Schmitt played the pianoforte part of his new Violin Sonata with Mr. Defauw at Wigmore Hall. The title of the Sonata is curious, 'Sonate Libre en deux parties enchaînées.' One might begin by questioning whether a 'Sonata' could be 'free,' because the very word 'sonata' suggests obedience to certain rules. This does not imply any question of a composer's right to employ any kind of form he likes, only, if he does do so, why call it a Sonata in this case? There is another reason for the use of the title, which is explained by the Latin motto following them, *Ad modum clementis aquæ*, which being interpreted is 'After the manner of gently flowing water.' Now, the Sonata is, if anything, rather turbulent, but the key to the riddle is that *Clementis aquæ* is the translation of the name of M. Clémenceau. M. Clémenceau edited a paper called *L'Homme Libre*, and when that was suppressed started another which was called *L'Homme Enchaîné*. Whether the Sonata has or has not been inspired by the character of the 'Tiger' Mr. Schmitt has not divulged. This however is by the way. The Sonata is a very long and involved work. Its principal themes promise well, but in treating them the composer relapses into violence and obscurity. There is a constant feeling that the two instruments, instead of working harmoniously to a common end, are desperately fighting for supremacy all the time. Perhaps this is Clémenceau. It could not be said that the Sonata gained more than a 'succès d'estime.' At the same concert the Allied String Quartet gave an excellent performance of Ravel's String Quartet.

At Steinway Hall, on November 29, Mr. Leopold Ashton and Mr. Albert Cazabon gave a refined and thoughtful performance of Pierre de Bréville's Violin Sonata in C sharp minor. It is a scholarly but not striking work. The whole programme was un-hackneyed and interesting.

The most notable feature of the other concert of the same Society was the performance of Mr. Felix Salmond and Mr. Harold Craxton of the Violoncello Sonata of Jean Huré. This is a remarkably distinguished piece of work. It is melodious and lucid, it has a modern spirit, and its atmosphere is one of great charm. It should become the most popular of recent 'cello sonatas. The same two artists played at the concert of Miss Gertrude Blomfield (who still further established her claim to be one of our best concert singers) the Violoncello Concerto of Rachmaninov, an effective and agreeable work, but without the distinctive qualities of the French example.

An interesting feature of the autumn has been the violoncello recitals of Mr. Joseph Salmon, who drew exclusively on his own arrangements of the music of old masters. He has disinterred much music of great value; his arrangements are singularly skilful and tasteful, and his playing of music of these styles is full of vitality while maintaining the dignity of the classical manner. He does, however, now and then bring a little modern sentiment into his interpretations of some of the slow movements.

There has been a good deal of activity in quartet playing. The work done by the Meredyll Quartet

is notably musicianly and refined. The Lucas Quartet (also a quartet of ladies) has intimate charm, and the Spencer Dyke Quartet and the London Trio have also done good work.

#### PIANISTS AND VIOLINISTS

In the sphere of pianoforte playing the outstanding events have been the Chopin, Schumann, and Liszt recitals of M. Cortôt, the only regrettable feature, about which is that Wigmore Hall is really too small for the audiences. Nothing new can with advantage be said about his remarkable playing, nor need anything be added to what has been said so often about Mr. Lamond's Beethoven recitals. Mr. Hoffmann's popularity is speedily growing, and it is satisfactory to know that when he returns to us in the summer he will be heard with orchestra. Mr. Rubinstein has continued to gain favour, and his playing of sonatas with M. Kochanski showed that he has deeper musical qualities than those required of a brilliant soloist. One of the most interesting pianoforte recitals has been that of music for two pianofortes given on December 4 by Miss Irene Scharrer and Miss Myra Hess, whose unanimity of style is remarkable. They played among other things an arrangement of 'Après-midi d'un Faune,' an interesting experiment, not altogether successful in spite of the excellence of the performance. As I was at Kingsway Hall at that moment, I have to rely on the authority of a trustworthy friend. Miss Winifred Christie has earned a high place for herself among pianists in the United States. She has given an orchestral concert and a recital, and her well-balanced lucid style and finished technique should make a wide appeal. There should always be room for such musicianly playing.

Among many violinists who have given recitals, the most interesting, perhaps, has been M. Kochanski, whose sterling musical qualities and absence of sensational methods deserve very high praise. The new pieces of Szymanowski, which he played, are full of charm. Mr. Louis Godowsky is a young violinist whose great promise has many times been mentioned. His performance of the Elgar Concerto at his own recital is the best thing he has done so far. He also played some graceful and effective little pieces of his own.

At their recital on November 26, Misses Christabel Baxendale and Doris Salmon gave a thoughtful and sensitive performance of Elgar's Sonata, and both played solos in a very musicianly way.

M. Mischel Cherniavsky, who was once a prodigy, is now a mature artist. He gave an orchestral concert at Queen's Hall on December 15, and played the Concerto in D of Haydn and Saint-Saëns' Concerto in D minor. He is a 'cellist of distinction, with a natural style and broad technique, and a singularly sympathetic if not powerful tone.

#### SINGERS AND SINGING

The most interesting of the new singers who have appeared is Madame Salteni-Mochi. She is as good an example as has been heard for some time of real *bel canto*. With her, vocal technique is not an end in itself, but a means to an end, that end being variety of expression. Her Bach singing is remarkable not only for its accuracy in florid passages, but for her sense of style, and her interpretation of Lieder is excellent. We have heard in the past so much declamatory singing of Hugo Wolf, that it is a comfort to hear his songs really sung. I was particularly interested in her singing of 'Tre Giorni son che Nina.' There are

two ways of reading it: the grimly humorous and melancholy. I have always thought the first way the right one, but Madame Salteni-Mochi's singing of it in an almost tragic vein nearly converted me to the other view. Mr. Gervase Elwes gave a notable recital previous to his departure for America.

Miss Leila Megane, who made a successful first appearance at Covent Garden in 1919 and has since then been singing in opera at Paris, has given a vocal recital which augurs well for her future. She has quite exceptional gifts of voice with the temperament expected from a Welsh singer. In the present dearth of contraltos of the first rank she should have an admirable chance of going very far. Miss Judith Litante's vocal recital should also be mentioned, as she is making rapid progress.

After a considerable interval Mr. Roland Jackson was heard again at Wigmore Hall. His pleasing voice and refined style are as good to listen to as ever; and he has a nice taste in the making of a programme.

There have been two more public rehearsals of the R.C.M. Patron's Fund. The most interesting of the works heard was L. A. Collingwood's 'Excerpts from "Macbeth," for mezzo-soprano, baritone, and orchestra.'

#### SOME NOTES FOR JANUARY

At the time of writing it seems as though the Christmas lull would last a little longer than usual, at any rate so far as important series of concerts are concerned. At the Philharmonic concert on January 27, with Mr. Albert Coates conducting, Miss Murray Lambert will play Mr. Hamilton Harty's Violin Concerto, and Respighi's 'The Fountain of Rome' will be in the programme. The first appearance here of M. Prokofiev, who will play the solo part in his own Pianoforte Concerto at the London Symphony concert on January 17, should cause some sensation if preliminary reports on the work are to be believed.

We are also promised a series of orchestral concerts conducted by M. Kussevitzy. He will be remembered as the pioneer conductor who gave a series of concerts on house-boats on the rivers of Russia, and thus made orchestral music accessible in places where it had never been heard before.

#### MARCEL DUPRÉ'S CONCERT

The Albert Hall was crowded on December 9, when this well-known organist gave a concert with the London Gregorian Association, in aid of the funds of the Officers' Association. Among the audience were the Prince of Wales, Princess Mary, and Earl Haig. Captain Francis Burgess conducted, and Mr. Herrick Edwards accompanied on a Positif organ. M. Dupré played Bach's Fantasia and Fugue in G minor, d'Aquin's 'Noël' with variations, the first movement of Widor's fifth Symphony, his own Prelude and Fugue in G minor, and Fifteen Versets. He also improvised between portions of psalms and hymns sung by the choir. A player of great brilliance and resource, M. Dupré was heard at his best in the Bach fugue and in the more dashing of his own versets and improvisations. He was strangely slow in the Bach Fantasia and, apparently, far too fast in his own Prelude and Fugue. Both in the style of the improvisation and in the registration schemes as a whole, there was a good deal that jarred with English ideas as to what is fitting at a Church service. Those of the audience who wisely began by accepting the necessary new point of view found the performance thoroughly stimulating. One



unfortunate result of the prevailing brilliance and frequent *bizarrie* of the organ playing was to make the choir sound dull. A little dynamic variety on their part would have been a great relief. Is there any sound reason why plainsong should be sung *mezzo-forte* all the time, regardless of the varying sentiment of the psalm or hymn? If such a level style is the correct tradition, so much the worse for tradition. However, perhaps the method had hardly a fair chance on this occasion, owing to the character of the organ interludes. We hope M. Dupré will visit us again. Perhaps he might be induced to show us that the Queen's Hall organ is worth listening to as a solo instrument. We know already what it can do as a religious 'also ran' to Handel's 'Largo,' the Bach-Gounod 'Ave Maria,' and other battle-horses. A recital by Dupré should convince the authorities that there is a public for fine organ music well played. When they see us coming in crowds to hear the brilliant Frenchman, they may give us a chance of hearing one of our brilliant Englishmen. We have a few.

H. G.

## Opera in London

By FRANCIS E. BARRETT

### THE CARL ROSA SEASON: A NEW WORK

Although it came late and was all too brief, the London autumn opera season was remarkably successful. The wisdom of the arrangement made by the Carl Rosa Company to give a season at Covent Garden proved to be fully justified. Large audiences were the rule throughout the four weeks, and on several occasions the attendance constituted a record. This was especially the case with respect to 'Carmen.' This favourite opera had not been seen at Covent Garden for many a day—a fact that made it a strong attraction. The other performances were all well attended, and I did not see one really 'thin' house throughout the season. Everybody was surprised by the fact, with the exception of myself. Close observation of the operatic needs of London has enabled me to make the deduction that given the examples it wants to see the Metropolitan public is always ready to patronise performances of opera in English. I need scarcely add that the performances must be of good level and the conditions generally as perfect as possible. All these requirements were met by the Carl Rosa Company, with the result that it has received ample compensation for its trouble. And as the outcome of such attraction the public responded royally when a new work was put on, the attendance at the first performance of 'David Garrick'—Mr. Reginald Somerville's latest opera—being in every way remarkable if only because of the interest shown by the occupants of the cheaper seats, who filled them as they have never been filled before for the production of a new British work.

### A POPULAR RÉPERTOIRE

If familiar, the *répertoire* was certainly popular. London has had so little opportunity of becoming acquainted with the standard works that it was only too pleased to see and hear 'Lohengrin,' 'Il Trovatore,' 'Carmen,' 'Faust,' 'Tannhäuser,' and the other examples that in the minds of so many constitute due representation of the form. Then,

having given the public opportunities for testing its qualities, the Company proceeded judiciously to vary and expand the scheme. This was done by adding in turn Saint-Saëns' 'Samson and Delilah' and Wolf-Ferrari's 'The Jewels of the Madonna' and 'The Secret of Suzanne,' and 'Tristan and Isolde' from known matter; with Mr. Somerville's work and Mr. Stephen Philpot's 'Dante and Beatrice' as novelty and semi-novelty. The least popular proved—curiously enough—to be 'The Tales of Hoffmann,' which is explained by the fact that it has been given so frequently and so badly in recent years that the public is shy of it. But the approval extended to certain examples was so remarkable, especially in the case of 'Carmen,' 'Samson,' and the novelty, that more performances of them would have 'gone,' as the term is. Unfortunately the management set out the whole *répertoire* beforehand, so that it was not possible to arrange for repeats of operas for which there was a demand. However, it is satisfactory to know that the Company intends to return to Covent Garden next autumn, when it will stay for a longer time.

### A VERSATILE COMPANY

The individual work done by the members of the Company has been of extraordinary versatility. Nothing seems to come amiss to Miss Beatrice Miranda. She has sung Elsa, Gioletta, Aïda, Cho-Cho-San, Tosca, Malibella, and finally she created the chief soprano part in the new opera. And she has done it all with conviction, never failing to give well-defined characterisation and to sing with great wealth of beautiful tone. Miss Doris Woodall has displayed similar pliancy of gift. Ortrud on Monday, she was Carmen on Saturday, with an outstanding Amneris thrown in, and all done with marked effect. The male members have displayed equal diversity of ability. Mr. William Boland has revealed himself as an operatic tenor of a calibre not met with in recent years, and has shown gifts as an actor never before associated with a like amount of vocal power. The experienced hands like Mr. Frederick Clendon and Mr. Harry Brindle have done sterling work, never failing to rise to the occasion. This versatility, let me remark in passing, is one of the striking characteristics of the British operatic artist, but in the case of the operatic soprano has not been met with since the days of that wonderfully gifted singer Fanny Moody, to whom 'The Bohemian Girl' and Isolde came with equal ease.

Much promise has been shown by the younger members of the Company. Miss Gladys Seager gave us a pleasing, though not powerful, Marguerite; Miss Ethel Austin, as Elizabeth, displayed a voice of the real operatic quality; Miss Gladys Cranston made a charming Nedda, and was one of the most vocally graceful Mimis I have heard on the British stage; Miss Eva Turner, like Miss Elspeth Wakefield and Miss Gladys Parr, has demonstrated how good is the material in our midst. The tenors have by no means shown themselves inferior. With reservations I can prophesy a future for Mr. John Perry, and Mr. Parry Jones makes up in temperament for what he may lack in voice. Of the baritones Mr. Kingsley Lark has made it clear that he is an uncommonly good and intelligent actor who compels regret that his voice is not heavier and rather better produced. Mr. Booth Hichen should come to the fore; his Silvio was as good as one could wish, and his other work was of high promise.

## THE GENERAL ENSEMBLE

All attention was paid to the general ensemble of the Company, and with good results. The plan of employing a large chorus of a hundred and fifty voices in the choral operas—so often advocated and practised by Charles Manners—was followed in this season. The effect was not quite what was anticipated, for the fact seemed to be overlooked that so large a body requires special stage rehearsing if it is to move with any effect, and has to be coached in the work generally. As it was, the volume of tone was not so great as it might have been, and the effect was disappointing. On the other hand, where the Company's chorus appeared in normal numbers the effect was entirely satisfactory. The playing of the orchestra was excellent, and the skill of its directors, M. Henriquez de la Fuente and Mr. Charles Webber, has been very marked.

## THE NEW ADDITIONS

As I have already stated, several additions to the repertoire were made. The first was Saint-Saëns' popular 'Samson and Delilah.' It is no stranger either to the English repertoire or to Covent Garden, but it has certainly never before been so well given in English. There was no attempt to imitate foreign representations. The Company's presentation was its own, and it was unquestionably effective. There was no forcing the pace, and there were no idiotic 'pictures' to bring down the curtain—and execrations—at the end of each Act. Miss Doris Woodall added considerably to her reputation by her impersonation of Delilah, and Mr. Boland's Samson was one of the best I have seen. It had vigour and character, and was finely sung. The other parts were ably given, and the chorus singing was remarkable in point of tone and tune. M. Fuente's reading of the score was most musicianly.

It was the late Mr. Walter van Noorden, so long associated with the Company—the brother of the present proprietor—who acquired the English rights of M. Wolf-Ferrari's blood-thirsty opera, 'The Jewels of the Madonna' as soon as it was produced in this country. There must have been a certain amount of prescience in the matter, for the representation the Company gave was decidedly good. It is this fact, in conjunction with the tuneful and novel nature of the music, that will gain popularity for the work; its story will never be attractive, no matter of what religious persuasion one may be, including 'Jew, Infidel, or Turk.' But there is some very skilful music, and Miss Miranda, Mr. Hebden Foster, and Mr. William Boland gave it splendidly. The singing of Miss Miranda and Mr. Boland in the climax-making scene of the theft of the jewels was some of the finest I have heard on the English stage. The audience took very kindly to the work, and cheered the representation to the echo. The other additions, 'The Secret of Suzanne' and 'Tristan,' came too late to permit of notice this month.

## 'DAVID GARRICK'

The new opera by Mr. Reginald Somerville, commissioned by the Company and based on Robertson's famous play of 'David Garrick,' pleased everyone. Its success was assured from the first when it became clear that the composer had treated his subject in the form of a light opera, lyrical in design and tuneful in expression. No one can deny that this is the best treatment for the subject. The vein is duly thickened or reduced to suit the occasion, and the way he meets those situations without

ever becoming involved or obscure testified to the clarity of the composer's vision. The music is one long tune—a thing rather lacking in English operatic music, in spite of the fact that tune is the one thing the average musical person admires. Mr. Somerville's melody ebbs and flows throughout the score, but never slackens. The music has a pleasant character of its own, and owes very little to outside influences. At the same time it is catchy, with the result that I heard some humming of one of the duet themes as the audience left the theatre. The various duets between Garrick and Ada are remarkable for their vocal quality, and for the fact that they are so contrived that the melodic outline is never abandoned for a more complicated style. The whole is a pleasant and pleasing light opera, and one well calculated to draw attention to native effort in the theatre where it is so much needed. It was well done in every way. Mr. Boland made an excellent Garrick, singing and acting with greater effect than one expects on the operatic stage. Miss Miranda was a charming Ada, and her fine voice was of immense service in giving special import to her share of the music. Mr. Brindle as Ingot, Mr. Kingsley Lark as Chivy, and Mr. Clendon and Miss Parr as Mr. and Mrs. Smith, all helped in a well-prepared, well-mounted, and wholly worthy production which the composer directed.

## AT THE OLD VIC.

The latest and most daring addition to the operatic attractions at the Old Vic. has been 'Tristan and Isolde,' which however came at a date that precludes notice this month. But the fact remains, and the approval was very sincere. For the more familiar 'Magic Flute' of Mozart there was cordial welcome. It was carefully given as last year with all desire to preserve the spirit of Mozart along with the best possible representation. In the performance Misses Muriel Gough and Winifred Kennard, Messrs. Tudor Davies, Clive Carey, and Derwood distinguished themselves.

## THE SWEDISH BALLET

A new dancing force was suddenly sprung upon London in the middle of the month in the shape of the Swedish Ballet, which appeared at the Palace Theatre. Quite a different phase of the dancer's art is represented by this organization. It has a character of its own. The technique is free and exceedingly graceful, and the designing distinguished by great imagination. What is so pleasing a feature of the work is that many of the numbers have a national foundation. Examples may be cited in the 'Nuit de St. Jean' number, with its quaint observance of that significant event, and in 'Les Vierges Folles,' a version of the Wise and Foolish Virgins presented as a Swedish allegory of rather humorous turn. In both of these Swedish folk-music is used with uncommonly good effect, showing what can be done in that direction by ourselves when eventually we have the British ballet. The other numbers at the first performance were a fascinating illustration of Ravel's pieces 'Le Tombeau de Couperin,' here styled 'Au Temps Jadis,' and a miming scene, 'El Greco,' with some remarkable music by M. Ingelbrecht, the orchestral conductor. All the Company display much individuality, and the efforts of Mlle. Jenny Hasselquist and M. Jean Borlin, both as dancers and mimes, are of special distinction for their legitimacy, fidelity, and grace. The accompanying music, which includes some of the inevitable Chopin, is of high value and admirably performed.



## Choral Notes and News

By W. McNAUGHT

To keep up a recurrent commentary on choral music in and around London is not an easy task. There is none of that steady flow of stimulating 'copy' enjoyed by a writer on London's orchestral music, or chamber music, or opera. Even *ex opera semper aliquid novi*. Our source of excitement in choral matters during the last month or two (allowing for the fact that the Bach Choir and Philharmonic Choir have been snapped up by 'London Concerts,' and that the Oriana concerts occurred too late) consists of one performance of the Mass in B minor, and one of 'The Dream of Gerontius,' works that ought to be taken for granted in a self-respecting choral existence. Of course the chief trouble of choral societies is finance, although most of the people taking part in a choral concert do so for nothing, and even pay a subscription for the privilege. But even if there came a wave of enthusiasm which brought in hundreds of singers and sight-readers clamouring for four rehearsals a week and new works to study, the expense of engaging a large orchestra would remain, as it is now, an obstacle of huge proportions. Present-day composers are much to blame, not only in the way they ignore the essentials of choral style, but in the persistent hankering after subsidiary orchestral effects. They must have tubas, cor anglais, bass clarinet, glockenspiel, and the like, and divide their strings into sixteen parts. There is a whole world of unwritten choral music—capable of plumbing any depths, and soaring to any heights—in which the chorus parts are chiefly diatonic, and the accompaniment is for 'theatre' orchestra, or even for strings only. Considering how subtle and telling choral music can be without any accompaniment at all, it is rather surprising that composers, when they want instruments to join in, insist on having about sixty.

But lest this ramble should contradict the plea that choral affairs offer no 'copy,' we must come back to our record. As suggested above, the season has been one of inspiring activity, for it included a performance of the Mass in B minor and one of 'The Dream of Gerontius.' The Mass was given at the Northern Polytechnic Hall on November 27 by the Alexandra Palace Choral and Orchestral Society under Mr. Allen Gill. This choir is in a peculiar position. Originally designed to fit the huge platform of the Palace, it can only accommodate itself to the next-best hall by a limitation of membership, and at every concert it views the sad spectacle of money being turned away at the doors. One is genuinely sorry for this plight of a Society to whose spirited work we owe so much. Even now it is unsurpassed in achievement and enterprise—with 'The Apostles' in its spring programme. Its singing in the choruses of the Mass needs no detailed description, being always weighty, buoyant in rhythm, resourceful in the long phrase and in climax. The Sanctus was given as if the choir came fresh to the task and not as if (as often happens) the Resurrexit and Confiteor had sapped the energy of the singers.

No better choice than 'The Dream of Gerontius' could have been made for the revival of the London Choral Society, for it was to this body that London owed its first opportunity for hearing the work in 1904. The performance at Queen's Hall on December 1

under Mr. Arthur Fagge was more than creditable to a choir which, in everything that makes for cohesion and interpretative power, was newly-formed. The singers showed a good deal of the quality that used to carry the old London Choral Society through its ambitious tasks—a certain vivacity and directness, and a clear suggestion of good musicianship in the average. With Miss Olga Haley, Mr. John Adams, and Mr. Robert Radford as the solo-singers the performance was well worth hearing.

Only one concert of the Royal Choral Society comes into this month's account, the annual festival of carols being too late for inclusion. The performance of 'Judas Maccabæus' on November 27 is said to have been well worthy of the traditions of the Society in its breadth and sonosity, and great praise was given to the singing of 'Hail, Judea,' 'Ah, wretched Israel,' 'Sing unto God,' and other choruses. The solos were sung by Madame Elsa Stralia, Miss Margaret Balfour, Miss Millicent Russell, Mr. William Boland and Mr. Graham Smart, and Sir Frederick Bridge conducted.

According to reliable information the performance of 'King Olaf' given by the Ealing Philharmonic Society on November 27, was the highest achievement in the Society's record, the vitality and technical certainty of the singing being of a degree rarely obtained. Great credit for this advancing capacity of a local organization is due to the conductor, Mr. E. Victor Williams. The solo parts were taken by Miss May Kearney, Mr. Sidney Pointer, and Mr. Edward Dykes.

The Ibis Musical Society, now in its second season, was heard at Queen's Hall, on November 26, in a capital performance of 'The Golden Legend,' preceded by the 'In Memoriam' Overture. The soloists were Miss Florence Mellors and Miss Gladys Palmer, and Messrs. John Adams, Esmond Bristol, and Edgar Archer. The orchestra and choir numbered about five hundred. Mr. Arthur Fagge conducted. This is an excellent example of business-house music-making, the performers being employees of the Prudential Assurance Company.

Other London events that claim to be mentioned with approval are the performance of a selection from Purcell's 'King Arthur' by the Westminster Choral Society, under Mr. Vincent Thomas, on November 30; of 'The Golden Legend' by the Dulwich Philharmonic Society at the Crystal Palace, on November 20, under Mr. Martin Kingslake; of 'Merrie England' by the Crystal Palace Choral and Orchestral Society on November 27, under Mr. Walter W. Hedgcock; and the concert of the South West Choral Society under Mr. A. R. Saunders at Battersea Town Hall on December 1, when the programme included 'A Tale of Old Japan,' 'Blest Pair of Sirens,' and Balfour Gardiner's 'News from Whydah.'

## The Musician's Bookshelf

By 'FESTE'

The day of the lengthy review in a journal such as this is gone, at all events for a time. Among the volumes awaiting consideration are at least half a dozen that years ago, when books on music were few, would have called for and received at least a page. At present, with publishers falling over one another in their haste to meet the increased public interest in the art, only brief notice is possible.

In the case of such a book as Mrs. Curwen's 'Psychology applied to Music Teaching' (Curwen, 15s.), the only review that can do the work justice is one

(Continued on page 40.)

ANTHEM FOR GENERAL USE.

Words by Mrs. C. F. ALEXANDER (1852).

Composed by HUGH BLAIR.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Larghetto.**

OPRANO. The ro - seate hues of

ALTO. The ro - seate hues of

TENOR. The ro - seate hues of

BASS. The ro - seate hues of

**Larghetto. ♩ = 76.**  
*Solo.*  
*p*  
*Ch.*  
*Ped.*  
*- Ch. to Ped.*

*Voices alone. (ad lib.)*

ear - ly dawn, The bright - ness of the day, The crim - son of the

ear - ly dawn, The bright - ness of the day, . . The crim - son of the

ear - ly dawn, The bright - ness of the day, The crim - son of the

ear - ly dawn, The bright - ness of the day, The crim - son of the

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*mf*

sun - set sky, How fast they fade a - way! . . . Oh, for the pear - ly

*mf*

sun - set sky, How fast they fade a - way! . . . Oh, for the pear - ly

*mf*

sun - set sky, How fast they fade a - way! . . . Oh, for the pear - ly

*mf*

sun - set sky, How fast they fade a - way! . . . Oh, for the pear - ly

*p Sw.* *mf*

*f*

gates of Heaven, Oh, for the gold - en floor, . . . Oh, for the Sun of

*f*

gates of Heaven, . . . Oh, for the gold - en floor, . . . Oh, for the Sun of

*cres.* *f*

gates of Heaven, Oh, for the gold - en floor, Oh, for the Sun of

*cres.* *f*

gates of Heaven, Oh, for the gold - en floor, Oh, for the Sun . . . of

*Gt.* *f*

*Gt. cres.* *f*

*Ped. Gt. to Ped.*

Right - eous - ness That set - teth nev - er - more! . . .

Right - eous - ness That set - teth nev - er - more! . . .

Right - eous - ness That set - teth nev - er - more! . . .

Right - eous - ness That set - teth nev - er - more! . . .

*dim.*

*Gt. to Ped. in.*

*mf* SOPRANO SOLO.

Here faith is ours, and Heaven - ly hope, And

*p* *Sw.* *mf*

*Sw. to Ped.* *senza Ped.*

grace to lead us higher; But there are per - fect - ness and peace, Be -

*p* *p* *Ped.*

*rall.* **Lento.** *pp*

- yond our best de - sire. . . Oh, by Thy love and an - guish,

**Lento.**  $\text{♩} = 60$  *pp*

*rall.* *pp*

*cres.*

Lord, Oh, by Thy life laid down, Grant that we fall not

*cres.*

from . . Thy grace, Nor cast a - way . . our crown.



## Chorus.

Oh, by Thy love and an - guish, Lord, Oh, by Thy life laid

Oh, by Thy love and an - guish, Lord, Oh, by Thy life laid

Oh, by Thy love and an - guish, Lord, Oh, by Thy life laid

Oh, by Thine an - guish, Lord, Oh, by Thy life laid

*pp* *cres.* *pp* *cres.* *pp* *cres.* *pp* *cres.*

down, Grant that we fall not from Thy grace, Nor cast a - way our

down, Grant that we fall not from Thy grace, Nor cast a - way our

down, Grant that we fall not from Thy grace, Nor cast a - way our

down, Grant that we fall not from Thy grace, Nor cast a - way our

*mp* *p* *rit.* *mp* *p* *rit.* *mp* *p* *rit.* *mp* *p* *rit.*

## Tempo 1mo.

crown. The

crown. The

crown. The

crown. The

*mp* *mp* *mp* *mp*

Tempo 1mo.

*p Sw.*

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16	In all thy need ...	Doulard	2d.	102	Come, fill, my boys (A.T.T.B.)	"	3d.	188	Stars of the summer night	"	1rd.
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31	The Dream ...	Stewart	2d.	117	Sing high ho! ...	"	1rd.	203	Whether kissed by sunbeams,	"	3d.
32	God speed the Plough ...	Richter	2d.	118	Fairy Song ...	A. Zimmermann	1rd.	204	The roses are blushing	"	1rd.
33	There is a ladie sweete ...	Ford	2d.	119	Good-Night ...	"	1rd.	205	The Rivals ...	"	3d.
34	Football Song ...	Monk	3d.	120	Gone for ever ...	"	3d.	206	The village dance ...	"	1rd.
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38	Invocation to Sleep ...	"	3d.	124	Sigh no more, ladies	Macfarren	1rd.	210	Love me little, love me long	"	3d.
39	A Night Song ...	"	3d.	125	You spotted snakes (S.S.A.A.)	"	1rd.	211	Going a-maying ...	"	3d.
40	Dirge for the faithful lover	"	1rd.	126	Take, oh take those lips away	"	4d.	212	See, the rooks are homeward	"	3d.
41	A Drinking Song (T.T.B.B.)	"	3d.	127	It was a lover and his lass	"	1rd.	213	Sweet Lady Moon ...	"	3d.
42	Sylvan pleasures ...	"	4d.	128	O mistress mine ...	"	1rd.	214	Hark, the Convent bells are	"	1rd.
43	Consolation ...	H. Smart	1rd.	129	Under the greenwood tree	"	3d.	215	When evening's (male voices),	"	3d.
44	Good-night, thou glorious Sun	"	1rd.	130	Hark, the lark ...	"	3d.	216	Warrior's Song ...	"	2d.
45	Hunting Song ...	"	1rd.	131	Tell me where's fancy bred	"	1rd.	217	Absence ...	"	1rd.
46	Lady, rise, sweet Morn's	"	1rd.	132	The Violet ...	H. Leslie	3d.	218	April showers ...	"	3d.
47	Summer Morning ...	"	1rd.	133	One morning sweet in May	"	1rd.	219	The red, red rose ...	"	1rd.
48	The Sea King ...	"	1rd.	134	Daylight is fading ...	"	1rd.	220	Beware, beware ...	"	1rd.
49	Orpheus with his lute	Macfarren	1rd.	135	Down in a pretty valley	"	1rd.	221	The happiest land ...	"	3d.
50	When Icicles hang ...	"	1rd.	136	The Primrose ...	"	1rd.	222	The Sailor's Song ...	"	2d.
51	Come away, Death (S.A.T.T.B.)	"	3d.	137	Arise, sweet love ...	"	1rd.	223	Busy, curious fly ...	"	2d.
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63	Break, break on thy cold grey	"	1rd.	149	Take, oh take those lips away	"	1rd.	235	Shall I wasting in ...	"	4d.
64	Echoes (The Splendour falls)	"	1rd.	150	The Rainy Day...	A. Sullivan	1rd.	236	Way to build a boat ...	"	4d.
65	Song of the Railroads	"	1rd.	151	Oh, hush thee, my babe	"	3d.	237	I loved a lass ...	"	3d.
66	Christmas ...	"	1rd.	152	Evening ...	"	1rd.	238	The Lifeboat ...	"	1rd.
67	Adieu, Love, Adieu ...	"	3d.	153	Joy to the Victors ...	"	2d.	239	Shepherd's farewell...	H. Smart	1rd.
68	Sir Knight, Sir Knight	Macfarren	1rd.	154	Parting gleams ...	"	1rd.	240	The waves' reproof ...	"	3d.
69	The Wounded Cupid	"	1rd.	155	Echoes ...	"	1rd.	241	Ave Maria ...	"	1rd.
70	Woman's smile ...	"	3d.	156	Spring ...	W. Macfarren	1rd.	242	Spring ...	"	2d.
71	Autolycus' Song ...	"	1rd.	157	Summer ...	"	1rd.	243	Morning ...	"	3d.
72	Footsteps of Angels ...	"	3d.	158	Autumn ...	"	1rd.	244	Hymn to Cynthia ...	"	1rd.
73	The Sun shines fair ...	"	1rd.	159	Winter ...	"	3d.	245	Cradle Song ...	"	3d.
74	The Pilgrims ...	H. Leslie	1rd.	160	You stole my love ...	"	1rd.	246	The joys of Spring ...	"	1rd.
75	My soul to God ...	"	3d.	161	Dainty love...	"	1rd.	247	Dream, baby, dream ...	"	3d.
76	Awake, the flow'rs unfold	"	1rd.	162	Drops of Rain ...	J. Lemmens	1rd.	248	A song for the Seasons	"	2d.
77	How sweet the moonlight	"	1rd.	163	The Fairy Ring...	"	3d.	249	O say not that my heart	"	3d.
78	Land, Ho! ...	"	1rd.	164	The Light of Life	"	3d.	250	Love and mirth...	"	3d.
79	Up, up, ye Dames ...	"	1rd.	165	Oh, welcome him	"	3d.	251	Sweet Vesper hymn	"	1rd.
80	Thine eyes so bright ...	"	4d.	166	Sunshine through the	"	3d.	252	Crocuses and Snowdrops	"	1rd.
81	All is not gold ...	Westbrook	3d.	167	The Corn Field...	"	3d.	253	Stars of the summer night	"	3d.
82	Hark how the birds ...	H. Lahee	3d.	168	Wake! to the hunting	H. Smart	1rd.	254	Wind thy horn...	"	3d.
83	All ye woods (S.A.T.B.)	"	1rd.	169	Dost thou idly ask ...	"	3d.	255	The land of wonder...	"	2d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1rd.	170	A Psalm of Life	"	1rd.	256	Yell little birds that sit and sing	"	1rd.
85	Charm me asleep (S.A.T.B.B.)	"	3d.	171	Only Thou ...	"	1rd.	257	How soft the shades of	"	2d.
86	When twilight dew ...	H. Hiles	1rd.	172	I prithee send me back	"	1rd.	258	How sweet is summer	"	2d.



## LONDON TOWN

A FOUR-PART SONG

THE WORDS WRITTEN BY JOHN MASEFIELD

THE MUSIC COMPOSED BY

EDWARD GERMAN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato. (con spirito.)*

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.  
(For  
practice  
only.)

*f* *O* Lon - don Town's a fine town, and Lon - don sights are rare, And

*f* *O* Lon - don Town's a fine town, and Lon - don sights are rare, And

*f* *O* Lon - don Town's a fine town, and Lon - don sights are rare, And

*f* *O* Lon - don Town's a fine town, and Lon - don sights are rare, And

*f* *O* Lon - don Town's a fine town, and Lon - don sights are rare, And

*Allegro moderato. (con spirito.)* ♩ = 104.

*f*

*Ped. \** *Ped. \** *Ped. \**

*mf* Lon - don ale is right ale, and brisk's the Lon - don air, And

*mf* Lon - don ale is right ale, and brisk's the Lon - don air, And

*mf* Lon - don ale is right ale, and brisk's the Lon - don air, And

*mf* Lon - don ale is right ale, and brisk's the Lon - don air, And bus-i-ly goes the

*mf*

*Ped. \** *Ped. \**

## LONDON TOWN.

bus-i-ly goes the world there, but craft-y grows the mind, .. And Lon-don Town of

bus-i-ly goes the world there, but craft-y grows the mind, .. And Lon-don Town of

bus-i-ly goes the world there, but craft-y grows the mind, .. And Lon-don Town of

world there, . . . but craft-y grows the mind, .. And Lon-don Town of

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

all towns I'm glad to leave be-hind. Then hey, . . .

all towns I'm glad to leave be-hind. Then

all towns I'm glad to leave be-hind. Then hey, . . . then

all towns I'm glad to leave be-hind.

*Ped.* \*

then hey, then

hey for croft and hop-yard, and hill, field and pond, then

hey for croft and hop-yard, and hill, field and pond, then

Then hey,

*Ped.* \* *Ped.* \*



**Gioioso.**

**LONDON TOWN.**

hey, then hey for the croft and hop - yard, and hill and field and

hey, then hey for the croft and hop - yard, and hill and field and

hey, then hey for croft and hop - yard, . . .

hey, hey for hop - yard, field and

**Gioioso.**

*Ped.* \* *Ped.* \*

pond, With Bre - don Hill be - fore me and Mal - vern Hill be - yond.

pond, With Bre - don Hill be - fore me and Mal - vern Hill be - yond. And

. . . With Bre - don Hill be - fore me and Mal - vern Hill be - yond. And

pond, With Bre - don Hill be - fore . . . me And

*Ped.* \*

And . . . haw - thorn white i' the hedge - row, and all the spring's at -

haw - thorn white i' the hedge - row, and all the spring's at -

haw - thorn white, and haw - thorn white i' the hedge - row,

haw - thorn white i' the hedge - row, and all the spring's at -

*Ped.* \* *Ped.* \*

## LONDON TOWN.

- tire, In the come - ly land of Teme and Lugg, and Clent and Clee . . . and  
 - tire, In the come - ly land of Teme and Lugg, and Clent and Clee . . . and  
 In the come - ly land of Teme and Lugg, and Clent and Clee . . . and  
 - tire, In the come - ly land of Teme and Lugg, and Clent and Clee . . . and

*f* *Ped.* \*

Wyre, Then hey, . . . then hey, . . . then hey for Clent and Clee and Wyre.  
 Wyre, Then hey, then hey for Clent and Clee and Wyre.  
 Wyre, hey for Clent and Clee and Wyre.  
 Wyre, Then hey, then hey for Clent and Clee and Wyre.

*p* *mf* *rit.* *Ped.* \*

## Tempo 1mo.

Lon - don girls are brave girls, in silk and cloth o' gold, And  
 Lon - don girls are brave girls, in silk and cloth o' gold, And  
 Lon - don girls are brave girls, in silk and cloth o' gold, And  
 Lon - don girls are brave girls, in silk and cloth o' gold, And

*f* *Ped.* \*

## Tempo 1mo.

Lon - don girls are brave girls, in silk and cloth o' gold, And  
 Lon - don girls are brave girls, in silk and cloth o' gold, And  
 Lon - don girls are brave girls, in silk and cloth o' gold, And  
 Lon - don girls are brave girls, in silk and cloth o' gold, And

*f* *Ped.* \* *Ped.* \* *Ped.* \*



# LONDON TOWN.

Lon - don shops are rare shops, where gal - lant things are sold, *mf* And

Lon - don shops are rare shops, where gal - lant things are sold, *mf* And

Lon - don shops are rare shops, where gal - lant things are sold, *mf* And

Lon - don shops are rare shops, where gal - lant things are sold, *mf* And bon - ni - ly clinks the

*Ped.* \* *Ped.* \*

bon - ni - ly clinks the gold there, but drow - si - ly blinks the eye, . . . *f* And

bon - ni - ly clinks the gold there, but drow - si - ly blinks the eye, . . . *f* And

bon - ni - ly clinks the gold there, but drow - si - ly blinks the eye, . . . *f* And

gold there, . . . but drow - si - ly blinks the eye, . . . *f* And

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*sf* Lon - don Town of all towns I'm glad to hur - ry by. Then

*sf* Lon - don Town of all towns I'm glad to hur - ry by.

*sf* Lon - don Town of all towns I'm glad to hur - ry by. Then hey, . . . . .

*sf* Lon - don Town of all towns I'm glad to hur - ry by.

*Ped.*

LONDON TOWN.

Musical score for 'London Town' in 2/4 time, featuring a piano introduction and a vocal melody. The score is written for voice and piano. The piano introduction consists of a series of chords in the right hand and a single note in the left hand. The vocal melody is in the right hand, with lyrics underneath. The piano accompaniment is in the left hand, with chords and single notes. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation markings such as accents and slurs. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score is for a single system, with a repeat sign at the end.

hey, then hey, Then  
 Then hey for covert and wood-land, and ash, elm and oak, Then  
 Then hey for covert and wood-land, and ash, elm and oak, Then  
 Then hey,

\* Ped. \* Ped. \*

*Giacoso.*

*sf* *mf*

hey, then hey for the co-vert and wood-land, and ash and elm and

*sf* *mf*

hey, then hey for the co-vert and wood-land, and ash and elm and

*sf* *mf*

hey, then hey for the co-vert and wood-land, . . .

*sf* *mf*

hey, hey for ash and elm and

*Giacoso.*

*sf* *mf*

*Ped.* \* *Ped.* \*

oak, And Tewkes-bu-ry inns, and Mal-vern roofs, and Worces-ter chim-ney smoke, And

oak, And Tewkes-bu-ry inns, and Mal-vern roofs, and Worces-ter chim-ney smoke, And

And Tewkes-bu-ry inns, and Mal-vern roofs, and Worces-ter chim-ney smoke, And

oak, And Tewkes - - bu - ry inns, and Mal - vern roofs, And

And Tewkes - - bu - ry inns, and Mal - vern roofs, And

( 7 )



# LONDON TOWN.

And the ap - ple trees in the or - chard, the cat - tle in the  
 ap - ple trees in the or - chard, the cat - tle in the  
 ap - ple trees, and ap - ple trees in the or - chard,  
 ap - ple trees in the or - chard, the cat - tle in the

*cres.* *cres.* *cres.* *cres.*

*Ped.* \*

byre, And all the land from Lud - low town to Bre - don church - - - 's  
 byre, And all the land from Lud - low town to Bre - don church - - - 's  
 And all the land from Lud - low town to Bre - don church - - - 's  
 byre, And the land . . . from Lud - low town to Bre - don church - - - 's

*f* *f* *f* *f*

*Ped.* \*

spire. Then hey, . . . then hey, . . . then hey, to Bre - don church-'s spire.  
 spire. Then hey, then hey, to Bre - don church-'s spire.  
 spire. hey, . . . to Bre - don church-'s spire.  
 spire. Then hey, then hey, to Bre - don church-'s spire.

*p* *mf* *rit.* *mf* *rit.* *mf* *rit.* *mf* *rit.*

*Ped.* \*

# LONDON TOWN

**Meno mosso** (*only slightly slower*).

O Lon - don tunes are new tunes, and Lon - don books are wise, And

O Lon - don tunes are new tunes, and Lon - don books are wise, And

O Lon - don tunes are new tunes, and Lon - don books are wise, And

O Lon - don tunes are new tunes, and Lon - don books are wise, And

**Meno mosso** (*only slightly slower*). ♩ = 92.

Ped. \* Ped. \* Ped. \*

Lon - don plays are rare plays, and fine to coun - try eyes, But

Lon - don plays are rare plays, and fine to coun - try eyes, But craft - i - ly fares the

Lon - don plays are rare plays, and fine to coun - try eyes, But

Lon - don plays are rare plays, and fine to coun - try eyes, But

Ped. \* Ped. \*

**Tempo 1mo.**

craft-i - ly fares the knave there, and wick-ed-ly fares the Jew, . . And London Town of

knave, the knave there, and wick-ed-ly fares the Jew, . . And London Town of

craft-i - ly fares the knave there, and wick-ed-ly fares the Jew, . . And London Town of

craft-i - ly fares the knave there, and wick-ed-ly fares the Jew, . . And London Town of

**Tempo 1mo.** ♩ = 104.

Ped. \* Ped. \*



# LONDON TOWN.

all towns I'm glad to hur - ry through. So hey, . . . .

all towns I'm glad to hur - ry through. So

all towns I'm glad to hur - ry through.

all towns I'm glad to hur - ry through. So hey, . . . . so

*Ped.* \*

so hey,

hey for the road, the west road, by mill and forge and fold,

hey for the road, by forge and . . fold, so hey,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

**Gioioso.**

hey, so hey for the road, the west road, by mill and forge and

hey, so hey for the road, the west road, by mill and forge and

hey, so hey for the road, the west road,

hey, **Gioioso.** hey for the west road, by forge and

*Ped.* \* *Ped.* \*

LONDON TOWN.

fold, And scent of the fern and song of the lark by brook and field and wold,  
 fold, And scent of fern and song of lark by brook and field and wold, To the  
 And scent of fern and song of lark by brook and field and wold, To the  
 fold, And scent of fern and song of lark, To the

*cres.*  
 To the come - ly folk at the hearth-stone, and the talk be - side the  
*cres.*  
 come - ly folk at the hearth-stone, the talk be - side the  
*cres.*  
 come - ly folk, the come - ly folk at the hearth-stone,  
*cres.*  
 come - ly folk at the hearth-stone, the talk be - side the  
*cres.*  
 Ped. \* Ped. \*

*f*  
 fire, In the heart-y land, where I was bred, my land of heart's . . de -  
*f*  
 fire, In the heart-y land, where I was bred, my land of heart's . . de -  
*f*  
 in the heart-y land, where I was bred, my land of heart's . . de -  
*f*  
 fire, . . In the heart-y land, where I was bred, my land of heart's . . de -



LONDON TOWN.

*delicato. pp* *mf* *rit.*

- sire. So hey, . . . so hey, . . . so hey, my land of . . heart's de -

*delicato. pp* *mf* *rit.*

- sire. So hey, so hey, my land of heart's de -

*delicato. pp* *mf* *rit.*

- sire. hey, . . . . my land of . . heart's de -

*delicato. pp* *mf* *rit.*

- sire. So hey, so hey, my land of heart's de -

*pp delicato. mf* *rit.*

*a tempo. marcato. ff*

- sire, my land of heart's . . . de - sire.

*a tempo. marcato. ff*

- sire, my land of heart's . . . de - sire.

*a tempo. marcato. ff*

- sire, my land of heart's . . . de - sire.

*a tempo. marcato. ff*

- sire, my land of heart's . . . de - sire.

*a tempo. marcato. ff*

- sire, my land of heart's . . . de - sire.

*a tempo. ff*

*Ped. \* Ped. \* Ped. \* Ped. \**

high - est hopes we cher - ish here, How fast they tire and faint; How  
high - est hopes we cher - ish here, How fast they tire and faint; . . . How  
high - est hopes we cher - ish here, How fast they tire and faint; How  
high - est hopes we cher - ish here, How fast they tire and faint; How

*mp*

ma - ny a spot de - files the robe That wraps an earth - ly saint! . .  
ma - ny a spot de - files the robe That wraps an earth - ly saint! . .  
ma - ny a spot de - files the robe That wraps an earth - ly saint! . .  
ma - ny a spot de - files the robe That wraps an earth - ly saint! . .

*mf* *cres.*  
Oh, for a heart that nev - er sins, . . Oh, for a soul wash'd white,  
*mf* *cres.*  
Oh, for a heart that nev - er sins, . . Oh, for a soul wash'd white,  
*mf* *cres.*  
Oh, for a heart that nev - er sins, . . Oh, for a soul wash'd white,  
*mf* *cres.*  
Oh, for a heart that nev - er sins, . . Oh, for a soul wash'd white,

*mf* *cres.* *mf Gt.*  
*Gt. to Ped.*

( 5 )



**Poco animato.**

Oh, for a voice to

Oh, for a voice to praise . . our KING, a voice . . to

**Poco animato. ♩ = 100.**

Oh, for a

Oh, for a voice to praise . . our KING, Nor

praise . . our KING, a . . voice . . to praise . . our KING, Nor

praise our KING, Nor wea - ry

*Ped.*

voice to praise . . our KING, a voice . . to praise . . our

wea - ry day or night! Oh, for a voice to praise our

wea - ry day . . or night! a voice . . to praise . . our

day or night! . . Oh, for a voice to praise . . our

*cres.*

KING, Nor wea - ry . . day or . . night, to praise, . . .

KING, Nor wea - ry . . day . . or . . night,

KING, Nor wea - ry day or night, to praise, . . .

KING, Nor wea - ry day or night,

*ff marcato.*

*rit.*

to . . praise . . . our KING! . . .

*rit.*

to . . praise . . . our KING! . . .

*rit.*

to . . praise . . . our KING! . . .

*rit.*

to . . praise . . . our KING! . . .

*rit.*



(Continued from page 32.)

containing liberal quotations. As such a notice appeared in the December issue of our companion journal, the *School Music Review*, there is no need to do more in this place than to urge teachers to make an early acquaintance with the book. It deals with a subject of prime importance to all interested in educational matters, and it has the great merit of being practical and clearly written. The latter point is worth special mention, because we know but too well the verbal and mental fog that usually results from an attempt to discuss such subjects as psychology.

Musical historians are apt to regard the progress of the art as a single phenomenon, whereas it is but one of several that act and react on one another. To-day we see a good example in the obvious connection between certain developments in contemporary music, painting, and poetry. An American writer, Arthur Ware Locke, has dealt with an aspect of this relation of the arts in his 'Music and the Romantic Movement in France' (Kegan Paul, 4s. 6d.), a thoughtful book that should be read by all interested in French literature and music.

George Lowe's 'Josef Holbrooke and his Work' (Kegan Paul, 4s. 6d.) is a stout volume of over three hundred pages, with copious musical illustrations. One who writes of a living composer has a difficult task, for obvious reasons. Not only is the writer too near the music; he is also too near the man. Mr. Lowe does not hesitate to express unfavourable opinions of some of Holbrooke's work, so his somewhat lavish praise carries the more weight. He deals with the whole of the composer's output in chronological order. The book is, moreover, an interesting record of a stormy and struggling career. If that career, so far as the composition side is concerned, has made a less emphatic mark than its early promise led us to expect, the reason is perhaps to be found in Holbrooke's fecundity. It is a great thing to be able to compose easily, but it is an even greater thing to be able to screw oneself up to burn a good half of the result. One feels inclined to dispute some of Mr. Lowe's conclusions. For example, speaking of Holbrooke's position as a chamber music composer, he tells us that only Elgar, Ireland, Cyril Scott, and the late W. Y. Hurlstone 'come into any sort of serious competition' with Holbrooke. And his defence, on the same page, of the classical form in chamber music, with its separate movements and full closes, is far from convincing. By the by, bearing in mind Holbrooke's battles on behalf of British music—perhaps I had better say British composers—it is odd that he seems to see no virtue in the language of his own country. His use of such titles as 'Zuneigung,' 'Werzwurfung,' 'Wunderlicher Einfall,' with countless other unnecessary excursions into foreign dictionaries, strikes me as a form of snobbishness that I thought had begun to die out since the days of Mr. Foley and Signor Foli. It is true that some of these works were published abroad, but that does not entirely explain the habit. Foreigners who publish their works in England do not throw their own tongue overboard. Mr. Lowe would have improved his book if he had spent more time over the proof sheets, and, while removing some obvious slips, he would have done well to have scrapped nine-tenths of his italics and notes of exclamation. The volume is a useful compilation rather than a good piece of literature.

As we have some fine modern books on Bach, it seems at first sight that a new translation of Forkel's work is unnecessary. Alone, perhaps, we could well do without it, though it has all the interest attaching to the first critical appreciation of Bach, and one written moreover when the old man's fame seemed to have dimmed for ever. But the new translator, Prof. Sanford Terry, has added appendices that altogether more than double the size of the original, so that Forkel has ceased to be a merely interesting survival and has become a necessity (Constable, 21s.). The first translation—often ascribed to Samuel Wesley, but really the work of a banker—was notoriously defective. Prof. Terry, in his Preface, says it is impossible to identify this Bachian banker with certainty. I understand, however, that he has since done so, and that a letter on the subject appears in this issue of the *Musical Times*. Prof. Terry not only retranslates Forkel, but helps him out by copious footnotes. The appendices consist of a chronological catalogue of Bach's works, a chapter on the Church Cantatas with a table giving dates and other particulars, a detailed list of the Bachgesellschaft editions, a bibliography, a collation of the Novello and Peters editions of the Organ works, and a genealogy of the Bach family—altogether well over a hundred pages of valuable information. There are also some admirable reproductions of photographs—Bach's home at Eisenach, the statue at that place, the ditto at Leipsic, the Church and School of St. Thomas at Leipsic, &c. Little did Forkel guess that his modest book was to be thus handsomely revived a century after his death.

The second of the series of Church Music Monographs issued by the Faith Press (4s. 6d.) is 'The Church Organ: an Introduction to the Study of Modern Organ-building,' by the Rev. Noel A. Bonavia Hunt. The author is so well-known as an expert on this complicated subject that his latest work needs no more than bare mention. Some excellent illustrations by Mr. J. H. T. Burrell are a valuable aid to the text.

I do not know why the *Musical Times* has been favoured with a review copy of the Annual Report of the Smithsonian Institution (Washington; Government Printing Office). In its seven hundred pages there is no article on music. However, I return thanks heartily, for its hundreds of beautifully reproduced photographs are a delight. Readers who are interested in such subjects as Catalepsy in Phasmidæ, Bird Rookeries of the Tortugas, Ojibway Habitations, Ancient Human Remains in Florida, and the Formation of Coral Reefs, will find the Report a handy little book to have about the house.

## Gramophone Notes

By 'DISCUS'

The Editor has handed me some interesting correspondence from readers who welcome the prospect of a monthly review of gramophone records. One of the writers touches on a point of importance. He warns me in a friendly way that what gramophone users require is candid information as to what records are satisfactory from a musical point of view. He says:

To suggest that a record of a song by Mozart is one of the best records merely because Mozart was one of the greatest composers, seems silly to those of us who have tried the record and disliked extremely the metallic quality of the singer's voice.

He thinks, too, that it is high time we began to be able to understand why some orchestral records are so very much better than others, even where the same players and recorders are concerned. He ends by supposing that frank discussion on these matters will annoy the makers of records, but imagines (quite rightly) that I shall not trouble about that.

If the makers of records are as sensible and businesslike as I believe them to be, they will welcome any amount of fair discussion. The gramophone is still a long way short of perfection, good as it is. The maker who gets his best foot foremost towards the ideal is the one that is going to collar the best of the trade. The use of the instrument among musicians and educational workers will develop in proportion to the enterprise and perseverance of the makers. The latter know this quite well. A review that doesn't frankly distinguish between the good and bad is of no use to the maker in the long run, because it soon ceases to carry weight. Indiscriminate praise is as futile as indiscriminate honours. 'When everyone is somebody, then no one is anybody.'

Harpsichord records are handicapped by the fact that the instrument is obsolete, and its music unfamiliar. Nevertheless, there should be many musicians to whom the four records recently issued by H.M.V. will be welcome. They are double-sided, and consist of:

- (1.) 'Nobody's Gigge' (Farnaby) and three English folk-dances;
- (2.) Scarlatti's Sonatas in D and A;
- (3.) Couperin's 'L'Arlequin' and 'Tambourin,' a Purcell Gavotte, and a Bach Prelude;
- (4.) A couple of Bach fugues.

The least interesting is the Scarlatti. The Farnaby and folk-dances are delightfully quaint. The French pieces are old friends, the Purcell Gavotte ought to be, and the Bach Prelude is fine though unfamiliar. The two fugues are not from the '48.' They are capital specimens, and the one in D has a splendid cadenza. Mrs. Woodhouse is the player. The tone is a kind of compromise, the peculiar stringy rustle of the harpsichord having mostly disappeared, the result being suggestive of a pleasant old pianoforte in an exceptionally good state of preservation. The batch as a whole gives one a great deal of pleasure, the more so as the music is of a type that wears well.

After these delicate sounds, a couple of pianoforte records by Cortôt provide vivid contrast. Liszt's 'La Leggierezza' and Saint-Saëns' 'Waltz-Study' are pretty much of a muchness as music, and there is little to choose between the records on the score of effectiveness. If my preference is for the former, it is because of the delicate beauty of some of the scale-passages. The pearly clearness of these just makes the Liszt the better of two excellent records (H.M.V.).

Despite occasional want of balance—no doubt inevitable—Elgar's Sonata for pianoforte and violin, played by Misses Marjorie Hayward and Una Bourne (H.M.V.) is a success. It is in two double-sided records, (1) the first movement and Romance, and (2) the Finale, divided. The gramophone plays strange tricks, some of which are pleasant surprises. I have heard the Sonata performed on several occasions by our

best players, but the *pizzicato* chords in the Romance have never reached my ears so clearly as they do via this record. Another point: I enjoyed the Sonata when hearing it at first hand, but since the gramophone has reproduced it for me not less than a dozen times I like it even better. How far previous knowledge of a work of this kind is necessary in order to get the best out of the gramophone I do not know. Obviously, familiarity with the music enables one to make good certain deficiencies, such as the want of balance mentioned above. No doubt manufacturers will some day be able to ensure that a sonata for violin and pianoforte shall sound less like a violin solo with an occasionally important pianoforte accompaniment. Yet another point: Why should not metronome marks be placed on works of this type, and indeed on practically all records? The dial on the gramophone could easily bear the figures most used, say, from 50 to 120, graded in fives or tens.

A brilliant vocal record is Galli-Curci's 'Una Voce' from 'The Barber' (H.M.V.). Its opening makes one wonder that strains so threadbare can still have any attractive power, but long before the vocal fireworks are over one has to admit that the magic of the human voice is shown nowhere more convincingly than in this ability to make such worthless material enjoyable.

The Flonzaley Quartet's playing of Grainger's 'Molly on the Shore' has been recorded by H.M.V. with only fair results. A good deal of the jolly effect of the music comes through, but the lower strings are frequently vague and lacking in tone. This is a case where one may say that one enjoys the music in spite of the record.

Edward German's 'Gipsy Suite' (H.M.V.) is a good orchestral reproduction. I have heard only two of the four movements—the Menuetto and Tarantella, on a double-sided. A surprisingly large proportion of instrumental details emerge, especially from the clarinet and flute, a rapid chromatic gurgle by the latter being a specially enjoyable feature. The Tarantella is the better movement of the two—German at his effervescentest.

The Æolian Company has sent a batch of new records from which I choose four for mention this month. Rosing's 'Vesti la Gubbia' (Æolian-Vocalian) is quite startling in its power and intensity of expression. It is more moving than I should have imagined any kind of mechanical reproduction could ever be. I forget for the moment whether Rosing can sing in English. If he can, the Æ-V. should record this performance in the vulgar tongue, for the benefit of the many who have not heard 'Pagliacci,' or who do not know Italian.

The record of the London String Quartet's playing of Mozart's Quartet in D is especially satisfactory in that it gives us the musical texture with unusual clearness. The violoncello part is much more distinct as a whole than that in the Flonzaley record mentioned above. Is this because the music in the Mozart is lyrical rather than bustling? Evidently certain types of rapid bass parts do not record well. Is it a matter of pitch, pace, or tone, or a bit of all three? This Mozart record would have been better if the players had not overdone their *pp*. Still, even the softest passages are distinct. The four movements are on two records. I have heard only the third and fourth—Menuetto and Finale Allegretto. These should meet the needs of the correspondent quoted above, as they give us the best music well reproduced.



Apparently the violoncello suffers only in ensemble playing. Here is a record of Saint-Saëns' 'Le Cygne,' played by Felix Salmond, in which the tone of the instrument is very full and characteristic. On the other side of the disc is a no less faithful reproduction of Popper's Gavotte No. 2—a piece of music so poor that one reverses a remark used above, and decides that one enjoys the record in spite of the music.

For a final item I choose a record that should be popular at festive gatherings when something jolly is required. 'The Guards' Patrol,' played by the band of H.M. Life Guards, is a capital medley of well-known tunes joined in rough-and-ready counterpoint. Those who still have any use for the somewhat faded glories of the Overture to 'Raymond' will find them well treated on the other side.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Players of all instruments, except pianoforte, are invited to join the St. Jude's Amateur Orchestra. Rehearsals are friendly, and not critical.—Mr. H. SEYMOUR, 2, Milton Road, Herne Hill, S.E. 24.

Lady pianist wishes to join trio or quartet for practice and concerts. Mortlake district.—E. L., c/o *Musical Times*.

Lady pianist would like to meet with 'cellist and violinist for practice.—MABELLE FREKE, c/o *Musical Times*.

Pianist (lady) wishes to meet violinist and 'cellist to form trio. Music of all schools. Leamington and Warwick district.—'HARMONY,' c/o *Musical Times*.

Violinist-pianist (young lady) would like to meet advanced or fairly-advanced violinist-pianist (either lady or gentleman) for interchange of practice at Nottingham. Any morning or Thursday evenings.—Miss POOL, 53, Sneinton Road, Nottingham.

Lady viola player seeks practice with chamber music or orchestral players. Streatham or neighbourhood preferred, or could arrange West End if on Monday or Tuesday afternoon.—'OMEGA,' c/o *Musical Times*.

Violinist (male) wishes to meet others to form a trio or quartet party for practice of classical works. North London district.—'ENSEMBLE,' c/o *Musical Times*.

Violinist and 'cellist wanted for a good amateur concert to be given shortly.—S. W. HIBBS, 3, Denholme Road, Maida Hill, W. 9.

Pianist and vocalist (young lady) wishes to meet with violinist and 'cellist for practice of good music. Highgate district.—'MUSIC LOVER,' c/o *Musical Times*.

There are a few vacancies for good voices, especially tenors and basses, also instrumentalists with good experience, in the Marylebone Philharmonic Society. Rehearsals—Orchestra, Tuesdays, 7.30; choir, Thursdays, 7.30, at Marylebone College, 248, Marylebone Road, N.W. 1.

Wanted good viola player and 'cellist (male) for quartet. Must be sufficiently advanced to play the most difficult chamber music. Residents in or near borough of Hornsey preferred. Evening work only.—S. F., c/o *Musical Times*.

Experienced orchestral pianist wishes to meet good string players for practice of standard works, suites (e.g., Coleridge-Taylor), &c. North London district. Must be good sight-readers.—'CLERY,' c/o *Musical Times*.

Accompanist (lady) wishes to join trio. West Norwood district.—W. N., c/o *Musical Times*.

## Church and Organ Music

Dr. Harold Darke's hundred and sixty-seventh recital at St. Michael's, Cornhill, consisted of a plebiscite programme. Such programmes are of interest as showing the trend of public taste, so we append this one: First movement from Guilman's D minor Sonata; Largo appassionata from Beethoven's Sonata in A; Introduction, Theme, and Variations, C. H. Lloyd; Fantasia in E flat, Saint-Saëns; Elegiac Romance, Ireland; Carillon, Vienne. Seventy-on pieces were on the voting paper.

Mention of St. Michael's Church reminds us of the choral society attached thereto—the St. Michael's Singers. During the past season this enterprising body has sung Bach's Christmas Oratorio and St. John Passion, Vaughan Williams' 'Towards the Unknown Region,' Parry's 'Blest Pair of Sirens,' Bach's 'Jesu, joy of man's desiring,' and Darke's 'England, awake!' The 1921 plans include a festival week of music in May or June, when the following works will be performed:

'Stabat Mater' ... ..	Vardi
'Towards the Unknown Region' ... ..	Vaughan Williams
'Songs of Farewell' ... ..	Parry
'Voices Clamantium' ... ..	Parry
'O Light! Everlasting' ... ..	Bach
'A Rightfold Sure' ... ..	Bach
And other Works ... ..	Bach
New Cantata, 'The Beatitudes' ... ..	Harold Darke
Te Deum ... ..	Purcell
Two Psalms ... ..	Holst

Here is a choral society that deserves well of all who work in the City. Those who wish to join should apply to the secretary, St. Michael's Vestry. Rehearsals are held at Drapers' Hall on Mondays from 6 to 7.15. Dr. Darke is the conductor.

Choir Festival Services have recently been held at Derby Road Baptist Church, Nottingham, under the direction of Mr. J. F. Blasdale. Selections from 'Messiah' were given by an augmented choir, with Mr. C. E. Blyton Dobson as organist, on November 20. The solos were sung by Madame Middleton Woodward, Miss Margaret Walker, Mr. C. H. Morley, and Mr. J. Wightman. On November 21 the music included 'Sing we merrily unto God' (Oliver King) and Mendelssohn's 'Hear my prayer.'

The British Music Society's scheme of organ recitals in aid of the Westminster Abbey Fund is being well supported. One such recital, we note, has been given at St. John's, Territet, Switzerland, by Mr. John Lomas. By the way, a note in capitals at the foot of the programme is significant: 'THE CHURCH WILL BE HEATED.'

Brahms' Requiem was sung at Queen's Cross Church on December 5. Miss Margaret Inverarity and Mr. Fred J. Burnett were the soloists, and the accompaniment was played by Mr. John Pulein (organ), Mr. Alex. Center (pianoforte), and Miss Gladys Kirby (drums). Mr. Willan Swainson conducted.

On December 11 the City Temple Choral Society sang Parts I and 2 of 'Messiah.' The soloists were Miss Ida Cooper, Miss Catherine Aulsebrook, Mr. Leonard Lovesey, and Mr. Edward Dykes. Mr. Allan Brown conducted, and Mr. G. D. Cunningham was at the organ.

On December 12, in the private chapel at Wemyss Castle, Fife, the Wemyss Select Choir, under the direction of Mr. G. P. Matthews, the castle organist, sang Stainer's 'The Daughter of Jairus,' the soloists being Mrs. J. Robertson, Mr. David Briggs, and Mr. Charles Hurley.

Organ recitals will be given on the rebuilt organ at St. John's, Hammersmith, on Saturdays in January at 5.30, by the following (in order of playing): Mr. F. E. Williams, Mr. L. K. Boseley, Mr. E. Broadhurst, Mr. Clifford Marshall, and Dr. H. G. Ley.

### ORGAN RECITALS

Mr. Bertram Hollins, Beckenham Congregational Church—Pastoral Sonata, *Rheinberger*; Two Choral Preludes, *Bach*; Toccata (Symphony No. 5), *Widor*. St. Lawrence Jewry—Grand Chœur in C, *Hollins*; Passacaglia and Fugue, *Bach*; Postlude, *Stanford*; Sonata No. 1, *Guilmant*.

- Mr. R. Buchanan Morton, House of Hope Presbyterian Church, St. Paul, Minn.—Prelude and Fugue in D, *Bach*; Londonderry Air; Toccata-Prelude, *Baird*; Fantasia, *Saint-Saëns*; Scherzo in G minor, *Callaerts*.
- Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—Fantasia, *Cyril Jenkins*; Madrigal and Divertissement, *Vierne*; Sonata in E, *Handel*; Chant de Mai, *Jongen*; Allegro (Symphony No. 6), *Widor*; Prelude on 'Eventide,' *Parry*; Capriccio, *Ireland*. Wigan Parish Church—'Verdun,' *Stanford*; Sonata in E, *Handel*; Concert Scherzo, *Purcell J. Mansfield*.
- Mr. Frederick J. Tarris, Baptist Tabernacle, Barking—Intermezzo, *Hollins*; Pastorale in A, *Guilmant*; Sonata No. 2, *Mendelssohn*; Lament, *Cyril Jenkins*; Concert Overture, *Faulkes*.
- Mr. F. J. A. Eccles, Holy Trinity, Leamington Spa—Overture 'Occasional' Oratorio; Berceuse, *Rousseau*; Nocturne, *Dunhill*; Prelude and Fugue in B minor, *Bach*; Villanella, *Ireland*.
- Mr. J. S. Yates, St. Andrew's, Pretoria (two recitals)—Fugue in E flat, *Bach*; Cantilène (Sonata No. 11), *Rheinberger*; Berceuse and Carillon, *Vierne*; Prelude, 'Dream of Gerontius'; 'Finlandia'; Sonata No. 6, *Mendelssohn*; Air, *S. Wesley*; Chant de Mai, *Jongen*; Andante from String Quartet, *Debussy*; A Wedding Idyll, *Yates*.
- Mr. Alfred Hollins, Presbyterian Church, Cardiff (two recitals)—Sonata No. 4, *Mendelssohn*; Theme with Variations and Fugue, Intermezzo, Scherzo, and Triumphal March, *Hollins*; Berceuse, *Vierne*; Toccata, *Widor*; Gothic Suite, *Boëllmann*; Prelude and Fugue in D, *Bach*; Question and Answer, *Wolstenholme*.
- Mr. H. S. Middleton, Truro Cathedral—Choral Song and Fugue, *S. S. Wesley*; Cantabile and Pièce Héroïque, *Franck*; Fantasia and Fugue in G minor, *Bach*; Idylle, *Elgar*.
- Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue in A minor, *Bach*; Allegro Cantabile (Symphony No. 5), *Widor*; Requiem 'Eternam,' *Harwood*; Overture in C minor, *Hollins*; Choral Improvisation No. 53, *Karg-Elert*; Sonata No. 6, *Mendelssohn*.
- Mr. Leitch Owen, Edge Hill Parish Church—Prelude and Fugue in C minor, *Bach*; Impressions du Soir, *Sticht*; March of the Magi, *Varley Roberts*.
- Mr. James Preston, St. George's, Jesmond, Newcastle (five recitals)—Choral Prelude, *Bach*; Fugue, *Reubke*; Sonata No. 4, *Alan Gray*; Catalonian Rhapsody, *Bonnet*; Scherzo, *Healey Willan*.
- Mr. Stanley E. Lucas, Trinity Presbyterian Church, Canonbury—Allegretto, *Wolstenholme*; Preludes, 'Lohengrin' and 'Tristan and Isolde.'
- Mr. R. E. Redman, Clapham Congregational Church—First movement, Sonata No. 18, *Rheinberger*; Meditation Elegie, *Borowski*; Preludio Romantico, *Ravanello*; Prelude and Fugue on BACH, *Bach*; Légende, *Redman*; 'Finlandia.'
- Mr. W. Dymore Boseley, St. Nicholas, Guildford—Introduction and Fugue, *Rubke*; 'Harmonies du Soir,' *Karg-Elert*; Variations on an Original Theme, *Stuart Archer*; Choral No. 3, *Franck*; Evening Song, *Baird*; Passacaglia and Fugue, *Bach*; Scherzo-Caprice, *Baynon*.
- Mr. A. C. P. Embling, St. Nicholas, Guildford—Sonata in A minor, *Rheinberger*; Preludes, 'St. Peter' and 'Veni Creator,' *Darke*; Elegy, *Borowski*; Toccata, *Widor*.
- Mr. Fred Gostelow, Ilford Baptist Church—Choral No. 3, *Franck*; Meditation, *Gostelow*; Intermezzo, *Hollins*. Luton Parish Church—Marche Pontificale, *Tombelli*; Air with Variations, *Haydn-Best*; Scherzo Symphonique, *Guilmant*.
- Mr. G. Virgil Dawson, Mount Zion Congregational Church, Sheffield—Symphony in C minor, *Holloway*; Berceuse, *Jarnfeldt*; 'Alpine Sketch' and 'A Song from the East,' *Cyril Scott*.
- Mr. Ernest Bittcliffe, St. Mary Magdalene, Bradford—Gothic Suite, *Boëllmann*; Allegretto, *Frederic Archer*; Impromptu in A minor, *Coleridge-Taylor*.
- Mr. T. Newbould, St. Paul's, King Cross, Halifax—Fugue in E minor, *Bach*; Elegy, *Borowski*; 'Harmonies du Soir,' *Karg-Elert*; Gothic Suite, *Boëllmann*; Sursum Corda and Alla Marcia, *Ireland*; Finale in B flat, *Franck*.
- Mr. A. E. Jones, Town Hall, Bolton—Sonata No. 5, *Mendelssohn*; Allegro Pomposo, *Holloway*; Overture to 'Rienzi.'
- Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (four recitals)—Melody, *Yon*; Prelude, 'St. Michael,' *West*; Meditation in a Cathedral, *Silas*; Grace for a little Child, *Walford Davies*. (Collection: Westminster Abbey Fund, £11.)
- Mr. William Algie, St. Columba Parish Church—Prelude and Fugue in D, *Bach*; Finale in E flat, *Guilmant*.
- Mr. Harry Wall, St. Paul's, Covent Garden (five recitals)—Impression and 'Pax Vobiscum,' *Karg-Elert*; Elegie, Introit, Arabesque, Offertoire, Berceuse, and Cortège, *Vierne*; Prelude and Variations, *Farrar*; Prelude, Fugue, and Variation, *Franck*; Andante con Moto, *Frank Bridge*; Idylle and Skandinavisch, *Rheinberger*; Prelude on 'York,' *Charles Wood*; Jour de Noces, *Stuart Archer*.
- Mr. Quentin Morvaren Maclean, All Souls', Langham Place (three recitals)—Sonata, *Elgar*; Variations on an Original Theme, *Stuart Archer*; Fantasia on BACH, *Liszt*; Chorale and Eleven Variations, *Bach*; Sonata, *Reubke*; Toccata, *Purcell*; Menuet Scherzo, *Jongen*; Fantasia and Fugue on 'Sleepers! wake,' *Reger*.
- Mr. H. F. Rutland, St. Edward's, Cambridge—Sonata in F, *Stanford*; Three Preludes on Welsh Hymn-Tunes, *Vaughan Williams*; Canzonetta, *Cui*; Choral Prelude, *Bach*.
- Mr. Alan Burr, St. Edward's, Cambridge—Two Pièces, *Byrd* and *Bull*; Fantasia (in four parts), *Gibbons*; Prelude, 'Rhosymedre,' *Vaughan Williams*; 'Now thank we all,' *Karg-Elert*.
- Mr. T. Vernon Griffiths, St. Edward's, Cambridge—Toccata and Fugue in D minor, *Bach*; Sonata in E minor, *Rheinberger*; Madrigal, *Lemare*; Epilogue, *Harvey Grace*.
- Mr. William Ellis, Newcastle Cathedral—Sonata No. 6, *Mendelssohn*; 'Sleepers! wake,' *Bach*; Fugue, *Reubke*.
- Dr. Louis A. Hamand, Malvern Priory Church—Concert-Overture in C minor, *Hollins*; Fugue in G, *Bach*; Fantaisie, *Saint-Saëns*.
- Dr. C. E. Jolley, St. George's, Hanover Square (four recitals)—Sonata No. 3, *Mendelssohn*; Fugues in E flat, G minor, Prelude and Fugue in D, and Toccata in F, *Bach*; Berceuse, *Vierne*; Prelude on 'Martyrdom,' *Parry*; Fantasia in F minor, *Mozart*; Toccata, *Boëllmann*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—March in B flat, *Silas*; Prelude and Fugue in G, *Bach*; Sonata in C minor, *Mendelssohn*.
- Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Fugue in G minor, *Bach*; Allegretto, *Wolstenholme*; Overture to 'Oberon.'
- Mr. A. G. Mathew, St. Paul's Cathedral, Calcutta—Prelude in G, *Bach*; Capriccio, *Ireland*; Two Movements, Sonata No. 16, *Rheinberger*; Pilgrims' March, *Mendelssohn*.
- Mr. C. F. Eastwood, St. John's, Dumfries—Prelude in C, *Bach*; Voluntary, *Gibbons*; Toccata for Double Organ, *Blow*; Sonata in C minor, *Guilmant*; Largo, 'New World' Symphony; Cantilène and Minuet, *Marchant*.
- Miss Florence Pope, St. Peter's, Hedgesford—Concert-Overture in C, *Hollins*; Pœan, *Harwood*; Three Impressions, *Karg-Elert*.

[Many recital programmes are held over for want of space. Others are not inserted because they omit an important piece of information—the name of the town at which the recital took place.—ED., M.T.]

#### APPOINTMENTS

- Mr. Leslie J. Gillespie, organist and choirmaster, Christ Church, Deptford.  
Mr. R. Richardson-Jones, organist and choirmaster, Northampton Parish Church.



## Letters to the Editor

### MR. ERNEST NEWMAN ON 'THE PIANO-PLAYER'

SIR,—At last we have a really practical and sensitively-musical book on the piano-player, and Mr. Newman's quite admirable work should be in the hands of every intelligent user of a piano-player. There are but few points on which I should venture to disagree with the author, but as an old 'pianolist' who has worked through all its models, I may perhaps have a helpful word in commentary.

Mr. Newman rightly says that the instrument could be made far more responsive and sensitive, but that it is not a good commercial proposition to do so, as only a comparatively small number would then be able to use it. Yet could not the music student be catered for in a specially suitable type of construction? The pianoforte maker does not make his instrument on the assumption that it will be used mainly by schoolgirls and learners; he makes it in the hope of meriting the advertising encomiums of a Paderewski, a Pachmann, a Hofmann, &c., so that that argument is disposed of.

Anyhow, I myself soon got so tired of the mechanical unresponsiveness of my pianola that I experimented and hit upon a method of improving it which I commend to any of your readers who are similarly dissatisfied with their instrument. Briefly it is this (and it can be adapted to any player at a trifling cost): The bellows that fill the wind-chest are worked by springs; normally the bellows contain two springs of 14-lbs. each. These are provided so as to ensure sufficient air in the wind-chest to make all the notes sound, and to run the motor evenly. But this means that there is always too much air in the chest; no real *pp* or *ppp* can be got, and no change of touch or accent, by foot-pressure is possible except in, say, every two or three notes. To ask of the ordinary player a series of single notes *pp*, and each with a different accent, quality, or touch, is to demand the impossible; and yet if such cannot be procured, real nuance, phrasing, grading, or accent are impossible, and the player is almost useless musically.

It occurred to me that it should be possible to put only as much air in the wind-chest as was needed for the chord or note to be played, and if the spring-pressure were lightened it should be possible to make foot-pressure alone responsible for the touch and accent. I had one of the 14-lb. springs removed, and at once proved the truth of my theory; I then had the 14-lb. spring replaced by a 7-lb. spring, with the delightful result that I can now play a chord or a single note either *pp* or *ff* by foot-pressure alone; and can make the notes in a passage of single notes all different, and of whatever strength I desire, from *ppp* to *fff*. All that has to be learned is never to let the bellows go slack, to keep each foot tight against the other, so that enough air is always in the chest for any note needed, the feet feeding each other as the notes pass by, each providing for what is to come. Nearly every note in a piece is thus given its own distinctive foot-pressure; one makes each note as it comes, as do the fingers. This method also gives complete control over phrasing—building up a sentence, as Mr. Newman has it. *Crescendos* and *diminuendos* are perfectly under control, ensuring perfect grading and therefore perfect phrasing. The work is so personal, so direct, and so human that it is far less fatiguing and a thousand times more enjoyable. We are really playing our pianoforte instead of merely 'operating a pianola.'

Part-writing also becomes much clearer; one hears the 'stuff' all over the keyboard. The muddy, thick effect so common in pianola playing disappears. The joy of perfect grading is very great—e.g., the *Scherzo* of Chopin's B minor Sonata can be interpreted with nearly all the free, intangible phrasing one desires.

But I must emphatically differ from Mr. Newman when, on p. 138, he says, 'There is nothing easier than to incorporate phrasing in the roll by means of the metrostyle. By the flicking of the tempo-lever all degrees of retardation and acceleration can be obtained; this is the way indeed in which the musician phrases on the piano-player.'

If so, I feel like saying, 'The less musician he.' Phrasing is the elocution of music, and is a question of emotional stress far more than rate of movement. A phrase is made *cres.* and *dim.* by its grading. Play a passage with a level tone, and no amount of tempo-lever flicking will give a feeling of phrasing. Also there are countless passages where no *rubato* of the least sort is permissible, and yet they must be perfectly phrased or be meaningless. As an instance chosen almost at random, play Fugue No. 22 of Book I. of the 'Forty-eight.' This needs the most intimate phrasing, but must be played in strict time. If Mr. Newman could get on his player the freedom of grading and accent I do on mine, he would not, I feel sure, have given this advice. It is the inability to get this full, free, spontaneous grading that tempts the pianolist to rely on the tempo-lever for his effects, leading to an abuse of *rubato*, and spoiling the natural rhythm of the passage.

I have made scores of converts to this light-spring method, and all are genuinely grateful for the enormous increase in spontaneity, and in the personality it has conferred on the piano-player. An old argument against it was that accent should be got by the accent levers plus a full wind-chest. I found, however, that this was a very difficult method to acquire, especially to any with feeble wrists or fingers, and nowadays it is quite out of the question, by reason of the themodising of so many notes. If both levers have to be held back to soften the accompaniment, how can they be used for accenting without the accompaniment becoming loud also? And I was told that it would make the tempo of the motor unsteady; but it does this in so slight a degree as to be negligible. The slightest turn of the tempo-lever instantly corrects it. Till we get the ideal player in which the motor is driven independently—a method I advocated twenty years ago—this method of mine seems as far as we can go in sensitiveness of response. The performer does very largely what he wants to do, and this grows with practice. Of course such manipulation calls for continual study, but that is where the fun comes in, and progress is quickly made. I always combat the dictum that it is too sensitive for the ordinary person, by saying that as his great difficulty is in playing a passage twice alike, he has to search for and choose which way he likes it best, and the power to do so soon comes. He is exercising choice, even sub-consciously.

Mr. Newman makes a good point when he complains, as I have long done, that rolls are not 'barred.' Copyright cannot exist here, as all new music cut is paid for in royalties, and the old classics are surely so long out of all copyright as to make that no defence, especially when a perfect mechanical device for it has been patented.

Mr. Newman has some good advice on the sustaining pedal, and complains, rightly, of its difficulty in the piano-player. I realised this difficulty, and made mine (both in extended leverage on my 'grand' and in extra ease of spring in the pianola) so that I can work my pedal level with the little finger. It is so light and instantly responsive as to seem to be broken. But pianofortes differ in their ease of adjustment in this direction.

I venture to disagree with Mr. Newman's theory that we should regard the piano-player as an instrument that should have music composed or arranged specially for it. This idea came about, I believe, from the difficulty of getting any real approach to the delicate grading of finger-playing. 'Accent in *pp* is impossible, &c.,' say some people. 'Give it up, then, and let us try only for what it can do—big, noisy orchestral arrangements.' Mr. Newman says the player can do so much more than ten fingers that rolls should be cut giving fuller transcriptions of orchestral pieces than the usual pianoforte arrangement. But if we go too far in this direction only noise will result; the labour, and the amount of air needed to make so many notes sound, preclude all delicacy or intimacy of rendering. One may as well ask six people to sit down to one pianoforte and play. I prefer music to musical noise, and the orchestral rolls I can really enjoy are very few and far between.

A great deal of pianoforte music is impossible on the pianola. The 'Reconnaissance' in Schumann's 'Carnaval' with its multitude of short repeated notes with a delicate melody over, is impossible of adequate interpretation by any

player-mechanism. The 'Pantalon' is equally impossible; so why ask for more notes to be cut when to be played at all they must be given *ff*?

In fact I refuse to regard my pianola as more than a substitute for fingers. I want to play my pianoforte, the pianola is merely the intermediary, and it must express *me* or I will have none of it. Monochrome renderings of polychrome orchestral works are so unsatisfactory that in cutting such rolls the ideal should always be the most pianistic rendering, a translation into the terms of the pianoforte, not the fullest rendering of the orchestral notes. Numberless works can be found containing quadruple shakes, impossible to play properly with even any amount of noise. We must not forget it is the pianoforte we are playing: the player is merely a substitute for our fingers, and must be improved in that direction only, or else we shall falsify our beautiful instrument, the grand pianoforte. Of course there are cases where one can add notes impossible from stretch of fingers, *e.g.*, bass octaves giving great depth. I frequently do this when cutting transcriptions from Bach's organ works; but even then one does not transcend the pianistic effect proper. It is these noisy orchestral renderings, plus the heavy spring and its turn-a-handle monotony of effect, that make the piano-player so often an intolerable nuisance to all—but the performer!—Yours, &c.,

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Acton, W.3.

#### 'EXTREMISTS' *versus* THE REST'

SIR,—May I be allowed, as a regular reader of your paper, to express regret that the pages devoted to 'Correspondence' should, in the December number, have been reserved for the petty quarrels of two of our leading musical critics. This section of the paper is surely intended to be a medium through which readers may express their views on music, or seek information, and ought not to be used by a critic for the purpose of saying what he thinks of another critic. This battle of wits has now been going on for some time, in various papers, and I feel sure that the musical public in general is beginning to be tired of it, and will agree with me in suggesting that your valuable space could be put to better use.—Yours, &c.,

J. N. G. ESCOMBE.

[We sympathise with Mr. Escombe's complaint, and while welcoming free and frank discussion, we must ask contributors and correspondents to bear in mind that they are disporting themselves in a forum, not in a prize ring.—ED., *M.T.*]

#### 'SYSTEM IN MUSICAL NOTATION'

SIR,—Dr. Ferris Tozer is not entirely correct in supposing that I had not read Mr. Elliot Button's book. Actually, I have read at least a good part of it (unless my memory is gravely at fault) in past numbers of the *Musical Times*; but I admit that this was not in the least in my mind when I wrote my letter. I did not, indeed, set out to write a criticism of Mr. Button's work, but merely to make a comment suggested by an article in the *Musical Times* which happened itself to be a review of the book. However, if, as Dr. Tozer suggests, I have chosen 'two of the most convincing examples in the book' for criticism, no harm has been done. To attack a man's book at its strongest points gives, surely, little cause for complaint. Criticism deliberately directed against the weakest points might perhaps be regarded as carping.

In case, however, it might seem from Dr. Tozer's letter—if read alone—that I had written in depreciation of Mr. Button's work, I should like to say that I have since found an opportunity for looking through it (in complete form) and find much in it is valuable that—especially in the more elementary parts, about which there can of course be little dispute. The more contentious parts, too, are interesting and stimulating: but between saying this and agreeing with all Mr. Button states—and especially accepting all his various 'conditions'—there is a great gulf fixed.

Dr. Tozer makes a mistake, if I may say so, in appealing to the authority of Sir Edward Elgar. I rather doubt if Sir Edward would support *everything* Mr. Button writes;

but apart altogether from this, the great charm of Mr. Button's book lies in the youthful exuberance with which he throws overboard all authority altogether. He appeals not to authority, but to reason, system, and logic. (The very title of his work proclaims this.) To fall back, then, after all, on authority is rather to knock the bottom out of his case. Moreover, it leaves it open to me to make the obvious retort that if Mr. Button has Sir Edward Elgar on his side, I, at any rate, have Bach, Beethoven, and the rest of them, on mine!—Yours, &c.,

A. R. CRIPPS.

10, Ambrose Place, Worthing.

December 11, 1920.

#### VINCENT D'INDY'S VIEW OF HARMONY

SIR,—Mr. Thelwall will find M. d'Indy's demonstration of his Lower Harmonic series in vol. i., pp. 98, 99, of the 'Cours de Composition.' It is similar to that in Riemann's 'Harmony Simplified.' M. d'Indy, in his chapter 'The History of Harmonic Theories,' credits Zarlini with discovering (arithmetically) the true basis of the Minor Mode. Tartini and his resultant tones, and Arthur von Oettingen ('Harmoniesystem in Dualer Entwicklung') are the chief of the later supporters he marshals. His last paragraph on p. 142 points to a hope in a physical demonstration of the whole lower series:

'Our ideas, our knowledge, and our nature itself are eminently modifiable if not perfectible, and who can deny that a theory like ours has a great chance of being true when it assembles in its favour all the distinguished minds whose laborious research we have just retraced? May each of us now verify it, absorb it, and still add to it by his personal toil of reflection and application.'

I ought to say that M. d'Indy does not call his lower harmonics 'partials.' The sentence Mr. Thelwall quotes ('If one cannot hear them in nature, one is to realise them "by second nature,"' &c.) was not a translation from M. d'Indy, nor was it given as such, though I think it fairly enough renders his teaching.—Yours, &c.,

London, December, 1920.

RICHARD CAPELL.

SIR,—In the *Musical Times* for December I see a letter from Mr. Walter Thelwall, in which he says:

'I am somewhat sceptical as to these multiple tones. . . . I hope that this letter may have the effect of eliciting evidence upon the subject.'

Has Mr. Thelwall tried the effect of playing the lowest note on the organ pedals with only a 16-ft. stop out, then adding the note a 5th higher? The lower octave of the C is then plainly audible. Is this not a proof—even to the unscientific—that these lower partials do exist?—Yours, &c.,

The Look-out, Clevedon.

ENID PAYNE

December 1, 1920.

(Mrs. Walter Morris).

#### 'LETTERS OF GREAT COMPOSERS'

SIR,—I crave an inch of your valuable space to reply to Mr. F. Sinclair-Terras and Mr. R. B. Kettlewell, whose letters concerning my article appeared in the November and December numbers of the *Musical Times*. Mr. Terras has apparently misread me. The edition of Mendelssohn's letters he mentions is the identical one I possess, and from which my quotations were taken. I merely expressed a wish that some of our enterprising publishers of to-day who issue reprints of the world's classics would include a selection from the correspondence of Mendelssohn.

In reply to Mr. R. B. Kettlewell's reference to my not having treated of Brahms' letters, I may say that, from considerations of space, I confined myself to four selected composers. In a future article I hope to deal with a further four composers, when I shall certainly include the Herzogenberg correspondence of Johannes Brahms.—Yours, &c.,

WILLIAM PEARSON.

323, Victoria Road,  
Aston Park, Birmingham.

December 5, 1920.



## PERMANENT OPERA IN ENGLISH

SIR,—It was good to read in the *Musical Times* of November, Mr. Francis E. Barrett's interesting article on the desirability of establishing opera in English permanently in London, though the subject, one would have thought, was pretty well played out. He makes, however, one or two statements which are misleading. In discussing opera conditions on the Continent, and speaking of Italy, where for nearly all the year round I have resided for close on thirty years, he says that in this country 'over four-hundred companies tour.' Now during the period of my lengthy sojourn here I have never heard of such a thing as a touring opera company, and I think I may say I am fairly well in touch with matters musical in Italy. Operetta companies, giving such works as 'The Merry Widow,' 'The Waltz Dream,' and things of that class, go on tour, but a dozen companies is the maximum on the road, and this is a generous margin. Occasionally, but very occasionally, in past years a company with an opera that has had conspicuous success at the Scala or the Costanza has given a few representations in some of the most prominent cities of Italy, but such a thing as a touring company with a repertoire does not exist. The extraordinary effect produced by Mendelssohn's 'Elijah' as transferred to the stage after over sixty years' familiarity as an oratorio 'would not appear to have had a very potential effect on the public,' as, if I mistake not, except by the Moody-Manners Company, it has not been performed. Had the transplanting of the work from the concert-platform to the stage been greatly successful, surely steps would have been taken to include it in other 'Opera in English' Companies. I do not know Elgar's 'Caractacus,' but it by no means follows that a dramatic work in a concert-hall will prove effective when transferred to the trappings of the theatre. The late Augustus Harris is mentioned in the same article, and I cannot help thinking if permanent National Opera or Opera in English had been feasible, he certainly would not have neglected the opportunity to establish it.—Yours, &c.,

CLAUDE TREVOR.

Florence, Italy.

## ELECTRIC ORGAN AT LÖLINGEN, GERMANY

SIR,—I think it might interest some of your readers to know that during the course of eleven months spent with the Army of Occupation in Germany I had the privilege of playing an organ remarkably similar to that in the Lettish Church at Libau, described in a recent number of the *Musical Times*.

This particular organ is in the Lutheran Church at Lölingen, Germany, and is a three-manual instrument, the lower manual being the Great Organ, the centre one the Swell, the Echo Organ being at the top. The stops are ranged on either side, with three small pistons, coloured yellow, red, and black respectively, under each stop. By this elaborate arrangement, three distinct combinations can be prepared and brought into play by pressing the 'master-piston' of the required colour which is placed under the Great keyboard, together with a large number of combination pistons producing various 'shades' of tone, from *ppp* to *tutti*, the latter giving the almost overwhelming power of the full organ.

In the case of this instrument, the india-rubber covered roller is placed just above, and runs the full length of, the pedal board, the indicator being on the player's right; the Swell and Echo pedals are of the 'balanced' type, and situated at the right-hand end of this roller.

The blowing is effected by a powerful electric-motor. The organ was erected by a firm of builders at Cologne. It is in the west gallery, and the performer sits with his back to it and facing down the church, the console when closed looking like a large roll-top desk.

I may add that I received every courtesy from the organist and church officials, and could practise at any time, a privilege of which, I need hardly say, I made full use.—Yours, &c.,

W. H. DOUGHTY.

12, Howard Road,  
Upminster, Essex.

## THE PRICE OF CLASSIC FIDDLES

SIR,—On November 25 there appeared in the *Daily Express* an announcement that at a sale-room a 'Fine Strad Violin dated 1696' was to be sold, and that £5,000 was paid for the 'Emperor Strad' which Dr. Joachim pronounced to be the finest (presumably Strad) he had seen. So far so good; but the announcement went on to state that £10,000 had been offered for the Strad which Paganini left to Genoa. Surely an announcement like this can only be made through ignorance (to be charitable!) or a deliberate attempt to 'boost' up prices in order that unwary bidders may be induced to pay big money and so raise the fictitious value of these violins—fine as they are. Every violin connoisseur and student knows that Paganini's violin was *not* a Strad, but a Joseph Guarnerius, made in 1743, presented to him by M. Livron, a French merchant living at Leghorn. M. Livron was so entranced by Paganini's playing on it that he said no other fingers should touch it, and after the concert presented it to Paganini. At his death in May, 1840, Paganini bequeathed it to his native town Genoa, and it is preserved in a glass case in the museum there. On the same day that the announcement appeared I wrote to the *Daily Express* pointing out the error, and asking them in the interests of violin lovers to correct the statement, but as the matter has not been adjusted, although sufficient time has elapsed, I am writing to you in the hope that you will be able to find space in your interesting and widely-read magazine to insert this letter to warn intending purchasers against placing credence in announcements put in daily papers by vendors of violins.—Yours, &c.,

York Cottage, Frome.

A. M. PORTER.

December 8, 1920.

## A CORNET WANTED

SIR,—Some time ago a disabled ex-service man came to our centre at Andover, Hants, suffering from a paralysed lip caused by gun-shot wound. He required treatment and training, and our vocal therapist took him in hand and taught him to play the cornet. This curative training has practically restored to the man the full use of his lip, and he is now quite an accomplished player.

He is anxious to continue to play his instrument, and I have been asked to write to you and learn if any of your readers would provide him with a cornet, thereby helping him to supplement his pension by playing in an orchestra, and also preventing his lip falling again into disuse.

I shall be glad to answer any questions regarding the case, and should one or other of your readers desire to make the gift, I shall be grateful if it is forwarded direct to me at this address. The cornet must be in B flat.—Yours, &c.,

(Capt.) J. MANCLARK HOLLIS

(Secretary).

The Village Centres Council,  
10, Upper Woburn Place, W.C.-1.  
December 1, 1920.

## 'MR. STEPHENSON THE BANKER'

SIR,—In my recently published 'Johann Sebastian Bach' I was able, by independent investigation, to make a guess that Samuel Wesley's associate 'Mr. Stephenson the Banker,' who translated Forkel's 'Johann Sebastian Bach' in 1820, was one Rowland Stephenson, a man of about forty in 1820, second son of John Stephenson (deceased before 1829), whom he succeeded before 1820 as active partner of the Lombard Street firm of bankers, Messrs. Remington, Stephenson, Remington, & Toulmin. In 1828 the firm was wound up in bankruptcy, and in 1829 Rowland Stephenson absconded to America. In *The News* of January 4, 1829, his father is named as 'of Great Ormonde Street, Queen Square.'

Dr. Gratton Flood has obligingly put into my hands evidence which seemingly conclusively confirms my investigation. He draws my attention to a letter of Samuel Wesley's, dated March 29, 1810, in which he invites his correspondent to meet him on Sunday, April 1, at 'Queen Square, No. 29 [I think], for the purpose of celebrating the natal day of Sebastian Bach.' Whether Rowland Stephenson was in independent occupation of the Queen

Street house, or whether his father was still living there is not determined. But the locality of the house clearly confirms my inference that this particular family of Stephenson was the one with whom Wesley was associated.

Rowland Stephenson was a widower in 1829, and of his eight children the eldest was also in the Bank. Rowland therefore was probably married later than 1810. Whether or no his father was deceased by that year, his tenancy of No. 29 (?), Queen Street in 1810 is equally explicable. On the other hand, until the precise date of John Stephenson's death is ascertained, it is not absolutely established whether he or his son was the 'most zealous and scientific member of our [Bach] Fraternity' to whom Samuel Wesley alludes in 1808 as the translator of Forkel.

I propose to follow the investigation further, and to acquaint you with any positive results that may be attained.—Yours, &c.,

C. SANFORD TERRY.

## Obituary

We regret to record the death of EDWARD DE JONG, the celebrated flautist, at the age of eighty-three. In the course of his long career, which commenced at a 'prodigy' age, Mr. de Jong made the acquaintance of Liszt, took part (it is said) in the first performance of 'Tannhäuser' under Wagner, played obbligati for Jenny Lind, and played under August Manns at Amsterdam and Manchester. Settled at Manchester, he carried on a series of popular Saturday night concerts for twenty years. After this he was a musical organizer at Blackpool, Buxton, and Southport.

## Sixty Years Ago

TO CHORAL SOCIETIES.—A 6½ Broadwood Grand Pianoforte, in good order; warranted. Price £12. Apply to J. S. Wells, Banbury.

Reduced Price, 8d.

DR. MAINZER'S MUSIC BOOK FOR THE YOUNG.

PREFACE.

This little work has been prepared with a view to furnish Schools and Families with a complete set of Juvenile Compositions suitable for all circumstances. The Poetry has been written or selected with the greatest care: it treats of sacred and moral objects, and calls especially the attention of the young to the beauties of Nature.

Reduced Price, 8d.

DR. MAINZER'S FIFTY MELODIES FOR CHILDREN.—Adapted for the use of Schools and Families.

PREFACE.

In preparing this, we had three principal points in view:

1st. To give to our little tunes such a compass that youthful and uncultivated voices can reach the extreme notes without effort.

2nd. To present the young with poetical sentiments within the reach of their intelligence.

3rd. To make these sentiments worthy to be kept in memory, so as to be used, in many circumstances of life, as guides of conduct and means of consolation.

Let it be well understood that these tunes are written for the school, and not for the church. From the school, children may bring them home, sing them in the street, in the field, or at the fireside. Grown-up persons may thus learn from children to sing what is worthy of their voice and their memory; and may learn to forget songs of other descriptions.

May it be, then, my young friends, your guide and companion; may these little tunes now instruct and now amuse you; may they teach you obedience and piety, and fill your hearts with joy and cheerfulness. May you learn, through them, to respect your school and your home, your

young friends and yourselves; and, to express all my wishes in one word, may they make you *better* while they make you happier.

THE AUTHOR.

STONEHOUSE.—In the early part of the last month the Plymouth, Devonport, and Stonehouse Choral Society produced Handel's oratorio, *Saul*, at the St. George's Hall, Stonehouse. . . . The solo performers, who acquitted themselves remarkably well, had the good sense to keep their names out of the programme—a most unusual thing for amateurs nowadays, who seem at all times anxious to bring their names before the public.

## THE THREE FAVORITE SONGS OF THE SEASON.

MERRY CHRISTMAS TIME. With Elaborate Title. Most respectfully dedicated to all classes of society. By E. C. CROGER, Author and Composer of

HURRAH! BRAVE VOLUNTEERS! Humbly and most respectfully dedicated to His Royal Highness the Prince of Wales, and all the British Rifle Volunteers. Also,

WE WELCOME THEE BACK TO THY NATIVE SHORE. Most respectfully dedicated to Miss Florence Nightingale.

Each of the above songs is of that rare quality seldom to be met with—viz., simplicity and beauty; the melodies are truly original, so easy that when once heard they cannot be forgotten. The words are of that chaste description they may be read by all—from the youngest child to the most elderly lady or gentleman, and invariably leave on the mind a delightful sensation of mirth, nobleness, and virtue. Either of the above published at 2s. 6d.

## THE ROYAL ACADEMY OF MUSIC

An interesting and extremely well varied programme of music was given at the chamber concert on November 17. A movement from Grieg's Sonata for violoncello and pianoforte, admirably played by Messrs. Frank Leonard and Roy Ellett, opened the concert, while the other concerted items included a MS. Sonata for violin and pianoforte by Herbert Haworth, two movements from Borodin's second String Quartet, played by a very well-balanced quartet led by Miss Gladys Chester, movements from a Bach Sonata for flute and pianoforte (Misses Mary Underwood and Joan Lloyd), and part of the Brahms Trio in E flat for pianoforte, violin, and horn, of which an excellent interpretation was given by Misses Nina North and Florence Lockwood, and Mr. John Orchard. The other instrumental items included a MS. Ballade in A flat for pianoforte, played by the composer, Mr. George F. Dodds, a student of considerable promise, and Liszt's Rhapsody No. 12, brilliantly played by Miss Audrey Goldstein. The vocal items were songs by Parry, Goring Thomas, and Elgar, also Sullivan's rarely heard 'Edward Gray,' of which Mr. Raymond Iles gave an excellent interpretation.

On Friday and Saturday evenings, November 26 and 27, two exceptionally good dramatic performances were given, under the direction of Mr. Acton Bond. The items were 'David Garrick,' and the one-Act play 'Op o' me thumb,' the cast being changed each evening. While the whole of the performances reflected very great credit upon the students and their teacher, special mention may be made of Mr. Douglas Pack as Squire Chivy, Mr. H. Foden-Pattinson as Simon Ingot, Mr. George Thirlwell as David Garrick, and Misses Gwendolen Russell and Vera Castell as Ida Ingot.

The usual terminal orchestral concert took place at Queen's Hall on Monday, December 6, and was conducted by Mr. Frederick Corder, who secured excellent interpretations of Sullivan's 'Overture to a Ball,' Dvorák's Variations for orchestra, and Saint-Saëns' symphonic poem 'Le Rouet d'Omphale.' The other items included the first movement from Beethoven's Pianoforte Concerto in C minor, played by Miss Betty Humby, and the *Finale* of Rachmaninov's Pianoforte Concerto, played by Miss Elsie Betts, both of whom showed themselves to be pianists of very considerable promise. Three interesting songs by Sylvia Carmine (student), Saint-Saëns' Ballad 'The Drummer's Betrothed,' and Mendelssohn's scena 'Infelice,' completed the programme.



Recent awards have comprised the following :

- The Battison Haynes Prize* (Composition)—Alan D. Bush (of London), Michael D. Head being commended. Adjudicator, Mr. Thomas F. Dunhill.
- The Hine Gift* (Composition)—Shula Doniach (Samara, Russia). Adjudicator, Mr. Alec Rowley.
- The Sainton-Dolby Prize* (Contraltos)—Mabel Linwood (Eastwood, Notts), Dorothy Pattinson and Betty Thompson being highly commended, and Vera Cree commended. Adjudicators, Miss Elizabeth Davies and Madame Edith Hands.
- The Philip L. Agnew Prize* (Pianoforte)—Harry Isaacs (London), Arthur E. Temple being commended. Adjudicators, Messrs. William Murdoch and Philip L. Agnew.
- The Walter Wilson Cobbett Prize* (Ensemble Playing)—Gladys Chester, Israel Schlaen, Nan Rees, and Lilly Phillips. Adjudicator, Mr. W. W. Cobbett.
- The R.A.M. Club Prize* (Composition)—Paul Kerby. Adjudicator, Mr. Eric Coates.
- The Fred. Walker Prize* (Sopranos)—Edith Rogers (South Wales). Adjudicator, Miss Evangeline Florence.
- The Westmorland Scholarship* (Male Vocalists)—Frank H. Nathan (Manchester). Adjudicators, Messrs. Marcus Thomson and Frederick Keel.
- The Potter Exhibition* (Female Pianists)—Hazel Perman (London), Doris Hobson being highly commended and Lillian Southgate and Kathleen Levi commended. Adjudicators, Messrs. Vivian Langrish, Lawrence Taylor, and Ambrose Coviello (chairman).

The Lent Term opens on Monday, January 10. On Wednesday, January 26, Dr. H. W. Richards will give his first lecture on the 'History of Music from 1650 to 1750,' in which he will deal with the life and works of Henry Purcell. There will be illustrations by the choir under Mr. Henry Beauchamp.

#### INCORPORATED SOCIETY OF MUSICIANS

The thirty-first annual Conference of the I.S.M. will open on Monday, January 3, with a soirée at Clothworkers' Hall.

On Wednesday morning, January 5, the members will meet at the Mansion House by invitation of the Right Hon. The Lord Mayor. Sir Edward E. Cooper will preside, and an address will be given by Sir Hugh P. Allen on 'Personality in Teaching.' In the afternoon, Prof. Donald F. Tovey will give a lecture-recital at University College.

In the evening an invitation concert will be held at Queen's Hall, when the English String Quartet will play quartets and Miss Olga Haley will sing.

On Thursday, January 6, the morning lecture will be by Mr. Frank Roscoe, on 'The Musician as a Teacher,' and in the afternoon Prof. A. Henderson will lecture on 'Psychology: its Importance in Education.'

The annual general meeting of members will be held on January 7, and the conference will conclude with a banquet at the Hotel Cecil.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### ABERDEEN

The various choirs and choral societies are at work, but so far the public has not been invited to taste of the fruit of these labours. Such music as we have been permitted to hear comes under the heading of imported. The Scottish Orchestra and the Fellows String Quartet have given concerts, the expense of which was underwritten by local music-lovers, and in each case the support forthcoming was so encouraging that re-engagements have been entered into. Recitals have been given by Mr. Marens Thomson, an Aberdeen singer resident in London; by Messrs. T. E. Wright and Johann Blazer (pianoforte and violoncello), local professional musicians, and by Mr. and Mrs. J. G. Burnett (pianoforte and violin), a talented pair of amateurs to whom we were indebted for first hearings of the Elgar

and Goossens Sonatas. A Greek play done by graduates and undergraduates of the University was interesting in the musical sense, inasmuch as special music was written for it by Mr. W. G. Whittaker, of Newcastle. In spite of a somewhat inadequate performance of the orchestral score (the voice parts for females were beautifully sung), Mr. Whittaker's music created a most favourable impression.

For the time being grand opera is claiming public suffrage to the exclusion of almost every other form. At the time of writing we are enjoying a week's respite between visits of the O'Mara and Carl Rosa Companies. The two weeks' season which the O'Mara Company has just concluded has been successful in every way, the performances being better and the audiences larger than any heretofore. We could always depend upon Mr. O'Mara for good principals, but on this occasion he has given us, in addition, excellent chorus-singing and a better standard of orchestral playing, improvements which are largely due to the Company's clever conductors, Mr. R. J. Forbes and Mr. Warwick Braithwaite.

### BATH

Music during the past month was confined to the Pump Room performances, in their accustomed vigour and activity.

In addition to the usual daily popular concerts, on November 20 Miss Isolde Menges (violin) and Miss Eileen Beattie (pianoforte) gave two recitals—soli and concerted; and on the evening of November 25 the programme was provided by the Bath Society of Gleemen, under the direction of Mr. A. Salter. On November 27 two very interesting concerts of modern British music were given, the artists being Miss Ursula Greville (vocalist) and Mr. Percival Garratt (pianoforte). The return visit of the Anna Pavlova Russian Ballet, on the three days November 30 to December 1, proved a great attraction. On December 9 two pianoforte recitals were given by M. Cernikoff, and on December 11 Miss Jean Sterling Mackinlay paid her eagerly-looked for return visit with 'Old Songs and Ballads.'

In drawing up the programme for the usual weekly chamber concerts the object evidently is to embrace as wide a range as possible of the works of the old and more modern masters. November 25 was devoted to Mendelssohn, Weber, Strauss, and Schubert; Bach, Haydn, Mendelssohn, and Dvorák serving for December 8.

### BELFAST

At the Philharmonic Society's second concert of the season on November 26, Coleridge-Taylor's 'Hiawatha's Departure' was the only concerted work performed, and choir and orchestra reflected credit on their careful training by the Society's conductor, Mr. E. Godfrey Brown. The soloists were Miss Clytie Hine, Mr. R. M. Kent, and Mr. Bateman—in the place of Mr. Murray Davey, who had been announced but did not fulfil his engagement. The rest of the concert comprised a happy miscellaneous selection of music, including for orchestra Sullivan's Overture 'Di Ballo,' two movements of Debussy's 'Petite Suite,' and (most interesting of all) a tone-poem, 'The Waters of Peneios,' composed and conducted by the accomplished cellist, Mr. Arnold Trowell. The work is a beautiful composition which will probably become a general favourite. Mr. Trowell also played with the orchestra Jules de Swert's Concerto No. 2, in C minor, and other pieces. Songs by the soloists completed an excellent programme.

The Belfast Symphony Orchestra continues to discourse excellent music under Mr. Godfrey Brown's baton. On November 27 the players were heard in Mr. Trowell's tone-poem mentioned above—when it was again conducted by the composer—and in Schubert's 'Unfinished' Symphony, Stanford's 'Shamus O'Brien' Overture, Handel's Largo in G, and Elgar's 'Pomp and Circumstance.' Mr. J. H. Gray played three movements of Mendelssohn's Concerto in E minor. Mr. John Vine completed the programme with songs by various composers.

On December 11 a concert by the same Orchestra included the Overture and Liebestod from 'Tristan and Isolde,' a movement from Tchaikovsky's 'Pathétique' Symphony, the 'Bamboula' dance of Coleridge-Taylor, and

Mascagni's *Intermezzo* from 'Cavalleria Rusticana.' Two novelties distinguished this concert—the first being a new orchestral work entitled 'Glendalough,' composed and conducted by the city organist, Mr. C. J. Brennan, and the second 'Deirdre's Lament,' for soprano voice and orchestra, composed by Mr. W. B. Reynolds, the musical critic of the *Belfast Telegraph*, an excellent musician whose criticisms are always appreciated by those competent to judge. Both works were greatly and deservedly admired, and it is most gratifying to see Belfast taking in the musical world so high a position in the master art of composition. A new Society called 'The Coleridge-Taylor Musical Society' of which Mr. Teesdale Griffiths is the conductor, gave two performances of 'Messiah' on December 10 and 11.

## BIRMINGHAM

'The Dream of Gerontius' was performed by the Walsall Philharmonic Society at Walsall Town Hall on November 18, conducted by Mr. Appleby Matthews, who certainly scored a triumphant success, being admirably supported by choir, orchestra, and principals. Miss Astra Desmond, Mr. Gervase Elwes, and Mr. Charles Harrison rendered artistic help, and mention should also be made of Mr. T. W. North's valuable assistance at the organ. The orchestra comprised an important contingent of the City of Birmingham rank and file, with Mr. Alexander Cohen as leader.

The British Music Society's inaugural concert at the Royal Society of Artists' Gallery, on November 24, was honoured by the presence of the Lord Mayor of Birmingham (Mr. W. A. Cadbury) and Dr. Eaglefield Hull, the hon. director of the British Music Society. Some characteristic speeches were made, followed by a concert, the programme of which comprised Elgar's Pianoforte Quintet and a Sonata for violin and pianoforte, Op. 1, by Frank Martin. The performers were Miss Marjorie Sotham (pianoforte), Mr. John Bridge (1st violin), Mr. Frank Venton (2nd violin), Miss Grace Barrows (viola), and Mr. J. C. Hock (violin-cello). Mr. Hock also acted as musical director.

The Birmingham Festival Choral Society gave at the Town Hall, on December 1, a magnificent revival of Dvorák's dramatic cantata 'The Spectre's Bride,' which under Sir Henry Wood's direction reached the most poignant reading since its first production at the Birmingham Festival of 1885. The story, culled from Czech legends, has much in common with Burger's familiar poem 'Leonore.' It may here be recalled that Raff wrote a symphony on the same subject, which one would like to hear again. It is true that the public taste has greatly changed since Dvorák gave the 'Spectre's Bride' to the world, and no doubt the ultra-modernists present on this occasion did not listen to it with the same appreciation that it aroused in the audience of 1885 and again in 1900. Nevertheless it still remains a work of great dramatic force and beauty. The fine singing of the principals—Miss Nora Delmarr, Mr. Walter Hyde, and Captain Horace Stevens—contributed towards the success of the performances. Much local interest centred in the first hearing at Birmingham of Miss Dorothy Howell's orchestral tone-poem 'Lamia,' based on Keats' well-known poetic work. For one so young Miss Howell has achieved a composition that appeals to the imagination, showing inventive talent and a decided gift for orchestral colouring. Sir Henry Wood had admirably prepared the work, and it was enthusiastically greeted. The composer was present, and received an overwhelming reception from the audience.

The Midland Musical Society's Concert at the Town Hall on December 4, conducted by Mr. John Tyler in place of Mr. Cotton, provided an impressive and dramatically telling performance of 'The Golden Legend,' in which the principal artists were Madame Parkes-Darby, Miss Alice Vaughan, Mr. E. Ludlow, and Mr. Herbert Parker. A pleasing addition to the concert was Coleridge-Taylor's bright and melodious 'Bon-Bon' Suite. The choir throughout the evening was in excellent form. A crucial test was Bach's Motet for double choir, 'Be not afraid,' which this Society has often given in the past. Mr. Tyler had admirably prepared his forces, whose performance reflected credit upon themselves and their conductor.

Mr. Appleby Matthews' Sunday Evening Orchestral Concerts at the Theatre Royal continue to attract large and appreciative audiences. The programmes contain plenty of novelties, in addition to the Symphonies of the great masters. The City of Birmingham Orchestra has in Mr. Appleby Matthews a conductor who will go far, for he is an enthusiast and a capable musician.

A graphic interpretation of Elgar's 'King Olaf,' which greatly appealed to the audience, was given at the Town Hall on December 11 by the Birmingham Choral Union, under Mr. Richard Wassell's tactful and watchful conductorship. The principals were Miss Emily Broughton, Mr. Sidney Halliley, and Mr. Alfred Askey. The organist was Mr. C. W. Perkins. Choir and orchestra strongly elicited the sympathy of the audience.

## BOURNEMOUTH

Bournemouth's music-lovers have little cause to complain of the quality of the programmes provided at recent Symphony Concerts. It is of course in the nature of all human effort that an occasional concert shall fall slightly below the level of the rest of the series of which it forms a part. But this is a rare occurrence—the day's programme usually contains some work that compensates for any sense of tedium that may be evoked elsewhere. Truly, Mr. Dan Godfrey has no easy task to fulfil in arranging programmes for a series of no less than thirty symphony concerts. At the very outset he is necessarily confronted with the difficulty of finding thirty symphonies alone that are worthy of occupying the central positions. The demand is almost greater than the supply; and in these days, when the composing of symphonies is far less popular than formerly, it suggests itself that possibly the substitution of two or three separate works of important proportions in lieu of the symphony in several movements will increasingly become the vogue.

The sixth Symphony Concert of the season—and the first to be noticed this month—will long be remembered as the occasion when the revised version of Vaughan Williams' 'London' Symphony was first performed at Bournemouth. Here at least—and that despite the dismal croakings of certain reactionaries of narrow view who assuredly one day will eat their words if only to conform with enlightened musical opinion—is a composition of a most impressive nature. Admittedly it is a work towards which some may feel unsympathetic, but even so only pity can be felt for those whose musical insensitiveness blinds them to the fine sincerity, the noble idealism, and the idyllic imaginativeness of this always suggestive and often beautiful musical poem of moods. It is unquestionably one of the finest productions of recent times, and we should be proud that it is an Englishman who has added such a distinguished work of art to the list of symphonic compositions. Its performance was magnificent, and conductor and orchestra cannot be too highly complimented for an interpretation of such outstanding merit. Max Bruch's Violin Concerto in D minor, though played very persuasively by Mr. Julius Rosenthal, appeared an exceedingly dull and mechanical piece of writing after the elevated atmosphere of the Symphony.

The next week's concert opened with an unusually good performance of the 'Tannhäuser' Overture. This was followed by Mozart's lovely G minor Symphony—a work of rare and sustained beauty—and the clever 'L'Apprenti Sorcier' Scherzo by Dukas. Josef Holbrooke's poem for pianoforte and orchestra, 'The Song of Gwyn ap Nudd,' was played with moderate success by Miss Rita Neve.

The programme on November 25 was not altogether well-balanced. Granville Bantock's delicate and picturesque comedy overture, 'The Pierrot of the Minarets,' is not at all, so to speak, Bantockian. In its clarity and economy of means it is more akin to the French school, and one felt the lack of contrast when it was succeeded by Debussy's beautiful 'L'Après-midi d'un Faune' Prelude. Also, it is impossible to wax enthusiastic over Berlioz's dreary 'Harold in Italy' Symphony, which may have interest from the historical standpoint, but has little to commend it regarded purely as music. The solo viola part, however, lost nothing at the hands of that reliable artist, Mr. Theo. de la Riviere. Karl Reinecke's Harp Concerto, again, is not an



inspired work; but the two movements heard at this concert were admirably performed by Miss Jacoba Wolters, Bournemouth's exceedingly talented harpist.

An exceptionally interesting programme was submitted on December 2. It opened with Chabrier's fine 'Gwendoline' Overture, to which succeeded Rimsky-Korsakov's ingenious and effective Sinfonietta on Russian Themes. Glazounov's Pianoforte Concerto in F minor, a composition in which brilliance and scholarliness are cleverly combined, was another enjoyable feature, the solo music being splendidly performed by Mlle. Juliette Folville, now an established favourite with local audiences. Finally there was the first revival since the war of a work by Richard Strauss—the 'Tod und Verklärung' tone-poem. There is no doubt about the magnificence of some of the passages in this score, but it is not the equal of 'Till Eulenspiegel' or of the earlier 'Don Juan,' both of which would now well bear revival. The whole of this exacting programme was carried out in exemplary fashion, and greatly to the satisfaction of the audience.

The writer, owing to indisposition, was unable to attend the tenth concert, on December 9, the programme of which comprised the 'Midsummer Night's Dream' Overture, Brahms' second Symphony, a Rhapsody for violin and orchestra by W. H. Reed (soloist, Miss Jessie Snow), and a symphonic poem, 'The Seekers,' by Paul Kerby (conducted by the composer). The last two works were novelties to Bournemouth.

### BRISTOL

Concerts crowd upon us. Their financial success is doubtful, but they certainly have been artistic successes, and have given Bristolians such a feast as the city had not had for many years until the influx last season. Among the principal events have been the annual Police Orphanage concerts on November 17, when the full Grenadier Guards Band, under Capt. Williams, gave a typical programme, including the '1812' Overture and the conductor's own skilfully constructed 'Patrols.' Madame Elsa Stralia sang several operatic solos.

A very careful performance of the Prelude and Grail scene from 'Parsifal,' by the Bristol Choral Society, under Mr. George Riseley's judicious direction, also at Colston Hall, drew a large and appreciative audience on November 20; with Mr. Percy Heming—a Bristol baritone who has been much heard of in London—as Amfortas, and Mr. Robert Radford doubling the parts of Titurel and Gurnemanz. The miscellaneous second part of the programme included Boris' Song from Moussorgsky's opera, magnificently sung by Mr. Radford, the fine double chorus, Horatio Parker's 'Hora Novissima,' and a unique concession by Mr. Riseley, who permitted an encore and allowed Mr. Heming to repeat the second verse of the 'Toreador's Song.'

On November 22, the second 'international celebrity' concert was the occasion of a first visit from Miss Stella Power, with Miss Leila Megane, Mr. Jean Gerardy, and Miss Adela Verne.

The first of the Bristol Municipal Concerts, the series of organ recitals on the great Colston Hall organ, drew a tremendous evening audience and a fairly good afternoon gathering to hear Mr. Alfred Hollins give exhibitions of his delightful playing. Mendelssohn, Bach, and Sibelius were drawn upon to the very great pleasure of his hearers.

The second Quinlan concert, on November 27, drew a splendid house at Colston Hall, to hear an extraordinary programme supplied by Mlle. Renée Chemet, M. Rosing, Miss Tilly Koenen, and Mr. George Curzon. So many were the encores that the programme lasted far beyond its allotted time.

Mr. Arnold Barter and his New Philharmonic Society gave a highly interesting programme of modern music on December 4 at Colston Hall, including Delius' Rhapsody on 'Brigg Fair,' Prof. Walford Davies' 'Five Sayings of Jesus,' Grainger's 'Brigg Fair,' and Hurlstone's 'Alfred the Great' Ballad, with very fair success. Miss Irene Scharrer played Schumann's Concerto in A minor with the orchestra, and several Chopin studies.

The second Max Mossel concert, on December 7, like the International, was but poorly attended, though Miss Margaret Balfour, Mr. John Coates, M. Arthur de Greef,

and Mr. Mossel gave a most pleasing programme, which left only regrets that more people could not have heard it.

On December 11, the Cecilian Choral Society, of about two hundred voices, gave with their usual care, at Colston Hall, under Mr. Charles Read, Coleridge-Taylor's 'Hiawatha,' before an interested audience of friends from Messrs. Fry's, from whose Bristol works the choir is recruited.

The third 'international celebrity' concert, on December 13, was a 'surprise' night. Mlle. Graziella Pareto, Mr. Dinh Gilly, M. Bratza, and M. Claudio Arrau, came down to take part in a programme that included the 'Shadow Song' from 'Dinorah,' Massenet's 'Vision' from 'Herodiade,' Wieniawski's 'Faust' fantasia, and Debussy's 'Cathédrale Engloutie.' It is the finest 'four' we have yet had at Bristol.

### CORNWALL

The West Cornwall Musical Society is flourishing, and a Beethoven afternoon at Redruth on November 20 comprised Sonatas for pianoforte (Miss Mary Wright), for pianoforte and violin (Miss Margery Holden), Pianoforte Trio in C minor (Miss Edith Blight, Mrs. Twite, and Miss Treweek), and songs.

Mount Hawke Guild has organized a series of sacred concerts for Saturday evenings, and on December 4 a programme of organ solos (Mr. H. Carveth), songs, and duets was successfully given.

At Morazion a large united choir has been formed of Nonconformist Chapel choirs, and, under Mr. J. H. Trudgeon, has begun to practise 'Messiah.' Mousehole Male Choir (Mr. Fred Roach), sang 'Martyrs of the Arena' and 'Destruction of Gaza' (de Rille), 'Comrades in Arms,' and 'To Arms' on December 3. Penlee Male Choir (Mr. W. Richards) and Gunnislake Male Choir (Mr. W. Leverton) gave concerts on December 3 and 4 respectively, and on the latter occasion Elgar's 'As Torrents in Summer' and Cooke's 'Strike the Lyre' were performed.

On December 1 St. Budeaux Baptist Choir (Mr. W. J. Angle) celebrated its twenty-first annual festival by performing the cantata 'Saul of Tarsus.' Redruth Musical Society on December 2 gave a good performance of 'Elijah.' Mr. N. Clemens conducted a choir of a hundred voices and a good orchestra, Mr. Joseph Farrington coming from St. Paul's Cathedral to sing the bass solo. 'Messiah' was performed at Launceston on December 2, Mr. C. S. Parsonson conducting an orchestra and a choir numbering over a hundred voices. The chief principals were Miss Joan Ashley and Mr. Frederick Taylor (vocalists).

Wadebridge Choral Society closed a good autumn's work with an excellent performance on December 10 of Van Bree's 'St. Cecilia's Day,' Cowen's 'Wedding Chorus,' Rhys Herbert's 'Woodland Chorus' for female voices, and other items. Mr. H. S. Derry conducted.

### COVENTRY AND DISTRICT

At a special matinée at the Hippodrome, on November 20, M. Shapiro, the well-known pianist, appeared. On the evening of the same day, Coventry Choral Society gave its second concert of the season at the Baths Assembly Hall. The programme was of great local interest. It included the 'Ballad of Semmerwater' (Bainton) and 'The Death of Morar' (Granville Bantock), which formed the test-pieces at the recent Leicester Festival, at which the Society secured first prize. 'In Cælia's face my Heaven is' (Julius Harrison), the words of which are by a well-known local politician, was also in the programme. Throughout the evening the choir was in good voice. The soloists were Miss Dorothy Lycett and Mr. Barker Beaumont (vocalists), and Miss Winifred Small (violin). Mr. John Potter conducted.

'Elijah' was sung in the Cathedral by Coventry Philharmonic Society on November 25 in the presence of a vast assembly. The work of the choir, which numbered a hundred and twenty, was most satisfactory, the choral technique showing great improvement upon that manifested last season. Mr. Charles Matthews conducted. Mr. Walter Hoyle was at the organ, and in addition a string orchestra

supplemented by drums, provided the accompaniment. The soloists were Miss Olive Macdonagh, Miss Norah Scott, Mr. Charles Morley, and Mr. George Baker.

The following evening marked the first concert of the 'Rover' Orchestra at the Albany Road Hall. This organization, conducted by Mr. W. R. Clarke, consists of thirty-six members recruited from all over the city. The ambitious initial programme embraced movements from the 'Surprise' Symphony (Haydn), the 'Ballet Egyptien' (Luigini), 'Henry VIII.' ballet music (Saint-Saëns), and the march from 'Tannhäuser.' Vocal assistance was lent by Miss Maud Coleman and Mr. Ernest Maher.

On November 27, under the leadership of Mr. S. J. Wisdom, the Armstrong-Siddeley Male-Voice Choir gave a well-varied programme at Parkside.

Coventry Co-operative Select Choir, under Mr. Alfred Petty, gave a concert at the Baths Assembly Hall on December 4, when Madame Edna Thornton was the principal soloist.

Leamington has recorded a number of musical events during the past month. Leamington Male-Voice Choir gave an interesting programme at the Town Hall on November 18, when Mr. Geoffrey Gibbs conducted part-songs which included the test-piece 'Sacramentum Supremum' (Dr. F. H. Wood), with which the Choir won first prize at the recent Leicester Festival. Mr. Robert Radford (vocalist) and Mr. John Snowden (violin) were the soloists.

Leamington Orchestral Society, conducted by Mr. Walter Warren, held its first concert of the season at the Town Hall on November 20. The programme included the 'Unfinished' Symphony. Miss Megan Foster was the soloist.

Rugby Philharmonic Society, at its concert at the Temple Speech Room, Rugby School, on the same evening, sang Brahms' 'Song of Destiny,' Parry's 'Blest Pair of Sirens,' and Stanford's 'The Revenge.' Mr. A. H. Peppin, musical director at Rugby School, conducted, and Mr. Steuart Wilson was the soloist.

#### DARLINGTON AND DISTRICT

Chamber music is flourishing, and we have already had two concerts at Polum Hall School. The first, on October 28, was a 'cello and pianoforte recital by the Misses Hetty and Ethel Page, with Miss Elsie Chambers. The principal works were Sonatas by Saint-Saëns and Sammartini. On November 25 the London Philharmonic Quartet played Beethoven in E minor, Dvorák's 'Nigger' Quartet, and 'Puck' and 'Queen Mab,' by Speaight, the latter being great favourites with the audience.

Middlesbrough is being well supplied with music this season. The Corbett Ballad Concerts are as popular as ever. At the first the notable feature was a superb performance of the César Franck Sonata in A, by M. Cortôt and Miss Isolde Menges, the latter coming in place of M. Jacques Thibaud. Madame Calvé appeared at the same concert, and fascinated her audience, but Mr. Joseph Hislop hardly fulfilled the expectations aroused by preliminary announcements that described him as the greatest English tenor since Sims Reeves. At the second concert M. Rosing caused something like a sensation by his wonderfully dramatic singing. Mr. Arthur Rubinstein, Mlle. Renée Chemet, and Mr. George Curzon completed the cast.

The Middlesbrough Musical Union, under Dr. Kilburn, gave a chamber concert at which the Philharmonic Quartet provided the programme, with Miss Dorothy Helmrich as vocalist and Mr. Paul Kilburn as accompanist. A novel and interesting feature of this concert was the accompanying of a group of Purcell songs by the string quartet with charming effect. On December 8 a choral concert was given at the Town Hall with the assistance of the Leeds Symphony Orchestra. The programme was miscellaneous, and included Goring Thomas' 'Sun-worshippers,' Dr. Kilburn's finely conceived and well-developed setting of the 23rd Psalm, and 'Hiawatha's Wedding-Feast.' The choir is rapidly recovering its old form, and sang with brilliance in the first two works, but was not quite so much at home in the last. The vocalists were Miss Agnes Nicholls and

Mr. Herbert Teale. One of the best and most enthusiastic societies in the North is the Auckland Musical Society, which is also conducted by Dr. Kilburn. The programme was the same as at Middlesbrough, but the choir on the whole had its work better prepared, and gave an inspired reading of the 'Hiawatha' music that caught all its quaintness and rhythmic flow.

The Darlington Choral and Orchestral Society is practising Bach's 'Christmas' Oratorio, although, for lack of a suitable hall, public performances are suspended for a time.

#### DEVON

Ottery St. Mary Choral Society, on November 24, performed Sterndale Bennett's 'May Queen' and selections from 'Faust,' Mr. Stanley Chipperfield conducting. The principals were Miss Fiffine de la Côte, Mr. Rowland Hushe, and Mr. Walter Belgrove.

Madrigal singing of a high standard was heard at Plymouth on November 17 from the Plymouth Madrigal Society, conducted by Dr. Harold Lake, who included in the programme one of his own Madrigals, a charming 'To Daffodils.' Other examples were by Roger Quilter, 'Gather ye Rosebuds,' Wilbye, 'Flora gave me fairest flowers,' Gibbons, 'I tremble not,' a six-part song by Arthur Somervell, 'In Honour of Music,' and part-songs by Cui, 'Two Roses,' and 'Wi' a Hundred Pipers,' arranged by John E. West. M. Arthur de Greef (pianoforte), Mr. Louis Godowsky (violin), and Miss Louise Trenton (vocalist), contributed to the success of the programme. Mr. Percy E. Butchers' Plymouth Ladies' Choir has made rapid strides, though yet having much to learn in technique. At the concert on December 1, advance was seen in the selection of music, which included Parry's 'Dreams,' Charles Wood's 'Cowslips for her covering,' Cyril Jenkins' 'Storm Song,' 'What means this sadness,' from Moussorgsky's opera, 'Salammbô,' C. H. Lloyd's 'Song of the Forest Fairy,' and a 'Lullaby' by W. W. Starnier. Dr. Ernest Bullock, organist of Exeter Cathedral, gave classical importance to the programme by his organ solos, and Miss Myra Hess played Scarlatti and Chopin music exquisitely.

Plymouth Orpheus Male Choir (Mr. David Parkes) has sung in company with Miss Stella Power and Messrs. Bratza and Claudio Arrau, on November 18, and with Dame Melba, Lionel Tertis, and Dorothy Murdoch on December 2. Chiefly memorable were the electrical readings of two pieces by MacDowell—the 'Dance of the Gnomes' and 'Hush! hush!—Fletcher's 'Lorraine, Lorraine,' and Davies' 'The Winds.' Dame Melba had a great reception, and sang charmingly here, also at Torquay on December 4. Messrs. Bratza and Arrau gave a violin and pianoforte recital at Torquay on November 20.

Barnstaple Orchestral Society is only in its second year, but is doing remarkably good work under the conductorship of Mr. Sydney Harper. Its scheme of serial concerts on Saturdays deserves full support. The programme on November 13 contained Schubert's 'Unfinished' Symphony and an Allegro and Scherzando by Moussorgsky.

Devonians are glad to have the band of the Royal Marines, Plymouth Division, among them again, after the two memorable tours of this organization in attendance on the Prince of Wales. On the Sunday after Armistice Day they gave a concert at Plymouth, conducted by Mr. P. S. G. O'Donnell, that included Chopin's Funeral March and Sullivan's 'In Memoriam' Overture, and the 'Hymne légendaire à la France,' played with intense feeling. Lighter numbers were by Coleridge-Taylor, Massenet, and Foulds.

Dr. Weekes' Orchestral Society, at Plymouth, on December 8, played a new 'Miniature Overture' by Gerald Phillips, a gifted local composer, Mendelssohn's 'Italian Symphony,' and Handel's Organ Concerto, with Dr. Harold Lake at the organ.

Chamber music has received considerable recognition during the month. It was introduced into the Plymouth Corporation Popular Concerts on December 4, when string quartets by Tchaikovsky and Rheinberger were played by Mr. R. Ball, Dr. H. Lake, Mr. H. Moreton, and Miss Winifred Blight. On the same date Miss Alcock (pianoforte) and Mr. Otto Milani gave the first of a proposed series of recitals for the musical education of the



scholars at Maynard College, Exeter, playing a Sonata by Beethoven for the two instruments, also music arranged for violin by Wilhemj, Joachim, and Kreisler, and pianoforte music by Chopin, Brahms, Balfour Gardiner, and Leschetitzky. Exeter Chamber Music Club, initiated by Dr. Ernest Bullock, has already a membership of a hundred and seventy, and its first music-making on December 8 was an excellent send-off. A Brahms Sonata for pianoforte and violoncello, violin music by Tartini, Kreisler, and Hellendaal (*c.* 1725), concerted vocal music by Edwards, Wilbye, Charles Wood, and Mozart, and solo vocal music by Stanford, Elgar, Schubert, and Beethoven, comprised the programme.

Exeter and District Organists' Association has had two sessional meetings. At the first, in November, Mr. Lancelot Holden read a paper on 'Choral Technique,' and at the second, on December 11, the meeting adjourned to the Cathedral, where Dr. Bullock gave a recital, playing Howells' Rhapsody No. 2, Prelude 'In Te, Domine, Speravi' (Hathaway), Choral Preludes by Brahms, Bairstow, and Karg-Elert, and Elgar's Sonata in G.

### DUBLIN

The Dublin musical season for the second half of November was unusually brilliant. Only brief reference was made last month to the very interesting classical recital at the Royal Dublin Society on November 15, when Dr. Esposito and Dr. Brodsky, with Mr. Frank Park and Mr. Walter Hutton, co-operated in very adequate interpretations of ancient and modern compositions, the Elgar selection being charmingly interpreted. Another fine recital was given on November 22, when Miss Lord and Mr. John Mundy exhibited old and new styles. The Sonata by Henry Eccles (1720) and Mendelssohn's Sonata, Op. 45, were much appreciated.

Mr. Thomas H. Weaving is to be congratulated on the concert of the Æolian Musical Society on November 18, and his selection of old-established favourites, including Stanford's 'Phaudrig Crohoore,' found much favour. Miss Nancy Lord played some agreeable violin selections, while Mr. Joseph O'Neill gives promise of future success as a tenor.

Another 'Mater' concert by the Dublin Symphony Orchestra was given at La Scala Theatre on November 21, under the direction of Mr. Vincent O'Brien. Among the vocal attractions were Miss Eda Bennie, Mr. Frank Clark, and Mr. Harrison Cook, while Mr. Wynn Reeves played three violin solos. Miss Lucy Leemane was an admirable accompanist.

The Irish Society of Composers afforded an enjoyable entertainment at 37, Charlemont Street, on November 18, the principal novelty being a String Quartet by Mr. Molyneux Palmer. Some varied songs were well interpreted by Miss Mary Maguire.

At the Theatre Royal, on November 27, Miss Madalene Mooney gave a violin recital, assisted by Mr. Percy Whitehead, with Mrs. Boxwell at the pianoforte. Miss Mooney plays with a fine tone and good expression, and her selections were off the beaten path.

In connection with the Royal Dublin Society's recitals, the fare provided on November 29 and December 6 was excellent. On the first occasion the Catterall combination gave unmixed satisfaction to a large audience, while the latter *musicale* (as trans-Atlantic critics would say) afforded the opportunity for welcoming an Irish composer, Mr. Hamilton Harty, as conductor. In particular, Holbrooke's Sextet was very welcome, though not one of his more mature works.

Dr. Grattan Flood's long expected memoir of 'John Field of Dublin, Inventor of the Nocturne,' has just been published by Martin Lester, Ltd., Dublin. The edition is limited to four hundred and fifty copies, printed from hand-set type, since distributed.

### EDINBURGH

The outstanding feature of this month's news has been the Paterson Orchestral Concerts.

On November 15 Heifetz made his first appearance at Edinburgh. Selecting Tchaikovsky's Concerto in D, he held his audience spellbound. Elgar's 'Polonia' Prelude,

Humperdinck's 'Hänsel and Gretel,' and the 'Entrance of the Gods into Valhalla,' by Wagner, completed an excellent programme. Mr. Landon Ronald conducted, and there was no sign of the orchestra merely working into form; the players started off their season with a high standard of performance.

At the second concert, on November 22, M. Backer-Gröndahl, the Norwegian pianist, gave a clear exposition of Grieg's Concerto in A minor, and a Haydn Symphony, No. 13, in G, was a sheer delight. These classics wear well. 'The Garden of Allah' Suite, by Landon Ronald, and Gardiner's 'Shepherd Fennel's Dance,' also proved popular items.

On November 29 Mr. Julius Harrison, who is training the orchestra, took Mr. Landon Ronald's place as conductor. So far as we have yet seen, his predilections are purely modern. His conducting of Scriabin's 'Poème de l'extase' was very convincing, and he secured a very fine reading. Miss Mignon Nevada in 'The Willow Song' from 'Otello' was the gem of the evening.

Mr. Harrison also conducted the fourth concert, on December 6, when the novelty was Malipiero's Suite, 'Impressioni dal Vero' (Set 2). It cannot be said that the audience was impressed. 'The Bells,' No. 1 of the set, and 'The Bonfire,' were obviously received with considerable amusement. Miss Myra Hess gave a wonderful reading of César Franck's 'Variations Symphoniques' for pianoforte and orchestra. The plasticity of her rhythm and facility in performance were really a revelation in such a work. Mozart's Symphony in E flat, Smetana's 'Bartered Bride' Overture, and Holbrooke's 'Queen Mab' Scherzo completed, at the time of writing, the most interesting concert of the series.

On November 17 the Royal Choral Union gave a performance of Mendelssohn's 'Hymn of Praise,' Elgar's 'For the Fallen,' Beethoven's Choral Fantasia (with a local pianist, Mr. Ramsay Geikie), and Gustav Holst's setting of Psalm 86 and Psalm 147. Of these last named numbers, which were given for the first time at Edinburgh, Psalm 86 proved particularly impressive. The exceedingly clever contrapuntal treatment of the second example was interesting, but the general effect was not so uplifting. The soloists were Miss Dorothy Silk, Mrs. John Walker, and Mr. Arthur Jordan.

On the same evening Mr. Appleyard gave a pianoforte recital. A pupil of Leschetitzky, he does great credit to his teacher.

On November 25, Miss Marjorie Greenfield (vocalist) assisted by Miss Dorothy Chalmers (violin) gave a very interesting chamber concert. Miss Chalmers, accompanied by Miss Isobel Gray, gave a fine reading of Brahms' D minor Sonata, Op. 108, and Miss Greenfield covered a wide range of vocal art.

Mr. John Petrie Dunn, assistant-lecturer with Prof. Tovey at Edinburgh University, is an accomplished pianist. On December 7—in co-operation with Mr. Watt Jupp (violin) and Mr. Bernard Beers (violoncello)—he gave a fine programme. The Trios were Beethoven's Op. 70, No. 1, and Variations, Op. 121.

On December 9, M. Backer-Gröndahl gave a pianoforte recital, and strengthened the impression he made at the orchestral concert already referred to.

### GLASGOW

There has been a good deal of more than usual interest in this month's music. The playing of Jascha Heifetz drew a very crowded audience to the first Classical Concert on November 16. His wonderful technique and beautiful tone were exhibited in Tchaikovsky's Concerto (Op. 53). The first performance here of Landon Ronald's 'The Garden of Allah' was given on November 20, and was well received, especially the richly scored last movement, which made the strongest impression. At the same concert the Norwegian pianist M. Backer-Gröndahl played the solo part in Grieg's pianoforte Concerto in A minor, but without great distinction. On November 30 the Choral Union co-operated with the Scottish Orchestra in an exceedingly fine reading of 'The Dream of Gerontius.' Mr. Warren Clemens, who conducted the performance, had evidently taken the greatest

pains in preparing the choruses, and the Union responded splendidly, giving probably the best performance of Elgar's noble work we have yet had at Glasgow. The solo music was in the safe hands of Miss Olga Haley, Mr. Robert Watson, and Mr. John Coates, the last named singing his part entirely from memory. The Scottish Orchestra did full justice to the instrumental part. The Saturday Popular audience of December 4 had the benefit of a first performance here of Scriabin's 'Le Poème de l'Extase,' and in response to a widely expressed demand, the work was repeated at the Classical Concert on December 7. Music of this kind will compel concert-goers to revise their standards as measured by the works of classical composers. There is no doubt that 'Le Poème' was listened to attentively and heartily received, but one doubts if many of the audience—apart from a satisfied curiosity and an appreciation of an adequate interpretation by the Scottish Orchestra, under Mr. Julius Harrison—could give perfectly satisfactory reasons for their prolonged applause. At the same concert there was the antithesis of Scriabin in Mozart, as represented by his Symphony in E flat. César Franck's Symphonic Variations for pianoforte and orchestra (the solo part brilliantly played by Miss Myra Hess), Josef Holbrooke's tone-poem, 'Queen Mab,' and Smetana's Overture to 'The Bartered Bride,' completed the programme. The performance of Scriabin's work on November 30 somewhat overshadowed the Choral Union's share of the programme, which consisted of Parry's 'Blest Pair of Sirens,' and a first performance here of Ernest Austin's 'Hymn to Apollo.' Both choral works were sung with good effect under Mr. Clemens' baton. A Tchaikovsky programme, which included the 'Casse Noisette' Suite, the 'Pathétique' Symphony, and the Pianoforte Concerto No. 1, in B flat minor (magnificently played by Miss Adela Verne), drew, as was to be expected, a huge audience to the Saturday Popular Concert on December 11.

The Glasgow Orpheus Choir has now what is probably a unique record among the city's musical organizations in that it crowded St. Andrew's Hall on four evenings in one week, singing the same choral programme each evening. The popularity of the Choir is thoroughly merited, for under Mr. Hugh S. Robertson it seems to have reached the summit of perfection in choral interpretation. The programme ranged from a simple psalm tune to Bantock's marvellous setting of the Hebridean 'Sea Sorrow,' and in each mood and style the Choir's performance (entirely from memory) reached the highest level. Special mention should be made of Mainzer's setting of 'French' (sung to two verses of the metrical version of Psalm 103), in which the old-time embellishments of the melody and the preliminary intoning of each line by the 'precentor' (charmingly done by a member of the tenor section of the Choir), made a specially moving appeal to a Scottish audience. Vocal solos were effectively given by members of the Choir.

### HASTINGS

The laudable ambition of the Hastings Corporation to place the town in the front rank of pleasure resorts—musically and otherwise—is rapidly materialising. A decided step in this direction was made on November 18, when Mr. Julian Clifford secured the first provincial performance of Montague Phillips' new Pianoforte Concerto—one of the smaller sensations of the recent 'Proms.' Whatever the impression it made then, it was most warmly received here, for its instant appeal is undeniable. Planned on a grandiose scale, it bristles with difficulties, of which no more capable exponent than Mr. William James could be desired; while the orchestra, which practically 'read' the work, entered into its intricacies with might and main, under the composer's safe guidance. The same concert offered the 'Unfinished' and a really stirring account of Rimsky-Korsakov's 'Caprice Espagnole.' Mr. W. H. Reed played Beethoven's Violin Concerto as only a true disciple of Joachim could, for he has all the essential qualities of a Beethoven player. Moszkowski's Pianoforte Concerto, played by Miss Helen Guest with facile execution, but with not the best pedalling, was heard here for the first time. Miss Lena Kontorovitch was alternately passionate and tender in Saint-Saëns' Violin Concerto, where she found

many openings for the exercise of her surprisingly intense temperament.

Of the Russian symphonies recently played by Mr. Clifford—Tchaikovsky in E minor, Kalinnikoff in G minor, and Glazounov in C minor—the last-named towered above its companions, both in nobility of thought as well as for its masterly reading. Among such things as the 'Leonore,' 'Fidelio,' and 'Midsummer Night's Dream' Overtures, Dvorák's Slavonic Dances, and Moussorgsky's 'Gopak,' the Mendelssohn was particularly well done. A brilliant and thoroughly sound exposition of Tchaikovsky's Pianoforte Concerto in B flat minor was given by Mr. Julian Clifford at his pianoforte recital on December 4, when he also played Bach, Chopin, and some charming little things of his own. Since then this versatile musician has given a lecture on 'The Orchestra,' with illustrations by his own players, which was largely attended by the many girls' schools hereabouts.

An enterprising local lady, Mrs. Allan Kidney, who is the first European to collect the native music of Nyassaland, had many of those interesting songs performed here on November 15. They had recently formed the basis of a Gresham lecture, and have since been warmly greeted at a meeting of the African Society. Mrs. Kidney's labours deserve wide recognition, for not only did she spend several years in noting down the music, but she has also translated the words so that the songs may be sung in English. She observed, among other curious traits in the natives, a marked aptitude for absolute pitch.

At Christ Church, St. Leonard's, the Advent organ recitals by Mr. Allan Biggs are more than usually attractive, and they include Bach's Toccata in F, the Fantasie and Fugue in G minor, and Reubke's C minor Sonata. At St. John's, Mr. Leonard O'Conner conducted expressive interpretations of Bach's 'Bide with us' and Schumann's Advent Hymn, Dr. W. H. Speer being at the organ. Miss Churton's chamber concerts at Bexhill have been singularly enjoyable.

Sir Frederick Bridge's arrangement of Gibbons' 'Cries of London,' accompanied by Miss Kenwood's string quartet, were well sung by the Hastings Madrigal Society on November 30, but more might have been made of their inherently humorous side.

### KENT

Wateringbury Choral Society gave a concert—the first this season—on December 1 in aid of the West Kent General Hospital, the chief work performed by the Society being Anderton's 'The Wreck of the Hesperus.' Mr. Edgar A. Clarke-Smith conducted.

Interest in Faversham on November 25, 26, and 27 centred in the first performance of an original comic opera, entitled, 'A Poet of Rome,' for which the music was composed by Mrs. Herdman Porter, of Faversham. The performances were given by local amateurs, under the direction of Mr. Frank Shrubsole, who played the title rôle.

Sittingbourne and Milton Carol Singers, who form a choir of a hundred, gave a concert at Sittingbourne on November 29. Mr. H. S. Welsh, the Society's conductor, arranged a well-varied programme of part-songs and solo vocal and instrumental items.

Madame Emily Himing's students gave their annual concert at Chatham on December 8, in which they were assisted by the Kent Ladies' Choir, which sang part-songs by Coleridge-Taylor, Elgar, and Fletcher, Madame Himing conducting. Of the fifteen students who sang, none showed more than ordinary ability or attainment.

Mairstone Choral Union concert attracted the usual large audience on December 14, when the Union gave part-songs under the conductorship of Mr. F. Wilson Parish. Miss Olive Sturgess (vocalist), Miss Beatrice Harrison (violin-cello), and Mr. York Bowen (pianoforte) gave the audience exceptional pleasure.

Cobham Musical Society held its first concert of the season on December 15, when the Society's principal item was Somervell's cantata for baritone solo and chorus 'The Forsaken Merman.' Mr. Percy Fearnley conducted, and sang the solos in the cantata.

Rochester, Chatham, and Gillingham Choral Society gave its annual performance of 'Messiah' on December 15,



at Rochester, Mr. C. Hylton Stewart conducting a full choir and orchestra of over two hundred. The soloists were Miss Doris Tomkins, Miss May Mattingley, Mr. Philip Wilson, and Mr. Walter Clapperton.

November proved a fairly busy month musically in the Medway towns. The orchestras of the Royal Engineers (under Lieut. Neville Flux), and the Royal Marines (under Lieut. Charles Hoby), have resumed their weekly symphony concerts at which mainly familiar works have been heard. Rochester Conservative Orchestra has also been revived, and is figuring largely in the winter series of Bohemian concerts. Rochester Symphony Orchestra collaborated with Maidstone Orchestral Society in a concert on November 17, in aid of the West Kent General Hospital. A very fine performance was given of Beethoven's fifth Symphony and the 'Hebrides' Overture, and the programme also included items by Grieg, Massenet, Elgar, Granville Bantock, and Sibelius. The first concert of the season by Rochester Choral Society attracted a large audience on November 10. The choir gave the brilliant reading demanded in Bach's great Motet, 'Sing ye to the Lord,' under the conductorship of Mr. C. Hylton Stewart, who followed the plan adopted by Sir Hugh Allen and the London and Oxford Bach Choirs of performing the Motet twice in the same programme. Another very great attraction was Mr. H. Plunket Greene's singing of Stanford's 'Songs of the Sea' (with full chorus), and a number of songs—mostly folk-songs, and all but two of British origin. Miss Joan Willis played some violoncello solos very effectively. On November 17 students of the Medway School of Music (principal, Mr. Leslie Mackay) gave a concert at Chatham, when a high standard of efficiency was reached by vocalists, pianist, violinist, and elocutionist. Mr. Leslie Mackay's Choir (seventy voices) sang part-songs by Coleridge-Taylor, Montague Phillips, Percy A. Whitehead, and Grieg. Sir Frederick Bridge, who was organist of Strood Parish Church in 1862-65, gave a recital on November 18 at the re-dedication of his former organ after its rebuilding. This organ was originally built for the Great Exhibition of 1851. Several stops have been enlarged and new ones added. A recital of chamber music was given at the Royal Naval Barracks, Chatham, on November 24, when the instrumentalists were Miss Elsie Dudding and Mr. John K. Snowden, of Queen's Hall Orchestra (violinist and cellist), Mr. J. S. Roberts (violin), Mr. B. P. Dudding (viola), and Mr. W. Petchey (organ). Mr. Mark Hambourg gave a pianoforte recital at Chatham on November 25, when Miss Helen Henschel sang. This recital was the third of the series known as the Chatham Subscription Concerts, and the Town Hall was not sufficiently large to accommodate all the 'Hambourgs-ites.'

#### LIVERPOOL

A notable programme of French music was given at the third Philharmonic concert on November 16, conducted by the eminent French musician, M. Gabriel Pierné, with M. Cortôt as solo pianist. The Overture 'Le Roi d'Ys' (Lalo), the Suite 'Deux paysages francéscains' (Pierné), the brilliant fifth Pianoforte Concerto of Saint-Saëns, and Fantaisie for pianoforte and orchestra (Debussy) were presented with all possible finish and ensemble. M. Pierné's Suite, heard for the first time in England, is based upon personal reminiscences of his sojourn in Italy. The first movement is suggestive of a convent garden at evening.

As a composer of the modern serious French school who has come under the influence of Debussy, M. Pierné has expressed himself with poetic imagination and delicate suggestiveness. The form is vague, and the chief aim that of atmosphere. Far more sturdy, and in places even strident, is his picture of the village religious procession with its noisy brass instruments, and endless and monotonous unison-hymn. Heard in connection with its programme, the music at a first hearing made a favourable impression. The Debussy Fantasia is music of his earlier period. It is a clever if not a great work, and is interesting in studying the later Debussy of 'L'Après-midi.' As in the Saint-Saëns Concerto, it provided the great French pianist with ample opportunity to display his masterful facility. One English item which crept into the programme very

worthily sustained the reputation of our younger native school. This was Balfour Gardiner's choral tone-poem 'April,' for chorus and orchestra, which provided a delightful ten minutes in a performance ably conducted by the chorus-master, Dr. A. W. Pollitt. The subject is a poem by Edward Carpenter, and is an ecstatic apostrophe to the spirit of Spring, and to 'April, month of Nymphs, Fauns, and Cupids.' It would be difficult indeed to conceive music more in keeping with the poetic fancy and imagery of the lines. The chorus-part makes instrumental demands on the singers, which were courageously surmounted, counsels of perfection apart, and it is hoped that a further hearing may be accorded to this extremely clever and effective work.

The performance of Beethoven's C minor Symphony at the Philharmonic concert on November 30 gave immense satisfaction to a number of subscribers of the older school who consider they have heard sufficient of the music of the ultra-modern type to last them for a long time. The performance, which was conducted by M. Bronislaw Szulc, of Warsaw, was very satisfactory.

Elgar's 'Polonia' also lost nothing of its interest and power in the appreciative hands of M. Szulc, but he failed to produce anything specially new in the symphonic poem, 'La Steppe,' by the late Siegmund Noskovski, another Warsaw musician of mark (the teacher of Rozycki, whose symphonic poem 'Anelli' had to be omitted owing to lack of time). The vocalist was Mr. Frank Mullings, for whom an apology was made on the ground of hoarseness. All the same he was acceptably heard in songs by Wagner, and especially in Hugo Wolf's 'Secrecy.' His version of Schubert's 'Erl King' did not equally please. M. Bronislaw Szulc, a pupil of Noskovski and Nikisch, comes of good musical stock. His father was for forty years at the Warsaw Conservatorium, where he was Paderewski's professor. All his sons are musicians, and a notable family record is the performance given of Beethoven's Septet by Szulc père and six of his seven sons.

It was evident that great pains had been taken with the preparation of Berlioz's 'Faust,' of which the performance given by the Welsh Choral Union on November 20 reflected credit on its able conductor, Mr. Hopkin Evans, and upon his superb choral material. Ten years have elapsed since the Union's previous performance of this great work, and if indeed this was not surpassed on the present occasion it is assuring to find that the old spirit, intelligence, and enthusiasm remain with the old ideals. The Berlioz music may not give such soul-stirring choral opportunities as best suit these choralists, but in several numbers they were heard to advantage; as for example in the male-voice Fugue, and in the Apotheosis, where the sopranos and altos sang effectively. Generally the chorus-singing was steady and good, and repaid the pains taken in two rehearsals each week. The band, led by Mr. Akeroyd, played well, but exception must be taken to the excessive speed of the Hungarian March, which resulted in a scramble. Excellent principals were found in Miss Caroline Hatchard, Mr. Webster Millar, Mr. J. C. Brien, and notably in Mr. Lewys James.

M. Serge Diaghilev's Russian Ballet recently fulfilled a fortnight's engagement at the Olympia Theatre, where they gave performances of 'Les Sylphides' (Chopin), 'Scheherazade' (Rimsky-Korsakov), 'Prince Igor' (Borodin), 'Cleopatra' (Arensky), 'Thamar' (Balakirev), with 'Papillons' and 'Carnival' (Schumann), and 'La Boutique Fantastique' (Rossini). Nothing finer has been witnessed here in the technical skill and exquisite grace of the dancing, but the orchestral part was less perfect, owing to difficulties in the way. Certainly no effort was spared by the conductor, Mr. Edward Clark.

M. Heifetz made an extraordinary impression at his first appearance here on December 1. One can recall few similar scenes of enthusiasm in the Philharmonic Hall. The audience at once recognized that it was listening to a prodigy wielding astonishing executive powers. His caressing singing tone is inexpressibly beautiful, and makes a very sure human appeal. It was in music chiefly lyrical or decorative in quality, that Heifetz exerted his magnetism most irresistibly. He had an exceptionally good pianist in Mr. Samuel Chotzinoff.

At the third Rodewald chamber concert, on November 22, the Catterall Quartet, assisted by Miss Lucy Pierce as

pianist, gave luminous performances of the Elgar Quintet and the Franck Quintet, an interesting association of representative works in which by comparison the Frenchman seemed happiest in this especial medium.

Other happenings include the recital given at Rushworth Hall, on November 18, by Mr. Frederick Blundell, a technically-skilful, if unemotional, pianist, who was heard in the Bach-Busoni Chaconne, Chopin's Sonata in B minor, and a Liszt group. The singer was Miss Ethel Penhall, a local contralto, who has a voice of beautiful and even quality.

At the pianoforte recital at St. George's Hall, on November 27, Miss Gladys Scollick displayed her steady progress to the ranks of pianists who count as artists as well as executants.

The Wednesday afternoon concerts at Crane Hall included a recital by Mr. Anderton Tyrer and Miss Nanette Evans (violin), who played the Violin and Pianoforte Sonata in E flat by Richard Strauss. Miss Edina Thraves sang artistically. A clever violinist, Miss Katherine Kendall, with Miss Bertha Vanner as pianist, found favour on November 24, when also Miss Eva Sparkes (contralto) sang. On December 1, an accomplished local pianist, Miss Marguerite Stilwell, gave a recital assisted by Miss Isabel McCullagh (violin) and Miss Margaret Verity (vocalist). Miss Rose L. Matthews was the pianoforte soloist on December 8, with Miss Raymonde Amy and Mr. Albert Kirkman as singers, and Miss Kathleen Daly as violinist.

A line of appreciation is due to the enjoyable recital given at Rushworth Hall on December 7 by Miss Dorothy Ledsome (vocalist) and Mr. Walter Bridson, a fine pianist whose interpretative gift and executive skill were shown in a wide range of pieces.

#### MANCHESTER AND DISTRICT

The Beecham opera season was modified in mid-December, and by the omission of the more popular Christmas and New Year period, has been reduced from nine weeks to one of five weeks, commencing about the end of January. At the date of writing, 'Messiah' performances carry our season right up to Christmas Eve, and from Boxing Day over the New Year holiday Mr. Brand Lane has organized a series of twice-daily concerts by the Coldstream Guards band, with Signor De Tura, the Italian tenor vocalist. During the month under review chamber music has been particularly active, a gratifying feature being that all the participants are for the most part resident and trained at Manchester. The most notable visitor has been M. Cortôt, who gave recitals at the Bowdon Chamber Society (November 18) and in the Free Trade Hall (December 9), and played with the Hallé Orchestra (November 18) in the new Rachmaninov Concerto. Ill-health prevented the writer's attendance at any music between November 18 and December 7, so that comment can only be based on impressions drawn from friends of competent judgment who were present.

Not many concerts have aroused such enthusiasm as the Hallé of November 18, when the great attractions were Arnold Bax's 'November Woods,' M. Cortôt's playing, and 'Till Eulenspiegel.' Apart from his early choral miniature, 'Fatherland,' nothing by Bax has been heard here. But more is in store, and possibly a repeat performance of 'November Woods' would meet with gracious approval if the reception accorded the composer is any guide of the public appreciation. It is all to the good when a composer tells you that his work is not to be regarded as objective programme music, but as an impression 'of the dank and stormy ruin of nature in late autumn,' and with these externals there would appear to be linked personal feelings—some affinity with the mood of the Buckinghamshire wood where he conceived the idea of this tone-poem. The wood-wind playing, as continuously so this season, was exquisite in its imaginative suggestiveness.

Some of us cannot forget Miss Bailey (Sir George Henschel's wife) or Mrs. Mary Davies, together with Mr. Edward Lloyd and Henschel himself as the ideal cast for 'Faust.' In Berlioz's 'Faust,' do we not need the subordination of the intellectual aspect of the name-part in favour of sheer vocal beauty? One cannot resist the feeling that before long Mr. Hamilton Harty will emerge as the

ablest of our orchestral-choral conductors after Sir Henry Wood, who must clearly be recognized as the one man in England who is complete master of both these departments, bestowing equal pains on the preparation and securing the most thorough co-ordination as a consequence. Sir Thomas Beecham could do it, but it never impressed one as being a fixed article of his artistic creed. Nobody who heard it will ever forget Sir Thomas' handling of 'Omar Khayyam' at two days' notice. It was a tremendous task, and only sheer genius carried it through. Neither Sir Henry Wood nor Mr. Hamilton Harty would have risked it; their method is more deliberate. Patient plodding brings its reward, and not a few discerned in Berlioz's 'Faust' that Mr. Harty's cultural methods are showing signs of budding—in due season the leafage, blossom, and fruitage. Miss Olga Haley, Mr. John Coates, Mr. Herbert Heyner, and Mr. Pashley were the soloists.

At the December 4 Hallé concert the chief novelty was Hamilton Harty's suite, 'Fantasy Scenes from an Eastern Romance,' that presented the Sultan, and his laughing juggler whose amorous attentions to Zuleika, the dancing girl, lead to her being sold into slavery, with the laughing juggler as top bidder. Its clever orchestration and melodic charm made an instant appeal. Don Manuel Quiroga, the Spanish Court violinist, played Mozart and a group of miscellaneous items.

The second Co-operative Wholesale Society's concert, on December 8, was this choir's first appearance since its success at Blackpool Festival. Its audience is a distinctive feature of Manchester's musical life. We may lament the lapse of a semi-private old Society, with its roots deep in musical history; here is something of our own time, built on broad foundations of the people's love for music. Nothing but sheer ineptitude in management could bring such an edifice to the dust. Mr. Norman Allin joined the choir in a whole-hearted, rollicking interpretation of Stanford's 'Sea-Songs.' Many Societies can do them well with pianoforte accompaniment, but who has yet heard one with orchestral accompaniment which has had spontaneity and cohesion? The next Welsh Eisteddfod might prescribe this cycle for its male-voice choral contest, providing conductors with a professional orchestra, as was done with Stanford's 'Revenge' last summer.

The Co-operative Wholesale Society's Choir bids fair soon to become our most prominent male-voice choir, and as such it ought to consign to the dust-heap some of the things sung on this occasion. Miss Desmond and Mr. Albert Sammons deserve mention not alone for the beauty and distinction of their executive ability, but for the higher standard of taste shown in their selections.

Pride of place must be awarded to the Edith Robinson Quartet for its work in the past month in the Beethoven celebration performances of all the Quartets in chronological order. Dr. Brodsky and Mr. R. J. Forbes are to follow in January with the Pianoforte Sonatas, and the official Hallé commemoration concert will be given on the day these notes go to press.

Two young trios—Miss Midgeley and Messrs. Hatton and Sidebottom, and the Misses D. Crewe, Jo Lamb, and K. Moorhouse—show both determination and ambition to make for themselves a place in the city's chamber-music life. Nearly all the trios and quartets which have sprung up here in the last ten or fifteen years owe their early training in ensemble and musical inspiration to Dr. Brodsky, who, twenty-five years ago, founded the quartet bearing his name. On November 30 his anniversary was recognized at the Royal Manchester College of Music in separate presentations from (a) the College, (b) the staff, (c) the students. In replying, Dr. Brodsky commented on the inadequacy of present equipment to meet the great and sudden influx of students. It cannot be met immediately, but the finest reward for his ungrudging work of the last twenty years would be to provide for this necessity.

The transfer of the Brodsky concerts to Monday mid-day at Houldsworth Hall has been attended by too much bad luck in the way of fog and other hindrances to free movement to enable any fair estimate of the situation to be made. The first of the series included the Elgar Quartet, and the second was by way of amplifying the Beethoven celebrations, in which the Robinson Quartet had taken the initiative.



A very happy method of celebrating Dr. Brodsky's completion of twenty-five years' residence and work here was taken by the Tuesday Mid-day Committee in asking him on December 4 to play the Tchaikovsky Violin Concerto, which is dedicated to him, and which he was the means of introducing to Manchester. Mr. John Willis played the pianoforte transcription of the accompaniment.

#### NEWCASTLE ON TYNE

Messrs. Elkin & Curwen, having included Newcastle in the list of centres at which recitals of modern British music are being given, fulfilled the engagement on November 10, when Miss Ursula Greville was the vocalist and Mr. Percival Garratt the pianist.

On November 20 the Bach Choir gave a programme mainly devoted to the unaccompanied choral works of Balfour Gardiner, the composer himself being present. Besides the 'Stage Coach,' 'The Hunt is up,' 'The Three Ravens,' and several smaller examples, a new work, 'An old song resung,' was given its first performance. Quite a remarkable impression was made with Bantock's setting of the Hebridean folk-tune, 'The Death Croon,' for contralto solo with humming choral accompaniment. Several effects, such as that of the passage for female voices in six parts above the solo, suggest that there is a field for interesting developments in such combinations. Another interesting item was a five-part work entitled 'Aye she kaimed her yellow hair,' by Mr. E. Crowe, a member of the Choir. The work had secured the award in the choral class of the Composition section of the North of England Musical Tournament last midsummer. It is a charming piece of writing, in folk-song style, making very effective use of humming accompaniments. The choral singing throughout the concert was very elastic, the contrasting moods of the various items being responded to with wonderful ease.

On November 24, the Rhoda Backhouse Trio gave a recital, the programme consisting of Brahms' Trio in C minor, Op. 101, Ireland's Fantasy Trio No. 2, and Dvorák's 'Dumky' Trio.

The Newcastle and Gateshead Choral Union gave a brilliant performance of Elgar's 'Spirit of England' and Holst's 'Cloud Messenger.' The Newcastle Philharmonic Orchestra accompanied, and did its work efficiently, though the horn passages in the Holst did not always quite come off.

On November 13, Prof. Donald F. Tovey lectured before the Newcastle branch of the British Music Society on 'Progress and Permanence in Music.' The lecturer combated the fallacious view that one composer could be said to supersede another in the same way as a scientific theory had to give way before the results of later research. A Mozart symphony was quite complete in itself, and a Beethoven work in the same form was not an 'improved' Mozart.

Mr. A. M. Henderson, of Glasgow University, gave a delightful lecture-recital on 'Russian Composers for the Pianoforte,' to the members of the same Society on December 9.

#### NOTTINGHAM AND DISTRICT

A noticeable feature of the season's music has been the sparse attendance at many of the concerts so far held at Nottingham. The almost unexampled stagnation in local industries makes this no matter for surprise; but nevertheless it is regrettable. The second 'international celebrity' concert took place on November 16, with Miss Adela Verne as pianist and Miss Stella Power as vocalist, violin and violoncello solos being supplied by M. Melsa and M. Jean Gerardy respectively. On November 17, Messrs. Wilson Peck's concert consisted principally of scenes from 'Die Meistersinger,' when Miss Caroline Hatchard, Miss Edith Clegg, Mr. Maurice D'Oisly, and Mr. Frederick Randalow, admirably sustained the various rôles. Miss Winifred Small's violin solos were effective, and Miss Ethel Cook was an admirable accompanist. Wagnerian opera also filled the Sacred Harmonic Society's programme on the following night, with an efficient performance of 'The Flying Dutchman.' Strong local interest was provided by three of the soloists—Miss Florence Mellors, Madame Ethel Edgar, and Mr. Charles Keywood—being natives of

Nottingham. Mr. Charles Knowles' baritone proved its power to cope with the very strenuous orchestral accompaniment, Mr. Alfred Heather interpreted the tenor part, and under Mr. Allen Gill's direction the choir sang with distinction.

An enthusiastic audience gathered at the People's Concert on November 24 to welcome the Hallé Orchestra under Sir Henry Wood's conductorship. The fifth Symphony, 'Die Meistersinger' Overture, Massenet's 'Le Cid,' Jarnefeldt's 'Præludium,' and Elgar's 'Dorabella' preceded Tchaikovsky's 'Francesca da Rimini.' In the concluding item, Böellmann's 'Fantaisie Dialoguée' for organ and orchestra, Mr. Johnson officiated on the solo instrument with marked effect.

The Nottingham Gleemen gave their annual concert on November 27, and reflected credit on Mr. C. Riley's training, singing with good balance, tone, and enunciation. Two outstanding numbers were German's 'O Peaceful Night,' and Shepherd's 'In Memory.' Miss Lucy Goodwin, Mr. Sam Hempall, and Mr. James Coleman contributed solos, and Mr. C. E. Pindar accompanied skilfully.

It was encouraging to find the second chamber music concert at University College on December 2 even better attended than the first. The executive included Miss Cantelo again at the pianoforte, and the London Philharmonic String Quartet. Beethoven's Quartet in E minor, Op. 59, No. 2, was succeeded by Joseph Speaight's three 'Shakespearian Pieces' for string quartet: (a) 'The Lonely Shepherd,' (b) 'Queen Mab sleeps,' (c) 'Puck.' Finally came Brahms' gorgeous Quartet, Op. 25, in G minor (for pianoforte, violin, viola, and violoncello), given by all performers with entrancing brilliance and imagination. The only regret that was felt was in having no opportunity for hearing Miss Cantelo as soloist on this occasion.

The annual concert in aid of the Railwaymen's Benevolent Institution was held on December 2, with Madame Elsa Stralia, Miss Gertrude Higgs, Miss Winifred Small, Mr. Arthur Gordon, and Mr. Norman Allin as artists, and Mr. David Richards as accompanist. Mr. William Turner's yearly concert is always a popular event, and on December 4 proved so once more. Miss Caroline Hatchard deputised for Miss Flora Woodman—who was indisposed—with great success, and Mr. Foster Richardson's bass songs were also appreciated. The Misses G. and M. Allington won favour in vocal duets, Miss F. Webb in her contralto solos, and Miss Sybil Keymer by her violin playing. The Nottingham Philharmonic Society delighted the audience with finely delivered part-songs, and the Girls' Prize Choir sustained its reputation yet again. Mr. G. W. A. Hollings and Miss Ida Sansome acted as highly efficient accompanists.

#### NEIGHBOURING TOWNS

The Long Eaton Orchestral Society's first concert was given on November 25, under Mr. F. Mountney's direction. The programme included Wagner's 'Rienzi' Overture, Mendelssohn's 'Italian' Symphony, Sibelius' 'Finlandia,' Elgar's 'Dorabella,' and Grieg's 'Peer Gynt.' Miss Margaret Fairless as violinist, and Mr. Robert Radford as soloist, won great applause, and Miss E. Roseblade's accompaniments added to the artistic effect of the evening. The Long Eaton Choral Society's season opened on December 9 with 'The Golden Legend,' Mr. E. Smeeton conducting. The principals were Miss Agnes Christa, Miss Grace Ivell, Mr. L. Lovesay, and Mr. David Brazell. The chorus work was particularly good.

The Lincoln Musical Society's twenty-fourth season was brilliantly inaugurated on December 1. Under the baton of Dr. G. J. Bennett (hon. conductor) the band and choir sustained an interestingly varied programme, with the aid of Miss Winifred Lawson, Mr. William Hesselstine, and Mr. George Baker, the accompanist being Mr. H. S. Trevitt.

On November 11, the second Leicester Chamber Music Society's concert boasted a special interest, in the performance of Dr. Ethel Symth's String Quartet in E minor, rehearsed under the composer's personal supervision. The executive comprised the Ladies' String Quartet, and Mr. John Booth (tenor).

## OXFORD

Oxford has marvellously recovered since the war. We have had between two and three thousand undergraduates here this term, and feel very much exhilarated thereby; while there has been such a superabundance of music that we must rest content with only a short chronicle of the chief events.

Pachmann came to see us, and again to say 'good-bye,' on October 15; he played as delightfully as ever. The first of a series of eight Subscription Concerts took place on October 22 at the Town Hall, when Sir Hugh Allen conducted some forty or fifty members of the London Symphony Orchestra, giving a most enjoyable concert. The programme included Beethoven's Pianoforte Concerto in G, Miss Myra Hess playing the solo part beautifully.

On October 25 Hambourg gave an excellent recital at the Town Hall, and as well as showing how absolutely at home he is with Beethoven, gave also Ravel's 'Jeux d'eau' and Debussy's 'Toccata.'

On November 4 came the second Subscription Concert in the same building, when the Bohemian Czech Quartet gave a fine programme consisting mainly of advanced works, the most notable perhaps being Smetana's Quartet, 'Aus meinem Leben.' It was a mistake for these gentlemen to have so much altered the arrangement of the printed programme without notice after the eleventh hour, thus causing disappointment to the more musical part of the audience who had gone to some trouble to procure the scores.

On November 5 we had a visit from Melba, and on the afternoon of November 12, at the Masonic Hall, a charming concert of Italian music, ancient and modern, the performers being Miss Olga Rudge (violin), Miss Renata Borgatti (pianoforte), and Mr. Audrey Merry (singer). The same evening, in the Town Hall, M. Cortôt gave an excellent recital, and pleased everybody, though perhaps Chopin was a little too much drawn upon.

In the afternoon of November 28 the Bach Choir and Choral Society, under Sir Hugh Allen, gave the Christmas Oratorio in the Sheldonian Theatre. Unfortunately the weather was dark and cloudy, and the theatre not being lighted—or lightable—several numbers had to be omitted, but these being judiciously selected did not appear to mar in any great degree the excellent effect of the whole, which was really a notable performance. The soloists were Miss A. Williams, Miss D. Clarke, Mr. Tudor Davies, and Mr. Topliss Green.

The third Subscription Concert, on December 2, was given by the Oxford Orchestral Society aided by London wind-players, and conducted by Mr. Maurice Besley, organist of Queen's College. The concert was excellent, and included the 'Meistersinger' Overture (perhaps taken a little too slowly). Brahms' Symphony in D, Op. 73, was thoroughly well played, and showed great care in its preparation. The Hon. Norah Dawnay sang among other things between the instrumental items 'Sabbath Morning' from Elgar's 'Sea Pictures' and Purcell's beautiful 'Evening Hymn,' the accompaniment being arranged for strings by Mr. Besley.

On December 3 Mr. Arthur Rubinstein gave at the Town Hall one of the best pianoforte recitals we have ever had the pleasure of listening to, and there is no doubt that an enthusiastic welcome awaits him whenever again he comes this way.

## SOUTH WALES

In the Merthyr district considerable musical activity was shown last month, and many miscellaneous concerts with local talent have been held. At Tredegar, the Orpheus Male-Voice Choir had a great reception at Olympia on November 28, and among others, concerts were held at Bedling (December 6), Trelewis (December 8), and Cwmtaff Fawr (December 9). At Merthyr Mr. Val Stevens organized an orchestral concert for December 12, with Madame Elsa Stralia as principal artist. Special mention may be made of the fine orchestral concert given by the Nelson and District Orchestral Society, conducted by Mr. D. Roger Jones, at Nelson, on December 9. It is very creditable that such a body of players can be raised in a small village, and it is perhaps to these mining villages, full of life and enthusiasm, and with no counter-attractions, that the material may be

looked for to maintain a permanent Welsh National Orchestra.

The Cardiff Chamber Music Society held its third concert of the season at the hall of the High School for Girls, on the evening of December 1. Miss Jelly d'Aranyi (violin) and Mrs. Ethel Hobday (pianoforte) were the joint exponents of the Sonatas of César Franck, Dohnányi (Op. 21), and Beethoven (Op. 30, No. 2).

On December 2, the Albert Hall, Swansea, was crowded, the occasion being the appearance of M. Alfred Cortôt and Miss Vera Horton at the last of the Swansea Subscription Concerts. M. Cortôt's playing of Chopin's twenty-four Preludes was, as always, a memorable experience.

Tours of 'celebrity' and ballad concert parties have brought many well-known artists into South Wales recently, including the Welsh mezzo who has lately sprung into (apparently well-deserved) fame—Miss Leila Megane.

The Newport Choral Society, under the conductorship of Mr. Arthur Sims, held its first concert of the season on December 9, when the first performance at Newport was given of Coleridge-Taylor's 'Bon-Bon' Suite—six short poems of Thomas Moore, set to music for baritone solo, chorus, and orchestra. Miscellaneous selections completed the programme. The artists were Miss Stiles-Allen and Mr. Harry Dearth, the New London Wind Quintet (from the London Symphony Orchestra), and a choir of some two hundred and thirty voices.

## YORKSHIRE

## LEEDS

Though Leeds has been disappointed of the visit of the Beecham Opera Company, which is officially stated to be 're-organizing,' it has none the less had some rather exceptionally interesting musical experiences. To begin with, the Parish Church, under the present Vicar, and its recently appointed organist, Dr. Tysoe, is doing something to present good music outside the ordinary run of services—which, on the cathedral lines planned long ago by Dr. Hook, have made it famous among parish churches. Recently we have had an evening devoted to Bach, and another to Brahms. At the former, on December 21, Dr. Tysoe played some typical organ pieces, including the Toccata in F, and two fine Chorale Preludes, and the ordinary choir of the Church sang the cantata 'Wachet Auf.' The Brahms evening, on December 1, was devoted to the 'German Requiem,' which received an impressive interpretation. The instrumental side of the work was represented very effectively by a small body of capable string players, with drums and pianoforte (to replace the harps), and the organ to fill in the wind parts. Dr. Tysoe conducted, and Mr. Aubie Bennett, who was at the organ, used his instrument very discreetly. The solos were artistically sung by Miss Mary Swailes and Mr. Harry Burley, the latter a new-comer in the choir, who promises to become a useful member.

Each of the two principal Leeds choral societies has, at the time of writing, given a concert, and by the date of publication will have followed these up with the usual Christmas 'Messiah' performances. The Choral Union gave the first part of Bantock's 'Omar Khayyam' on November 7 under the direction of Dr. Coward, who secured an excellent performance of the choral passages. Miss Phyllis Lett and Mr. John Coates were well fitted for their respective parts, and Mr. Arthur Cranmer as the Philosopher proved a very efficient substitute, as he had done at Huddersfield only the week before. The Philharmonic, for its concert on November 20, fell back on 'Elijah,' and the chorus singing, under Dr. Bairstow's inspiring conducting, attained a high level of precision and fire; rarely, indeed, has one heard so much genuine vitality put into the choruses, and that not for the sake of effect, but from the necessity for adequate expression. Miss Stiles Allen, Miss Margaret Balfour, Mr. Hepworth, and Captain Horace Stevens (a most forceful and earnest Elijah) were the principals. Two of the Saturday Orchestral Concerts fall to be recorded. On November 27 Mr. Hamilton Harty conducted a fine performance of Rachmaninov's E minor Symphony, and Miss Agnes Nicholls gave a dramatic and impulsive reading of Isolde's scene, in which she tells Brangäne of her early meeting with Tristan. At the next concert, on December 11, a symphony by



Mr. Harding Churton, the enthusiastic amateur who is responsible for the organization of the concerts, was introduced to the programme. It is a pleasing, unaffected composition, and if not particularly original, more than creditable to one who has not made music the chief occupation of his life. It is entitled 'Old England,' but save for a couple of themes in the *Scherzo*, the chief discernible influences come from abroad. Schumann's Pianoforte Concerto, with Miss Kanevskaya as soloist, was also in the programme.

One of the pleasantest experiences at Leeds during the past month was on December 4, when the local branch of the English Folk-Dance Society gave a programme of folk-dances and folk-songs in the Town Hall. The Country dances, Morris dances, Sword dances, and jigs were admirably executed by some forty or fifty dancers, whose graceful rhythmical movements produced a charming effect. As an appropriate alternative Miss Patuffa Kennedy Fraser gave some of her Hebridean songs, accompanying herself on a small Celtic harp.

At the Leeds Bohemian Concert on December 1. String Quartets by Frank Bridge (E minor) and Haydn (in D, Op. 64), with Goossens' fanciful little sketches, 'By the Tarn' and 'Jack o' Lantern,' formed the programme, and were well executed by Mr. Bensley Ghent and his colleagues.

Mid-day recitals have been given at the University by Miss Helen Guest, who, on November 30, played Brahms' Sonata in F minor in masterly style, and Miss Muriel Robinson, who, on December 10, gave a very well-chosen selection of Christmas songs. At another series of mid-day recitals, that given on December 8 by Mr. Charles Neville deserves mention, for his programme was of songs by the great German composers, all to translations by Mr. S. Langford, of Manchester, who accompanied, and whose passing commentary added greatly to their interest.

#### SHEFFIELD

Two of the Sheffield subscription concerts have been held—both, of course, in the Victoria Hall—during the period here reviewed. The first, on November 16, took a form which is evidently thought specially to appeal to Sheffield concert audiences—that of an 'operatic' concert. Miss Caroline Hatchard, Miss Edith Clegg, Mr. Maurice D'Oisly, Mr. Frederick Ranalow, and Mr. George Lawton, with Miss Winifred Small as solo violinist and Miss Ethel Cook as accompanist, formed the concert party, and the whole of the second part of the programme was occupied with an extended selection from Wagner's 'The Mastersingers.' Mr. Ranalow did something to lessen the disadvantage of the absence of stage setting and action by explaining the dramatic situations from time to time, and Miss Cook did a great deal towards suggesting the contents of the orchestral score; but such a concert can be favourably regarded only as a 'musical appreciation' lesson, though the actual performance of Wagner's work, to which it would have been a useful preliminary, is at present apparently out of the bounds of possibility—more's the pity. But why not bring a similar set of artists in conjunction with the Promenade Orchestra, and let us have a concert performance? That would, at any rate, be a step in the right direction, and, I feel sure, a very popular one.

The other concert of the same series, on December 7, was provided by the Hallé Orchestra—with, of course, Mr. Hamilton Harty as conductor—and Miss Isolde Menges as solo violinist in Glazounov's Concerto. The 'Symphonie Fantastique' of Berlioz was the principal work, and the famous Hallé Orchestra, under the stimulating direction of its new conductor, gave a really fine performance. Mr. Harty evidently loves his Berlioz, and his interpretations of that composer's works—conceived as they are in a spirit of fidelity to Berlioz's intentions, and realised by the aid of so competent a body of artists as the Hallé Orchestra—will supply 'a long-felt want,' and no doubt tend to hasten the coming of the time when Berlioz will be appreciated at full value. Handel's 'Water Music' and Grainger's 'Molly on the Shore' completed the programme, and were received with much enthusiasm. The whole programme was got through in under two hours—to its better effect and the general satisfaction of the audience.

At the Quinlan concert on November 18, M. Rosing, Mr. George Curzon, Mlle. Renée Chemet, Mr. Arthur Rubinstein, and Mr. Ivor Newton (accompanist) were the artists. M. Rosing had not before been heard at Sheffield, and his unconventional style and methods aroused a good deal of interest. His tendency to exaggeration of the dramatic side of his art seems to spoil some of his work, and he was not apparently in his best form, but his singing was in many respects notable, and of his earnestness and ability he left no one in doubt. Mlle. Renée Chemet is already a very popular violinist at Sheffield, and there are many people who would like to hear her again in something of more musical value than the trifles which she threw off with such aplomb on this occasion. Mr. Arthur Rubinstein played Liszt's 'Funerailles' and Rhapsody No. 12, Chopin's *Scherzo* in C sharp minor, and other things brilliantly. His technique is wonderful, but one gets the impression that it is rather a barrier than a means of communication between him and his audience.

Mlle. Graziella Pareto quite won the hearts of her audience at the 'international celebrity' concert on December 8 by her singing of several operatic arias, and two youthful artists in M. Bratza, the Serbian violinist, and M. Claudio Arrau, pianist, made an excellent impression by their clever playing. Mr. Victor Marmont was a first-rate accompanist.

The Sheffield Teachers' Operatic Society has, in the general opinion, surpassed itself in its production of Gilbert and Sullivan's 'Princess Ida,' which drew crowded audiences to the Lyceum Theatre during the week ending December 4. The work of the principals (with one or two exceptions), of the orchestra, and especially of the choir, reached a really high standard, and there was hardly a hitch, even in the early performances. Mr. G. E. Linfoot conducted, and Mr. A. Revill Slater was stage-manager and coach.

#### OTHER YORKSHIRE TOWNS

The Bradford Subscription Concert of November 19 consisted of a recital by two excellent artists, M. Alfred Cortôt, who played twelve of Chopin's Studies, and Miss Olga Haley, whose choice of songs was a catholic one, covering many types, among which a group by living British composers more than held its own. The next Subscription Concert, on December 10, was by the Hallé Orchestra under Sir Henry Wood. Señor Manuel Quiroga was the soloist in Lalo's 'Symphonie Espagnole,' in which his deftness of execution and refined style were well displayed, and Tchaikovsky's 'Francesca da Rimini' was a notable feature of the occasion, and was very finely played. Not the least enjoyable thing in the programme was Sir Henry's own Orchestral Suite (No. 6), concocted from Bach's chamber works—a very successful transcription, and most effective.

The Huddersfield Music Club's concert on December 15 was sustained by Miss Agnes Nicholls, who, with Mr. Paul Kilburn at the pianoforte, gave a song recital. On November 24 a Huddersfield tenor, Mr. Harold Hallas, gave a recital, a striking feature of which was the happily arranged groups of songs under different classes, with such headings as 'The Close of Day,' 'The Christ,' and 'The Joy of Love.' On November 20 Mr. Kaye's well-drilled orchestra gave a concert, and on November 23 Dr. Eaglefield Hull gave an organ recital in aid of the Westminster Abbey fund, with the assistance of Mr. Philip Wilson, an Australian artist, as vocalist.

The Halifax Choral Society, on November 25, gave Brahms' 'German Requiem,' which was chosen in memory of its late president, Mr. Holdsworth. Mr. C. H. Moody conducted a good choral performance, and Miss Caroline Hatchard and Mr. Farrington were the soloists. At the concert of the Halifax Madrigal Society, on December 9, Mr. Shepley conducted some very finished performances of unaccompanied part-music. Señor Quiroga was the solo violinist, and Miss Mignon Nevada the vocalist.

'Hiawatha's Wedding-Feast' and 'The Sun Worshipers' (the latter a welcome revival of a work by Goring Thomas, which does not merit oblivion) were the choral works given by the Middlesbrough Musical Union on December 8, when Dr. Kilburn—as able and hard-working a volunteer as the cause of music in the north of England has ever

known—secured thoroughly adequate performances. Miss Agnes Nicholls and Mr. Herbert Teale were the vocalists. At Ripon, in the Cathedral, Mozart's 'Requiem' was given under Mr. Moody's direction on December 1, when Miss Amanda Taylor, Miss Wrack, and Messrs. Deane and Wood were the solo vocalists. Mr. C. L. Naylor was at the organ, which was reinforced by strings and drums.

### THE VIOLS IN ENGLAND

The new Session of the Musical Association opened on November 2 with an exhaustive paper on 'The Viols in England' by Mr. Jeffrey Pulver. He said it was doubtful if a subject more essentially English could have been chosen from the pages of musical history. Although of foreign origin, they became thoroughly naturalised in this country, and exercised great influence upon the history of English instrumental music. The viols were instruments of much importance, and in consideration of their virtue in the artistic, historical, and sociological aspects, merited detailed treatment. In all probability they were introduced into England from the Netherlands, and enjoyed a vogue here unequalled in any other country. Nowhere in Europe were the viols clung to so tenaciously, and nowhere were they given up in favour of the violins with greater reluctance. The English violists were renowned as technicians, and in the 17th century their virtuosity equalled, and even surpassed, that of the contemporary violinists. Used for a long time side by side with the lutes, the viols were admirably adapted for accompaniment; their soft and sympathetic tone blended well with the voice, and, as it were, supplemented it. Even alone, or in the quartet, they were of very great interest, and it would be to the great advantage of music generally if more of the 17th century instrumental works were resuscitated.

After remarking upon the interest shown by Henry VIII., Mr. Pulver said it was a pity that records were not available of the musical doings of the middle classes of that period. Constant quotation from the State Papers was apt to lead the student to imagine that outside the Royal Court no music was cultivated. This was by no means the case. Sir Thomas More entertained his family at dinner and supper to high moral purpose, and allowed them for their recreation to sing and play on the viols. The Parliamentary Act of 1543 stopped to some extent the making of public music; it interfered with the fun that enlivened the Sundays of earlier years, and it caused the Royal band to be reduced in numbers, but probably popular music did not suffer much, and the viol remained in request.

With the accession of Queen Elizabeth the second stage in the development of the viol commenced, and it was not long before England was raised to a musical plane that was unequalled anywhere in Europe at the period. The Queen's own musicianship was of a high order, and she would certainly not have tolerated any slipshod performances on the part of her instrumentalists. The lecturer took occasion to refer to the use of the term 'violons' in several entries in the Lord Chamberlain's Records during the reigns of Mary and Elizabeth, a circumstance which had given many otherwise trustworthy authorities the idea that the violin, as we know it, was already extensively used in the middle of the 16th century, but he believed that the term 'violin' was often used for the smaller viols (giving the Italian diminutive termination its proper sense), while the word 'viol' was employed for the larger, or bass, viol. It was fairly well established that no instrument of the modern violin family was made much before the middle of the 16th century, and though it was not impossible for early examples to have been introduced here very soon after their manufacture, it was asking too much to expect us to believe that they were popularised so rapidly that Henry should employ six of them before their varnish was properly dry. In fact, when the violins were actually brought into Court service, the circumstance was entered in the Lord Chamberlain's Records as something noteworthy. Thus on March 14, 1637-8, £12 was paid to Mr. Francis de la France for a 'Treble violin bought by him for his Majesty's service,' and on January 31 of the same year a similar amount was paid to John Woodington for 'a Cremona violin, to play to the organ.' Such sums were much too high for treble viols to

have been meant. These entries were over eighty years later than the first mention of 'violins' in the State Papers, and the lecturer said he was convinced that all earlier references applied to viols. It should not be forgotten also that even in early Stuart times the viols were the instruments of the gentry and musicians, while the violin was considered of lower caste. Anthony Wood tells us that before the Restoration the gentlemen who attended musical parties played on viols, 'for they esteemed a violin to be an instrument only belonging to a common fiddler, and would not endure that it should come among them, for feare of making their meetings to be vaine and fiddling.'

The changing of the ruling house from Tudor to Stuart marked the beginning of the greatest period for the viols in England. They came more and more into favour, usurping the position hitherto held by the lute. Composers and publishers saw the trend, and encouraged it by writing and issuing a large quantity of suitable music. It was part of everyone's education to learn at least one of the instruments of this family, and to play on it at sight. During the Commonwealth their vogue suffered no diminution, in spite of all depreciatory references to the Puritans. After the Restoration the violins became more serious competitors of the viols, the formation of Charles II.'s band of violins on the lines of the exquisite two dozen of France giving the *coup de grâce* to the smaller viols, at any rate. Only the gamba persisted obstinately, and it was a good century later before it could be said that the bass-viol was antiquated. Although the band of violins was the glory of Charles II.'s establishment, violists were still being engaged. This appeared from a number of entries referring to the private music of the King, showing that although Charles may have been proud of his band of twenty-four fiddlers for State occasions, he still clung to the viols for his own entertainment. The bass-viol, the last of a noble race, died hard. Thomas Mace, in the last quarter of the 17th century, wrote bitterly and scathingly on 'scoolding violins,' and pointed out in forceful manner how the new instruments out-screamed the rest of the consort; but to no avail. A few good players still remained, but the days of the viols were numbered.

The Treble viol was the first to disappear. Like the rest of the family, it had six strings tuned:



an octave above the bass viol. The tenor viol was a 5th below the treble viol. Neither the treble nor the tenor viol was played under the chin as is now the case, but was rested on the left breast, a little below the shoulder. The higher positions were thus hardly used, nor did the system of fretting conduce to easy shifting.

Some illustrations were played on a fine tenor viol made by 'William Turner at ye hand and Crowne in gravelle Lane nere Aldgate London, 1652,' Mr. Pulver being accompanied by Sir Frederick Bridge, who also occupied the chair.

### Musical Notes from Abroad

#### AMSTERDAM

The Beethoven Festival may be said to have been on the whole a great success. At the time of writing there is only one more concert due, which will be devoted to the master's ninth Symphony. The work done by the management of the Festival is deserving of nothing but the highest praise. Indeed the arrangement of the programmes of the fourteen chamber music concerts was almost exemplary, and it may be doubted whether a better survey of Beethoven's creations could have been attained. If the Pianoforte Sonatas were not found to be represented, this was because they cannot really come under the denomination of chamber music proper. Moreover of late years we have had various opportunities on which the whole of them have been heard, so that this fact alone would explain their being passed over on this occasions. So much is certain, that the chamber music works which were missing in the programmes are not of such importance as materially to influence our view of the great composer with regard to this particular branch. His Trios for strings, despite their intrinsic value, have never attained



real popularity, and his Pianoforte Quartets are negligible. Beethoven's refusal to have them published is strong evidence of his unrelenting self-criticism. The only two works one might have wished to hear along with the others were the String Quintet, Op. 29, and the famous Septuor. A drawback in these concerts, however, lay in the fact that there are hardly any permanent combinations of artists who make trio-playing their speciality. Once more we were forcibly reminded that the indiscriminate collaboration of three accomplished artists may produce anything but ideal results.

As was foreseen, the six concerts devoted to the String Quartets gave the highest artistic pleasure. The interest was enhanced by the fact that with one exception each of the six quartet parties played one work of each of the master's three periods. The 'Bohemians,' to whose share fell only two works, prompted by a quite gratifying *jalousie de métier*, made up their programme with the charming Trio Serenade in D major (Op. 8). If the performance of the Fugue, Op. 133 (played by the Hague Quartet) was not such as might have been desired, this formed the only item in the entire series which gave rise to adverse criticism. Although it was by no means difficult to prophesy that the 'Bohemians' would carry off the palm, yet the difference between them and such bodies as the Quatuor Poulet (Paris), the Rosé Quartet (Vienna), and the Budapest Quartet was only slightly perceptible. One of the chief points of interest was the treatment of dynamic nuances, and more especially the characteristic 'Beethoven *crescendo*.' By the way, contrary to popular opinion, this cannot properly be said to have been an innovation of Beethoven's, for it certainly was one of the *chevaux de bataille* of the famous Mannheim orchestra, and Mozart, after having heard that splendid band, has testified to this by immediately making use of it himself in his 'Nozze di Figaro' (No. 7, *Tersetto*). The Budapest Quartet went perhaps just a trifle too far in the underlining of this particular effect. Their performance seemed to be based on an exhibition of dynamic virtuosity. If in this respect they showed an almost unrivalled mastery, the sensational effect they secured by playing the final *Allegro* of Op. 95 *sul ponticello* must at any rate be regarded as a liberty. It is a matter for regret that the first five orchestral concerts failed to partake of a festival nature. Indeed, they would have been unpardonably dull if the situation had not been saved by the respective soloists, MM. Egon Petri and Leonid Kreutzer, and Madame Ilona Durigo. It was not until the reappearance of Mengelberg that one was able to rejoice again in the true Beethoven. Seldom will the 'Pastorale' have met with so unbounded and tumultuous a success as on this occasion. As if by magic the orchestra seemed to have regained its splendid characteristics, while M. Zimmermann surpassed all his former performances of the solo part in the Violin Concerto. Mengelberg has once more given evidence that his matchless reputation is well founded.

W. HARMANS.

## PARIS

The recent article by Marguerite d'Alvarez in the Paris *Daily Mail*, on English *v.* foreign names for English singers, has evidently fallen into the hands of English-speaking French people. 'Why not be British?' asks the artist; 'Why should this camouflage be necessary?' The French share her views in part. 'The English,' they say, 'must ever remain English. Even if brought up in France, they cannot hide their nationality. But in the name of common sense, why should they try to?' French managers, however, rather approve of the practice, than otherwise. They have no difficulty in reading and pronouncing Italian names, as well as those originating in various other countries. But the British variety is a little beyond them. Struggle as they may, certain names baffle their most concentrated efforts.

It may also be pointed out that, so far as singing is concerned, the mere mention of a performer with an English name is to court adverse criticism. French critics, both professional and amateur, who have sampled London concerts, do not entertain flattering recollections of what they have heard. Consequently they are not favourably

disposed towards artists with English names. That is why, as was pointed out in this column last month, it is high time they were undeceived.

## REVIVALS

The revivals announced at the Opéra-Comique are as follows: 'La Habañara,' with its atmospheric colouring and many dull moments, 'Barbe Bleue,' 'Pelléas et Mélisande,' the very gruesome 'La Lepreux,' and 'Le Pays,' a little-known work by Ropartz. 'Les Armaillis' and Berlioz's 'Beatrice et Benedict' also are promised, as well as Offenbach's 'Les Bavards.' Why an *opéra-bouffe* is permitted to figure at a theatre dedicated to *opéra-comique* is not clear.

Talking of the above establishment, 'Madame Butterfly' is nearing its two hundred and fiftieth performance thereat. The composer's 'Tosca' and 'Bohème' run it close for popularity, all three works being given throughout France. The rôle of Pinkerton, however, is seldom in capable hands. The music is essentially Italian, and French tenor voices rarely have the right Italian quality. Apropos of operatic affairs, at the Paris Opéra parts occasionally are oddly distributed. To allot Iago to a bass and the baritone rôle in 'Thais' to the same voice hardly seems expedient. The latest departure is to allow a bass to try conclusions with Tonio in 'Pagliacci.'

## AN INDIAN OTHELLO

Musical circles throughout France are interested in Ali Khan, the Indian tenor, whom Madame Emma Nevada recently introduced at an *audition* at Paris. Upon this occasion Ali Khan was heard in the death scene from 'Otello,' which he interpreted with admirable roundness of tone and with commendable understanding of the situation. He also sang that *pièce de résistance*, 'Celeste Aida,' as well as the ever charming (and always fresh) 'Pur diesti' and an excerpt from 'Barbière,' in which his flexibility of voice recalled Bonci. Meanwhile it is hoped that the new-comer will appear as Otello, a part for which he apparently is suited—both vocally and temperamentally.

Ali Khan sings in Italian, and to the manner born. He also sings *like* an Italian, which is more remarkable when it is remembered that the natives of India invariably sing without expression. The native voice, too, like the Persian voice, is very high-pitched. Ali Khan's, on the other hand, is of Italian quality, with good lower notes, and of a timbre seldom heard the other side of Suez.

Bruneau's 'Le Roi Candaule' has recently been produced at the Opéra-Comique, without, however, greatly adding to the prestige of modern opera. Mozart's 'Così fan Tutte,' which is being given regularly, is of greater musical value.

GEORGE CECIL.

## ROME

### 'HOW "LOHENGRIN" CAME TO ITALY'

Apropos the recent production of 'Lohengrin' at Rome, the *Piccola* has fished out an interesting piece of scandal of bygone days, which it has published with the above title.

As is well-known, up to 1870 Wagner was regarded as a semi-barbarian here, his 'music of the future' being ridiculed; the few musicians who thought it worth while to make a pilgrimage to Bavaria receiving a very cold shoulder when they returned.

It seems that in 1868, when Verdi's 'Don Carlos' was staged at the Comunale at Bologna, Angelo Mariani, at that time the leading conductor of Italy, was desperately in love with the prima-donna, the famous Rosine Stolz. Verdi assisted at the recitals, and Mariani was not slow to perceive that the singer 'made eyes' not at himself, but at the composer. Irritated beyond measure, Mariani poured his laments into the ears of his sympathetic colleagues, and one evening came out with, 'But I'll get even; I warrant that in two years' time I will have imported Wagner's "Lohengrin" into Italy.' He kept his word, and it was at the Comunale that 'Lohengrin' began its triumphal progress in Italy, and opened a way for all the great Wagnerian cycle. But Verdi did not take it ill, and when asked what one ought to understand by the phrase 'music of the future,' the immortal composer replied: 'It seems to me perfectly clear; music of the future means music that lasts.'

## PLAIN SPEAKING

In the Italian Chamber the Hon. Benelli, one of the foremost dramatists of the day, has notified the Minister of Public Works in the following terms, concerning a matter that has also recently become exigent in England. He says:

'Having regard to the fact that (a) the sixty per cent. increase of the railway tariff gravely affects every dramatic company in Italy—some, perhaps, irreparably; (b) the State does nothing and never has done anything to assist such companies, many of which devotedly carry a ray of light to places where, owing to the supineness of the rich or the poverty or indifference of the municipalities, Art would never penetrate; (c) the State receives from the theatre more revenue than from any other industry: It is desired to ask whether the Minister does not intend to concede to such companies at least some amelioration of the existing tariffs? The State would suffer small hurt; it would, indeed, gain more from other sources, while Art would be greatly benefited. But if something be not done, general ruin, hastened by contributory considerations, will reduce Italian theatrical undertakings to a condition much inferior to those of the smallest European States.'

It will be remembered that in Italy the railways are a State monopoly.

## THE AUGUSTEO

An artistic event of the first importance has been the visit of Toscanini with his orchestra. Two concerts were given, the programme of the first comprising:

Concerto in A minor, for strings ... ..	<i>Vivaldi</i>
Symphony No. 5 ... ..	<i>Beethoven</i>
Dance (from 'Three Hebrew poems') ... ..	<i>Bloch</i>
Serenata ... ..	<i>Tomassini</i>
'Le Fontane di Roma' ... ..	<i>Respighi</i>
'Iberia' ... ..	<i>Debussy</i>
'Tannhäuser' Overture ... ..	<i>Wagner</i>

Of this programme only the third item perhaps is new to my readers. Ernest Bloch is as yet unknown here, although in America he is popular. As Toscanini has taken him up, perhaps it were well if musicians made his acquaintance. His history is interesting—even romantic. Born at Geneva in 1880, of a Jewish family, he had no musical antecedents. Nevertheless, at the age of eleven years, he made a vow to devote himself to music. This vow he wrote on a piece of paper, and solemnly burned in the open air on an altar of stones erected to—Orpheus! His parents opposed his desire, but nevertheless he succeeded in going to Brussels, Frankfurt (where he passed a year with Ivan Knorr), Munich (where he studied with Thuille), and Paris. In 1904 he returned to his native city, where he had to contend with great difficulties—artistic, as well as those having a family origin—and to avert financial disaster he consented to assume his father's occupation of cloth merchant. In 1910 his 'Macbeth' failed at the Opéra-Comique, while soon afterwards professional jealousy succeeded in depriving him of the direction of the Neuenburg concerts, and later, of his post as professor of composition in the Geneva Conservatory. Nevertheless, Bloch pluckily continued the fight, and has now won the battle—if not yet in Europe, at any rate in America. It must be confessed, however, that the specimen of his work submitted did not make a very favourable impression at the Augusteo.

The second programme contained:

Concerto per il 'Santissimo Natale' (for strings) ... ..	<i>Manfredini</i>
Symphony No. 7 ... ..	<i>Beethoven</i>
'Piemonte' (suite on popular themes) ... ..	<i>Sinigaglia</i>
'Le festin de l'araignée' ... ..	<i>Roussel</i>
'Tristan and Isolde' (Prelude, and death of Isolde) ... ..	<i>Wagner</i>

An extremely regrettable and annoying incident threatened to ruin this second concert. For some reason best known to themselves, the employees of the electric-light station felt aggrieved, and, with diabolical malice, arranged to strike at the critical hour on Sunday afternoon when all the public spectacles were in full swing. Their plan succeeded only too well, and at 5 p.m. the electric light failed in all parts of the city. In the Augusteo, Beethoven's seventh Symphony had reached the last movement, and naturally

had to be suspended. The authorities had made no provision for such a *contretemps*, and, incredible as it may seem, the vast hall remained in almost complete darkness for nigh half an hour, when the audience was afforded the ludicrous spectacle of seeing a packet of candles arrive for the orchestra! These were distributed, and fixed about on the stands, on the edge of the platform, &c., a graceful row of a dozen or so decorating the cover of the grand pianoforte. With this primitive illumination, the remainder of the programme was completed.

LEONARD PEYTON.

## VIENNA

Very little that requires comment has occurred here since my last notes. Two performances of 'Parsifal' were given at the State Opera on October 31 and November 1, with the same artists each evening. These performances were notable principally for the splendid work of Frau. Wildbrunn, a guest from the Berlin State Opera, as Kundry. During her stay here this artist also appeared in the 'Ring' (Brünnhilda) and 'Fidelio' (Leonora). Another guest of note has been Cornelius Bronsgreest, also of Berlin, who sustained with success the parts of Rigoletto and Papageno. He has also been heard in 'Madame Butterfly,' 'Carmen,' and 'The Huguenots.' On November 20, performances were given of Korngold's two operas, 'The Ring of Polykrates' and 'Violante,' under the direction of the composer.

We are promised a Beethoven Festival for the second week of December. The scheme comprises a number of concerts and a performance of 'Fidelio' at the State Opera. The principal concert will be held on December 12 in the Belvedere Palace in the style of the time when Beethoven was living and composing at Vienna, and will be under the direction of Dr. Schalk, of the Opera.

Puccini's three one-Act pieces are apparently a big draw here, and performances are being given once every week.

S. WINNEY.

## Miscellaneous

There is usually a touch of reasonable unconventionality about the doings of the Norwich Handel Society under Mr. Ernest Harcourt's direction. In its performance of 'Acis and Galatea' at St. Andrew's Hall, on November 20, this took the form of 'fancy dress' for the principals and most of the choir, and as much dramatic action as could be reconciled with a concert setting and the necessity, in the case of one principal, for having a copy of the music to sing from. The performance gave all-round satisfaction. Earlier in the day the Society had given a chamber concert at which an agreeable Violin and Pianoforte Sonata by Mr. Harcourt had been performed.

Owing to the date (December 30—January 2) of the Scarborough Festival we are unable to report upon it in this issue. The announced programme included concert-versions of Mr. Alick Maclean's 'Quentin Durward' and 'The Hunchback of Cremona,' his choral work 'The Annunciation,' and works of Bantock, Delius, Elgar, and Quilter. The Hallé Orchestra and Sir Henry Wood, Dr. Coward's, Sheffield Choir, and many well-known soloists were to take part.

Many news items arrived too late for insertion in the present issue, which went to press earlier than usual owing to the Christmas holidays. Of the matter held over, however, a good deal should have been sent earlier. Secretaries of choral societies and others concerned should send programmes, &c., *within a day or two of the concert*. On December 20 we received particulars of events that had happened two or three weeks previously.

The British Music Society has inaugurated a London Contemporary Music Centre for performing—at first in private—unknown MS. and published music, in all except orchestral forms, by living British composers. Information is obtainable from Mr. Philip Wilson, 19, Berners Street, W.1.

Mr. W. Smith Woods has retired from his position as Lecturer in Music at Warrington Training College, after thirty-seven years' service. Mr. Smith Woods was also Lecturer in Music at the Liverpool University Training College from 1892 to 1904.



The Glastonbury Festival Play, 'Bethlehem,' set as a choral drama by Rutland Boughton, will be given at Glastonbury on January 3, 4, and 5. Principal parts will be taken by Miss Dorothy Silk, Mr. William Bennett, and Mr. Steuart Wilson.

A series of five chamber concerts at Museum Hall, Babbacombe, came to an end on December 8, when the programme included the first performance of a Violoncello Sonata in E minor, Op. 15, by Harold Rhodes.

In order to avoid increased postage on this issue, we have omitted the *Competition Festival Record*. It will be sent to subscribers who apply for it.

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GERVASE ELWES

1866—1921

# The Musical Times

AND SINGING-CLASS CIRCULAR

FEBRUARY I 1921

## GERVASE ELWES

It is long since the musical world received such a painful shock as on January 12, when a cable from New York announced that Gervase Elwes had been accidentally killed at Boston railway station. He had been in America only a fortnight, and had commenced a concert tour with a recital at New York a few days before.

Gervase Elwes had a place of his own in our musical life. We have better voices, and even better singers from a purely technical point of view, for his organ was not remarkable for power or range, and there was frequently a sense of effort in his highest notes. But in singing, even more than in instrumental performance, deficiencies on the score of tone and technique may be outweighed by interpretative gifts, and by the various factors that make up what is covered by the comprehensive term 'personality.'

Herein lay his peculiar excellences. Save that he rarely sang works calling for other than serious expression, he had, on the interpretative side, much in common with Plunket Greene. He sang with a whole-hearted fervour that took his hearers captive, and the way to this sympathetic understanding was made the easier by the beauty and clearness of his enunciation. For him, English was no ugly, unsingable tongue.

The serious bent to which reference has been made naturally led him to oratorio, and he will be remembered chiefly for his work in two of the greatest examples of that form—one old, the other modern. The modern work comes to mind first. It is sometimes said, and with a good deal of truth, that executive artists leave little or nothing by which they can be remembered. Their most brilliant performances, especially if they be singers, are often in connection with music of ephemeral character. Elwes, however, was for so long identified with the part of Gerontius that his memory will live with Elgar's work. Apart from the religious convictions which made him a peculiarly fitting exponent of the part, he was especially well-equipped for the performance of music which in a superlative degree calls for intimate expression. He sang the part at the first performance of the oratorio, in April, 1904, and has been closely identified with it ever since.

His other outstanding success was with the music of Bach. From time to time he sang on the concert-platform airs from the Church cantatas, and by his beautifully-phrased and expressive performances did much to draw

attention to these hitherto neglected masterpieces of Bach. He had no superior in the trying part of the Narrator in the 'St. Matthew' Passion. He was aided here by his clearness of utterance, and not less by the unerring instinct with which he lightly passed over the less essential portions of the text. In his hands *recitativo secco* was a vital thing, instead of the infliction so many singers make it—a dreary series of stereotyped phrases, with the words only partly audible.

As a singer of songs Elwes was ever ready to bring forward examples by native composers. It has even been said that his kindness in this matter led him to add to his repertoire a few songs that were scarcely worthy of his powers. But this fault, in so far as it results from a sympathetic appreciation of the work of his fellow-countrymen, is one that we can not only easily forgive, but even wish to see committed by other artists.

On the concert-platform he was identified with a work that, both through its words and its music, makes a unique appeal to English folk—the 'Wenlock Edge' cycle of Laurence Housman and Vaughan Williams. Here, as in 'Gerontius,' he found an ideal medium for his interpretative gifts.

Ample biographical details have appeared in the daily press during the past few days, so there is no need in this place for more than the merest outline. From a lengthy article in the *Musical Times* of May, 1912, we take the following facts.

Gervase Elwes was born at Billing, near Northampton, on November 15, 1866. In 1877 he went to the school connected with the Oratory, Birmingham, founded by Cardinal Newman. Here he played the violin in the school quartet, and with the musical fathers of the Oratory. In later years he used to recall with interest the fact that Cardinal Newman, himself something of a violinist, used to attend the practices with enjoyment. The boy had an excellent treble voice, and was of course a valuable member of the choir.

In 1881 he went to Woburn School at Weybridge (where he gave a good deal of attention to the violin and pianoforte), leaving for Christ Church, Oxford, in 1885. His adult voice promised to be baritone, but at this stage nothing was done in regard to its development. Nor, during his stay at Munich (1888-90), where he had gone to study languages in preparation for a career in the Diplomatic Service, did such musical work as he found time for take a vocal turn. Instead, he played the violin. During this Munich period he married Lady Winefride Feilding, a daughter of the Earl of Denbigh. In 1891 he was appointed honorary attaché to the British Embassy at Vienna. Here he still worked at music, taking harmony lessons from Mandyczewski. His voice began to develop during his three years at Brussels (1892-95), where he held an appointment at the British Legation. He studied singing under Demest at the Brussels Conservatoire, and was still a baritone rather than a tenor when he left Brussels and the Diplomatic



Service together. After a few years in which he sang a good deal as an amateur, he decided to enter the musical profession. He went to Paris and placed himself in the hands of Bouhy, working tremendously and taking ten lessons a week—two with Bouhy, four with one of his assistants, and four in opera classes.

Probably the distinct articulation that conduced so much to his success in after years was largely due to an incident that happened at this time. He often told the story later, with none the less relish for its being against himself.

He sang one day to Higgins, during one of the latter's visits to Paris in search of singers for Covent Garden. Elwes sang 'If with all your hearts,' and had something of a shock when Higgins, after a few pleasant remarks, added that if he had not known the aria he could not have guessed the language in which it was being sung. Elwes took the lesson to heart, and for a long while practised reading aloud and singing with a pencil between his teeth.

His first professional engagement in this country was at the Westmorland Festival in 1903, when he sang the solos in Somervell's 'The Power of Sound' and Elgar's 'Coronation Ode.' He was, however, not fully satisfied with his vocal equipment—the criticisms of his singing both at Westmorland Festival and at his subsequent début in London were not as a whole favourable—so he resumed his studies, this time with Beigel, a well-known Vienna professor at that time in London. He afterwards regarded this period of study as his musical salvation.

This brings us to 1904, the year in which, chiefly by his creation of the title-rôle in 'The Dream of Gerontius,' he made an assured position for himself. His tragic end came when his reputation was at its height.

A word should be said as to his interest in the Competitive Festival Movement. He had great faith in its educational value, and showed his belief in the most practical way by giving a good deal of time to the organization of festivals near his Lincolnshire home.

Gervase Elwes entered the profession comparatively late in life—in his thirty-sixth year—so his career has been short. But length of days is not all, and it is certain that his seventeen years as a public singer have had far more influence for good on the musical life of this country than many more careers of treble the length. Nor was this influence solely musical. He brought into professional circles qualities that are notoriously rare among its members—modesty, generous recognition of the talents of others, and unfailing courtesy. These things belong to the man rather than to the musician, and although Gervase Elwes will long be remembered as a singer, all who had the privilege of even a slight acquaintance with him will treasure far more the fragrant memory of a personality of rare distinction and charm.

## PARRY AS SONG-WRITER

By H. C. COLLES

Two sets of songs by the late Sir Hubert Parry, recently published by Messrs. Novello, bring his sets of English Lyrics up to twelve volumes, and place before the public all which it is thought desirable to publish of the songs the composer left in manuscript.

Parry was among the least methodical of composers in the classification of his works. He abandoned opus numbers at the stage at which they become useful—that is, when they had reached the early twenties—and since then the date of the copyright or the occasion for which a work was written has been the chief means of determining the order of his compositions. But in the case of songs for a single voice with pianoforte accompaniment Parry fell into a convenient habit of publishing in sets periodically in a uniform edition, and hence it comes that in the twelve books of English Lyrics we have a *corpus* of his work in this genre from which it should be possible now to form a fair estimate of his character as a song-writer.

The first set of English Lyrics appeared in 1886 (published by Stanley Lucas, afterwards acquired by Novello), and was followed by a second set in 1887. This last was also the year of 'Blest Pair of Sirens,' the choral work which more than any other established Parry in public esteem, and marked him as a composer who had passed the stage of youthful experiment, had formed his own ideals, chosen his own means of expression, making certain acceptances and certain refusals in technique, from which in point of fact he never after departed seriously.

He was then in his fortieth year; a comprehensive list of compositions already stood to his credit. It included two symphonies, a pianoforte concerto, a variety of concerted chamber works, and such memorable choral works as the Scenes from Shelley's 'Prometheus unbound' and Shirley's Ode, 'The Glories of our Blood and State.' Among these are various song publications, one of the most interesting being the three 'Odes from Anacreon' (Moore's version), which enlivened appropriately the wine parties of Oxford undergraduates in the 'eighties. Big, bold, baritone songs, with a touch of the devil in them, much of the jollity of life, and some of the sentiment which youth feels about old age, they are entirely honest, happy, and clean. 'A garland of Shakespearean and other old-fashioned lyrics' was published by Lambourn Cock as Op. 21. It contains some things, such as 'A Sea Dirge,' which ought to be available now. Indeed it would be well worth while to go through the desultory publications before the English Lyrics began to appear, and make a little supplement drawn from the best of the early songs which have gone out of print.

It is to be noticed that one quite early song, 'O world! O life! O time!', written fifty years ago, appears in the twelfth set now before us, and

it is among the most beautiful of the series. But before the appearance of the first set of English Lyrics, Parry's song-writing was merely an off-shoot among more absorbing activities. The years 1886-87 saw not only the appearance of the first two sets of English lyrics, the first with words chosen from Philip Sidney, Shelley, Scott, and Shakespeare, the second containing five songs, all by Shakespeare; but there was also published (Stanley Lucas) a set of four Sonnets by Shakespeare which are by far the most important of Parry's works for single voice and pianoforte outside the collection by which he is now mainly represented. These Sonnets are: 'When in disgrace with fortune and men's eyes' (xxix.),

'Farewell, thou art too dear for my possessing' (lxxxvii.), 'Shall I compare thee to a summer's day' (xviii.), and 'When to the sessions of sweet silent thought' (xxx.). They mark even more decisively than the two books of English lyrics the starting-point of Parry's maturity as a songwriter. They show him handling with easy mastery the most baffling of poetic forms, never tempted to distort it for the sake of musical elaboration, never failing to find the point of a line in a supple vocal phrase or an apt comment in the harmonic expression, yet always securing a balanced musical design to match the formal characteristics of the verse.

As these Sonnets are so little known, a quotation may illustrate this point here. The passage given as Ex. 1 is the opening of Sonnet No. xxix:

Ex. 1. *Agitato.*

When in dis - grace with  
for - tune and men's eyes I all a -  
lone be - weep my out - cast state.

Its restraint and directness combined appeal at once to all who love the flavour of Shakespeare's lines. It is good reading vocalised. Indeed, one of the best tributes to Parry's genius in this respect was offered by a man of letters who once journeyed from London to Lancashire to hear 'L'Allegro,' because, he said, 'Parry is the only composer who, without annoying one, can set music to the things one has always loved.'

The melody sweeps forward through two quatrains, the restless syncopation always heightening the disquiet of the mood until the crisis of the third quatrain, where it is resolved in the following:

Ex. 2.

Yet in these thoughts my -  
self al - most des - pi - sing, Hap - ly I think on  
thee, on thee  
and then my state, Like to the lark

It is quite impossible to analyse the extraordinary sense of satisfaction which this passage gives. The material is of the simplest description, the change from the minor to the major mode and from syncopations to plain chords, the repetitions of the phrase 'On thee' (Parry rarely allows himself any repetition of words), are all the commonplaces of musical device. But the



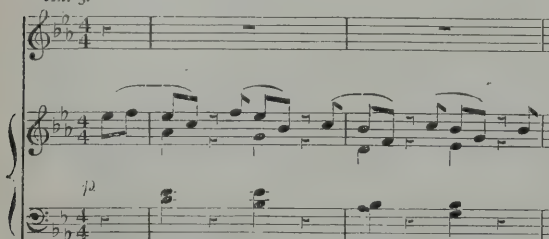
absolute rightness of the thing is magical. Those who do not feel the magic need scarcely trouble to pursue the study of Parry's songs further. They will not find anything, whether in his early or late examples, which is likely to interest them deeply. But those who do feel it will be encouraged to the study by the knowledge that, working through a large number of songs, not all of which are masterpieces, and many of which contain obvious defects of manner—especially in their instrumental writing—there is the prospect of discovering innumerable moments of eloquence, the art of which is entirely independent of artifice.

It is Parry's power of adding just so much music as can absorb the words, so that the song becomes a saturated solution of poetry in music, which produces his triumphs, and he was at first most sure of finding the right solvent when he took up the poets of the Elizabethan era rather than those of modern times. Of the thirteen songs which form the 1886-87 group, ten are by Shakespeare, and five of them are Sonnets, for besides the four published together, there is Sonnet lxxi. in the second book of Lyrics. It might be said of him that the fewer the notes the finer is the music, and he felt little temptation to multiply notes when his thought was in contact with the precise verbal expression of the earlier poets.

The later sets of Lyrics (III. to X.) came out mostly in pairs. Books III. and IV. (1895-96) are contrasted by the choice of authors. In the former Lovelace, Beddoes, and Suckling prevail, though Sturgis' 'Through the Ivory Gate,' perhaps the best-known of the larger songs through performances at recitals, is also found here. Emerson, Byron, Keats are prominent in Book IV., though he harks back to the Elizabethans with an exquisite setting of 'Weep you no more, sad fountains.'

Several of the songs which have been brought nearest to popularity are contained in the two Books, V. and VI., which belong to the years 1902-03. 'Proud Maisie' is most constantly chosen to represent Parry by singers who plume themselves on their 'British programmes,' and beside it in Book V. is 'Crabbed Age and Youth,' in which the pitfall of a trite rhythm offered by the short lines is wonderfully evaded; the *Coda* is a masterpiece of prolongation only paralleled by Purcell's 'Knotting Song':

Ex. 3.



In Book VI. is the bustling 'Love is a bable,' followed by 'A Lover's Garland,' the words of which 'from the Greek by A. P. Graves,' seem to have travelled *viâ* Ireland and have brought a rare Irish fragrance to the melody. Perhaps this is why Mr. Plunket Greene has been able to make this lovely song so peculiarly his own, so that it has overshadowed the statuesque English melody given to 'And yet I love her till I die' in the same volume.

Books VII. and VIII. were published together in 1907, and show a very distinct change of character from that of their predecessors. Book VII. consists indeed mainly of old lyrics, but Book VIII. abandons the old for the new. Even in setting Shakespeare and Ben Jonson Parry seems less completely at his ease than formerly. Certain restless figures in the instrumental part obtrude into the setting of Sonnet cix.:

Ex. 4.

The recurrence of this little nervous *arpeggio* in the lower part never quite explains itself in relation to those words which it seems intended to

underline. Again, 'Follow a Shadow' depends on the balance of vocal declamation with a pictorial instrumental figure which is exceedingly difficult of adjustment in performance :

Ex. 5.  
*Capriccioso.*

*Capriccioso.* Fol-low a shad-ow, it still flies you;

These signs of experiment, though they lie on the surface, are symptoms of a deeper change of outlook. Parry seems to be seeking to make the song a more personal type of expression than it had formerly been to him, and the beautiful 'Sleep' which ends the volume, with its long-drawn vocal phrases and its intimate rocking accompaniment, seems particularly the outcome of this change.

It is not surprising that the next volume (VIII.) should consist entirely of modern lyrics, three of which are by Julian Sturgis, author of 'Sleep' and of 'Through the Ivory Gate,' and to whose words Parry became increasingly partial. Sturgis often gave him the things he wanted to talk about, and that became more essential to Parry than the pure beauty of rhythmic language which had first attracted him to the Elizabethans. 'Whence?' a poem in praise of 'the prophet of days to be,' appealed direct to that political idealism which he was never weary of expressing in the greater choral works of the period, ranging from 'Voces Clamantium' (Hereford, 1903) to 'The Vision of Life,' produced at Cardiff in the year that these songs were published. He set the words with enthusiasm, launching impetuously into that angular phraseology which has become too familiar as one of his minor characteristics :

Ex. 6.  
*Grandioso.*

*Grandioso.* Bay crowned and good-lier than a King;

*Allargando.* With voice both strong and sweet, The song of free-dom he will sing. And I . . . from out the crowd shall fling . . . my rose - wreath . . . at his feet.

There is something amiss with these turbulent interjections in the instrumental part, which here seem to belong more to the orchestra than to the pianoforte, and, when he writes them for the orchestra, again seem to belong to something else, and yet the thing is splendid; it carries a thrill with it culminating in the gorgeous cadence of the last line.

The songs in this volume are very varied. 'Whence?' is followed by the icy chill of Langdon Elwyn Mitchell's 'Nightfall in Winter,' and this with George Meredith's 'Dirge in Woods' makes a rare and singularly successful excursion into the purely descriptive type of song. 'Grapes,' at the end of the volume, recalls something of the mood of the youthful 'Odes from Anacreon.'

Book VIII. in fact marks a new epoch in his style, which is further illustrated by the contents of the later books. The ninth, published two years later (1909), stands apart from the others by the fact that it is devoted to the poems of one author,



and that a personal friend, Miss Mary Coleridge, who had died recently, and whose thoughtful little poems with their touch of mysticism and their charm of imagery gave Parry congenial material. 'A Fairy Town,' 'The Witches' Wood,' 'Armida's Garden,' hint at allegories which are made plain in the last of the series, 'There.' The set is the nearest thing to a song-cycle that Parry ever wrote, and they should be sung together if a singer could be found with the qualities of voice and brain to do equal justice to each number. They are by no means all equally successful, which is one reason for suggesting that they should be sung in sequence. One can hardly suppose for example that anyone would pick out 'Three Aspects' as a song to be sung purely for its own sake, yet it has force as an introduction to those which follow it. It is an instance of an unfortunate tendency of technique in Parry's songs of this period, the tendency to overcrowd the instrumental part with fussy figures which are not genuinely expressive, such as the following:

Ex. 7.

A cease - less striv - ing 'gainst un -

num - bered foes.

Another and happier characteristic of these songs is an aspiration after a freer scheme of tonality than that which had contented him formerly. This aspiration, already evidenced in the ending of 'Whence?' is carried to the point of achieving delightful results by adroit modulation such as this in 'Whether I live':

Ex. 8.

*mf Animando.*  
Who ev - er was fool - ish, we were wise,

we cross-ed the boundary line.

*Tempo mo.*  
I saw the

*rit.* *a tempo.*

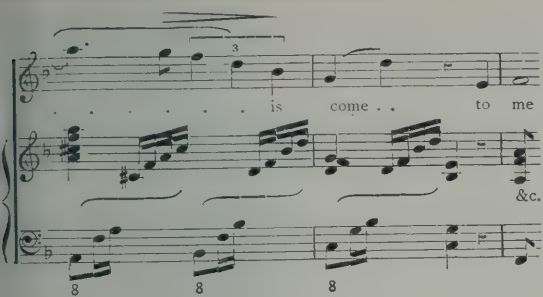
soul look out of your eyes.

*rit.*

but it goes no further. Parry himself never 'crossed the boundary line' between his own accepted harmonic technique and those resources of combined chords and keys which are commonplaces of 'modernism,' but which always remained for him contradictions in terms.

This freer scheme, however, influences several of the last set of songs which he prepared for publication and which appeared in the last year of his life (1918). This, the tenth book of English Lyrics, contains six songs for high voice and is dedicated to Mrs. Hamilton Harty (Miss Agnes Nicholls), who was Parry's chosen interpreter of many of the soprano parts in his larger works and whose voice clearly inspired certain of the later songs. 'My heart is like a singing bird' is hardly what he would have chosen to set had he not had a particular voice in mind, and he revelled in writing the soaring, exuberant phrases in which Miss Agnes Nicholls excels and ninety per cent. of sopranos fail:

My love,



beautifully as the lyric is treated to suit this special medium it is impossible to produce anything but a song of obvious emotion, and the later numbers of the set, 'Gone were but the winter cold,' 'A moment of farewell,' and particularly 'From a city window,' are the things which make this volume compare with the varied interests of Book VIII.

We must leave such comparisons aside for the moment, however, in order to glance at the contents of the two new volumes and see what addition they make to our knowledge of Parry as a song-writer. These fifteen songs are edited by Dr. Emily Daymond, Mr. H. Plunket Greene, and Dr. Charles Wood. It is known that Parry intended two more sets of English Lyrics, and the preface which the three editors initial says that five or six of them had actually been mentioned by him as among those that he meant to publish. Further it tells us that

The songs now published comprise examples that represent the composer at widely different periods of his life; from 'O world! O life! O time!' (first written about 1870 and finally revised a few years ago) to the song that concludes the whole series, which, with its singularly appropriate words, was actually signed on his last birthday, February 27, 1918.

It seems fairly safe to guess however that a wide gap separates 'O world! O life! O time!' from its companions, and that the majority belong more nearly to that period which is represented by the publications of 1907 and subsequent years.

Book XI. contains eight songs for a low or mezzo voice; Book XII. contains seven, all for high voice. These have been disposed with more care for effective contrast than the composer himself generally bestowed on such matters, and it should be said at once that the whole task of editing has been carried out with rare sympathy and careful scholarship. Book XI. begins with 'One golden thread,' a trifling poem by Julia Chatterton, treated with such delicacy that the music raises it to unexpected consequence. That is true of several of these songs. Parry sees the ideal behind a weak and even jejune verbal expression, and makes one forget the defect in viewing with him the content of the whole. The lyrics of Alfred Perceval Graves, four of which are included here, all have a dewy, folk-song flavour which calls out the happiest side of Parry's

art, and lovers of 'I'm wearing sweet violets' will quickly discover the charm of 'The Spirit of the Spring,' 'The Blackbird,' 'The Faithful Lover,' and 'She is my love.'

'If I might ride on puissant wing' (Sturgis) is so lightly poised that its charm is less readily discovered, and may be very easily brushed away by imperfect performance. Amongst these are two songs of a more severe type, 'What part of dread eternity,' the authorship of which is unidentified, and Massinger's 'Why art thou slow,' which alone in this volume recalls the more classical standpoint of Parry's earlier style.

Book XII. is still more various. It begins and ends with Julia Chatterton, and it must be confessed that, apart from the personal sentiment which attaches to his last birthday song, 'The sound of hidden music,' is not the one which we should linger over with the keenest sense of satisfaction. Herrick's 'To Blossoms,' and Beddoes' 'Dream Pedlary,' raise more subtle problems of design and rhythm, and more amply fulfil the expectations they arouse. 'Rosaline' (Thomas Lodge) contrasts strongly with these miniatures, and is remarkable for its frank exuberance, and as being almost the only one among Parry's larger songs which seems made for a tenor voice of the robust, full-bodied type. The other big song of this set, 'When the sun's great orb,' is almost overwhelming in its difficulty of execution and interpretation. It is one of several written for Miss Alice Elieson (Mrs. H. Warner) to words by her husband, and its mighty theme:

The trumpet's blast resounds  
In clear and resonant tones  
The reveille for the resurrection of the dead . . .

inspired Parry to a unique effort. The result is a song in which the strength and the weakness of his later style are contrasted with singular sharpness. Even those most eager to perceive the majestic conception at the back of it must share a doubt of the way in which it is presented. But the explanation of what exactly that doubt is must belong to a more detailed analysis than would be appropriate at the close of this summary of his work as a song-writer.

The object has been to suggest the wide field which the twelve books of English Lyrics cover, and to show that they offer grounds for regarding Parry as one of the great song-writers of his time. It was right to publish 'When the sun's great orb,' for without it we should lose an essential aspect of him. We may well pause here before beginning the more detailed examination which must justify or dispel the contention.

(To be continued.)

The Federation of British Music Industries is now conducting a series of trade Lectures at Mortimer Hall, London, two of which were announced for dates in January. The most interesting of the series for the general musician is that to be given on February 15, by Mr. H. Saxe Wyndham, on 'Covent Garden Opera House and its History,' with musical illustrations.



## THE ORGAN WORKS OF BACH

(Continued from January number, page 17)

BY HARVEY GRACE

## V.—THE SONATAS FOR TWO MANUALS AND PEDALS

We have seen Bach producing his 'Little Organ Book' for the instruction of 'the beginning organist.' It was fitting that he should supplement that delightful work with a no less admirable collection of pieces calculated to produce the finished player. Bach joins hands with the moderns in a good many ways, but never more pleasantly and humanly than when, as in these cases, in the Anna Magdalena Clavier Book, and elsewhere, he showed how the student's technical and musical development should be simultaneous. As Parry says, 'he delighted in combining the beautiful with the educationally helpful.' It was left for some of his successors to produce dreary wastes of keyboard studies entirely devoid of musical significance—mere technical hard nuts with no kernel of beauty to make the cracking worth while.

Purists point out that these works ought not to be described as organ sonatas, inasmuch as they were written for a two-manual clavicembalo with pedals. But we may reasonably assume that Bach played them on the organ, and we know that they were written as studies in organ technique. Moreover, the title-page leaves the matter open: 'the works commonly known as the six Sonatas for the organ . . . are nowhere authoritatively described as for that instrument, but on a title-page (which may be of Bach's time, or soon after) as "Six Sonatas for Two Keyboards and Pedal," by which is *most probably* intended a harpsichord with two rows of keys and pedals.' (Parry, but my italics.) The two-manual and pedal clavichord was (as Griepenkerl tells us) 'an instrument at that time in the possession of every student on the organ, to exercise hands and feet at home and to prepare facility in a free use of them on the organ; for in the opinion of that time everything on the organ itself should be free invention.' (We need not consider the latter point seriously. The organ student practised at home mainly to save time and organ-blowers' wages.)

That Bach associated the instrument with organ music is proved by his having included a number of choral preludes in the 'Clavierübung.' It is worth noting, too, that Forkel deals with the sonatas in the section headed 'Compositions for the Organ,' adding that Bach wrote 'other organ Sonatas,' alluding, probably, to the Pastorale, trios, and similar detached movements. This is significant, because Forkel lived sufficiently near the Bach era to have imbibed a good many of the ideas of Bach's contemporaries regarding his works. And although the idiom of the Sonatas is not always that of the organ, it is in many places certainly not that of the clavicembalo. Such passages as :

Ex. 1. *Largo.*

would be ineffective on the clavicembalo because of its inability to sustain tone. This is only one of the numerous cases where Bach was thinking in terms of the organ, or of some such chamber combination as flute and violin, rather than of an instrument so lacking in *sostenuto* as the clavicembalo. As a particularly striking example, see the fugue which forms the *Finale* of the C minor Sonata. The countersubject in the treble in bars 10-14, is a typical piece of organ writing—indeed, it is a fellow to that in the great G minor Fugue. The point as to whether the works were written for organ is not important, and I have touched on it only because Bach's biographers seem to have decided rather too readily in favour of the clavicembalo. But after all, whatever the works may have been originally, we may boldly call them organ sonatas now for two excellent reasons: (1) they have become a very important part of the organ repertoire, and (2) there is no other instrument in general use on which they can be played.

The composition of the various movements extended over a considerable period, and, as is so frequently the case with Bach's works, some of the material was originally designed for other purposes. Thus the *Finale* of the E minor Sonata originally came between the Prelude and Fugue in G major (the Fugue on the subject from the Cantata 'My spirit was in heaviness'), and the *Adagio* and *Vivace* which open the same Sonata were extracted from the Cantata 'Die Himmel Erzählen.' The *Largo* in A minor was intended to serve as a middle movement to the Prelude and Fugue in C major, probably that with the Fugue subject *c-d-e-f*. (Schweitzer alone says the *Largo* belonged to a Prelude and Fugue in G minor, an unlikely theory, on the score of key, though of course Bach may have transposed it from G minor when using it for the Sonata.) The oldest of the movements appears to be that which opens the D minor Sonata; it is found among the variants of the first part of the 'Well-Tempered Clavier.'

There can be no question as to the effectiveness of the organ as a medium for works of this kind. We may be sure that if Bach wrote them for the

clavicembalo he was not long in perceiving that whereas that instrument merely gave him two manuals and pedals all of the same tone-colour, the only difference between the manuals being that of power and (by means of an octave-coupler) of pitch, the organ enabled him to use a different colour for each of the three voices, and to make them all of equal strength when desired. The last point is important, because although there are some passages where the effect should clearly be that of melody and accompaniment, the texture is mainly polyphonic, and its beauty can be properly realised only when the three strands vary in colour but not in strength.

In style they are a curious blend of the Italian and the German. Bach wrote them when passing through a kind of chamber music phase. He was apt to follow up in this way any branch of composition that attracted him specially. Parry suggests that they were written 'as a kind of sequel to the Sonatas for violin and clavier, or flute and clavier. Bach had here written a good deal in three-part polyphony, one voice being given to the violinist and a couple to the keyboard player. He may have been struck by the desirability of a similar type of writing for a medium in which all three parts could be managed by one performer.' The only point against this theory of Parry's is that, as we have seen, two of the movements had already been written definitely for use as organ works. It is therefore reasonable to suppose that in the sonatas Bach was developing an organ form in which he had previously experimented. Later he continued to develop it by combining it with the choral prelude, some of his finest specimens being cast in organ trio shape.

Spitta thinks that in these works Bach found the three-movement organ form that he had endeavoured to establish in the Toccata, Adagio, and Fugue in C, and in one or two other organ works. This may be so, for although at first sight a slow movement between a prelude and a fugue may seem to be well placed, in actual practice it works out otherwise unless all the movements are on the short side. There is a vital difference between a three-movement sonata and a prelude and fugue separated by a slow movement. In the sonata the most serious business is almost invariably in the opening movement, and the *finale* makes the least demands on the hearer. In the case of a prelude and fugue the complexities are in the latter, and the longer and more elaborately developed the prelude the less chance there is of the fugue making its full effect. (In our last chapter we saw in the Toccata and Fugue in F a good example of a fugue being killed by its prelude.) But probably the *real* origin of the Sonatas is to be found in Bach's habit of working out the possibilities of any form to which by necessity or chance his attention had been directed. The bulk of the movements were undoubtedly written round about 1723-27, a period when, judging from the chronological list of his works, the chamber music fit was

on him. It was a natural and happy idea to write a type of chamber music possessing the double claim of being well adapted for both clavicembalo and organ. And here was young Friedemann growing up, already a notable performer, and hoping soon to leave home for his first post: the Sonatas would be just the thing to add the finishing touches to his playing. This is not mere guesswork. Forkel says: 'Bach wrote them [the Sonatas] for his eldest son, Wilhelm Friedemann, whom they helped to become the great performer he was when I knew him.' Friedemann, thus technically armed, was appointed organist at the Sophienkirche, Dresden, in 1733.

Bach's readiness to be influenced by a mere word has already been mentioned in discussing the 'Little Organ Book.' We have another example here. Parry says, 'It may seem a little perplexing that he not only took over the grouping of movements and the name, but also the Italian style. This may have been owing to his extreme susceptibility even to words, so that the Italian name set his mind going in an Italian style. But it may also have been the much more subtle reason that, the type of sonata having been mainly cultivated by Italians—and that with distinguished success—the associations of the particular scheme were all mainly Italian.' The Italian influence is obvious. What seems so far to have been overlooked is the probability of early French organ writers having contributed something. They were much given to the writing of organ trios, and Bach, we know, possessed a good deal of their music in MS.

If the Sonatas are less appreciated than they should be, the fact is probably due to editors, commentators, and teachers having laid undue stress on their value as technical material. No doubt many a student has taken them up as studies and has soon come under their spell as pure music. But probably the majority stick at the exercise stage, and, after working at a few movements as studies in independence of hands and feet, lay the volume aside with Rinck's 'School' and Schneider's Trios. Oddly enough, some of the movements have achieved a wide popularity in unexpected quarters owing to the efforts not of an organist but of an orchestral conductor. Sir Henry Wood's arrangements of the *Andante* from No. 4 and the *Vivace* from No. 6 have long been much enjoyed by Queen's Hall audiences. One would have thought that the hint should have been enough for our organ players, and especially our recitalists. The movements arranged by Sir Henry are equalled, even surpassed, in attractive qualities by several of their companions. Let the recitalist who wishes to deal a stout blow at the still-lingering tradition that Bach was a mere composer of dry fugues play again and again the first and third movements of the E flat, the slow movement of the D minor, the first movement of the C minor, the *Andante* and *Finale* of the E minor, and the first and third movements of the G major. There are other movements as good—for example, the

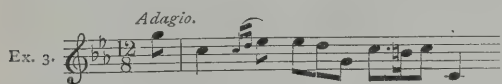


*Finale* of the C minor, which is one of the finest of three-voice fugues—but those mentioned above are most likely to appeal at once to the average hearer.

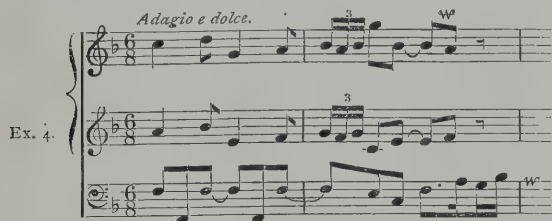
The charm of the Sonatas lies chiefly in their melodiousness, the close and animated interplay of their voices (especially in the manual parts), and the beautiful ease and flow of the polyphony. Let us look at a few examples of themes that take hold of one immediately. Here is the frank subject which opens No. 1:



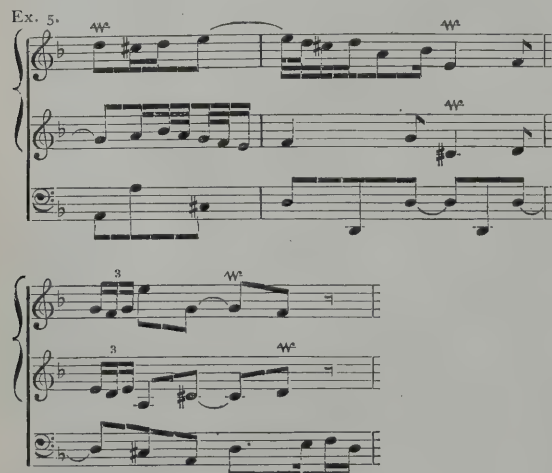
The *Adagio* that follows is in Siciliano style, beginning with this expressive tune:



So far as the slow movements are concerned, however, the palm for melody must go to the *Adagio* of No. 3, the theme of which has a kind of lazy grace all its own:



Bach was evidently fond of it, for he arranged it later as a Trio for flute, violin, and clavier, in which form it serves as a slow movement to a Concerto in A minor. In the version before us nothing is more delightful than the way the tune steals in with one of its voices slightly decorated, first in D minor, later in F, with the parts inverted. Here is the D minor passage:



Very characteristic is the robust subject of the *Vivace* of No. 6:



and hardly less arresting the opening of the *Finale*:



One of the most enjoyable of all the eighteen movements is the *Finale* of No. 2. It does not lend itself to quotation, because its effect lies in the sparkling animation with which it is carried through. It is one of the very best of all Bach's recital works. A movement which runs it close in this quality of spirited tunefulness is the *Vivace* of No. 4. One would like to comment on the delightful development in some of the movements, but space does not permit. Let the student examine the *Allegro moderato* of No. 1, and see what Bach makes of the figure with which Ex. 2 begins. He should then look at the *Siciliano* which follows, and note Bach's use of Ex. 3 inverted and given to the pedals. And, as a crowning example of making something out of nothing, the *Andante* of No. 4 must be touched on. This is one of the movements so popular with Queen's Hall audiences. Yet it consists of nothing more than a couple of motives of the simplest description, embellished, inverted, imitated, and made the most of generally. Here is a quotation showing the second of these two themes, a figure half a bar in length, elaborated and used in dialogue fashion, the whole passage being then inverted:



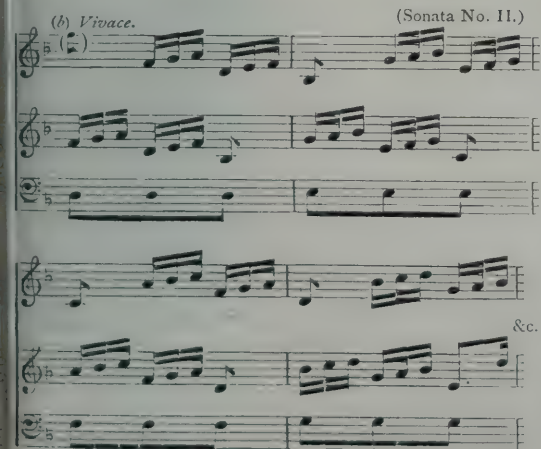
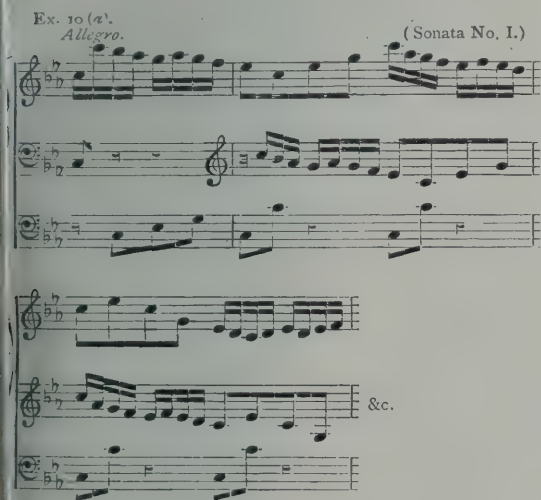


It should be observed that this theme is really a development of the figure:

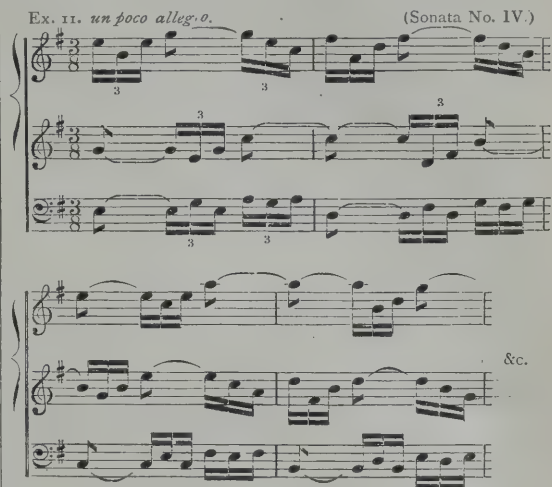


which is a prominent feature in the counter-theme of the first subject, so that the germ of the whole movement is in the first three bars.

As was said above, the organ is a better medium for the sonatas than any instrument of the cembalo type could have been. This superiority is shown unmistakably in some of the rapid conversational passages. Sometimes these consist of short phrases treated in canon:

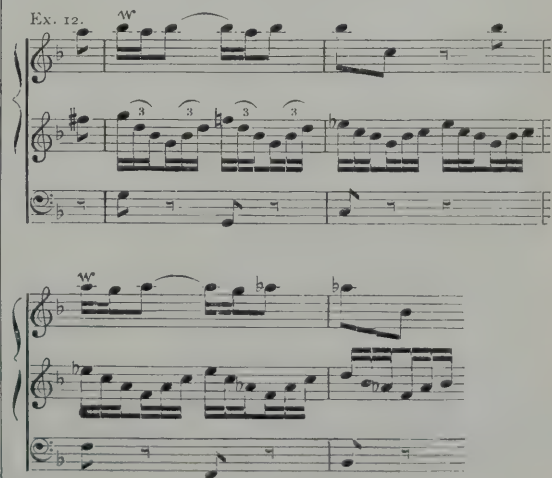


One of the charms of such passages is the eager effect of the close capping—an effect that depends largely on the voices being of equal strength and of different quality. At times we find all three voices joining in this animated interplay:



Only an organ or a chamber music combination can do such passages justice. There are no more delightful moments in Bach's organ music than these—and they are frequent in the Sonatas.

A few words on the registration. A good working principle may be based on the fact that in form, idiom, as well as in a certain intimate quality, the Sonatas are chamber music. Violent changes of stops are clearly out of place; for, as Schweitzer points out, it is inconceivable that new instruments should be added in the course of a Trio. Nevertheless, we must be prepared to make slight modifications in the relative strength of the keyboards from time to time, especially in passages where the melodic interest shifts from keyboard to keyboard. For example, in the first movement of No. 3, the combination that suits:



will be absurdly top-heavy for the inversion of the passage that occurs later on. The triplets



should be a mere delicate ripple, especially when they occur in the higher position. Most cases of this kind can be met with ease on organs with an enclosed Choir; at all events, so far as the softer movements are concerned. In the louder ones we shall be reminded once more of the deficiency of the average English Choir organ in the matter of *mf* diapason tone. It may be necessary to add or throw off a stop at times. If so, we should make a change as unobtrusively as possible, taking care that such change has a more definite object than the mere obtaining of variety. It must be a perverted ear that demands more variety and interest than is provided by these three beautifully woven strands of tone. The stops should be clear and prompt of speech, rather than loud. In the pedal department there is no room for the booming Bourdon that used to be the sole pedal stop on so many small and medium-sized English organs. The prevailing pedal tone should often be 8-ft. rather than 16-ft., and on occasion we may well use a soft 4-ft. as well as a telling 8-ft. and a soft 16-ft. A very soft 16-ft. may be used for one of the manual voices at times, especially in the more expressive slow movements, and, just as string players would play some of these passages *vibrato*, we need not be afraid to use the tremolo, always provided that we have a good one—a wave, not a rattle.

Many of the ornaments may be omitted at pleasure. They belong to the cembalo, and in some cases their only object was to make good that instrument's lack of sustained tone. Schweitzer points out that Friedemann's manuscript (on which the Peters edition is founded) contains many more embellishments than Bach's own autograph copy, which Emanuel possessed. Emanuel's copy is the later in date, so we see that as Bach grew older he used fewer ornaments—indeed, his opponent Schiebe attacked him on this very score. The organ student, then, may spend his time more profitably than in negotiating the more difficult of the ornaments, both here and in the organ works generally.

On the technical advantages to be derived from a study of the Sonatas there is little need to speak. Here is Schweitzer's opinion: 'To this very day they are the *Gradus ad Parnassum* for every organist. Whoever has studied them thoroughly will find scarcely a single difficulty in the old or even in modern organ music that he has not met with there and learned how to overcome; and before all he will have attained that absolute precision that is the chief essential for good organ playing, since in this complicated trio-playing the slightest unevenness in touch is heard with appalling clearness.' And Parry: '... these Sonatas gain quite a special character from the manner in which Bach makes use of the device of crossing the hands and interlacing the parts which are given to them. It seems, indeed, to be his cue in these works, and the effect is to make the works extraordinarily serviceable to develop independence of hands and feet.'

So far as the latter members are concerned the Sonatas are of great value because they provide pedal passages well off the beaten track—wide leaps, arpeggios, and melodic and other passages wherein good phrasing is called for. Some of the movements contain Bach's own phrasing marks. As Schweitzer and Widor point out, 'they show that Bach's ideal aim was to wrest from the keyboard a plasticity such as is peculiar to bowed instruments.' As studies in phrasing alone these works cannot be neglected by the student.

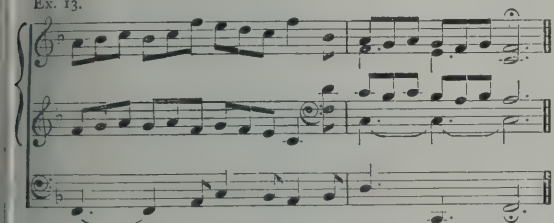
But let our last word on them be a reference to their value as pure music. Parry says: 'The Sonatas present a polyphonic texture of the very first quality,' and there are few works of Bach that are more delicately poised or more subtly finished. Schweitzer is equally enthusiastic: 'For the connoisseur there is hardly a purer æsthetic delight than to pursue these three contrapuntal lines—so free and yet so bound by the laws of beauty—through their delightful intertwinings, to say nothing of the perfection of the themes.' And let due honour go to Forkel, who, though living at a time when Bach's fame was under a cloud, had the seeing eye that could detect a masterpiece, neglected though it might be. He says of the Sonatas: 'It is impossible to overpraise their beauty. Bach composed them in the full vigour of his powers, and they may be considered his *chef d'œuvre* in this form.' These things being so, why do no more than a mere handful of organists give the public a chance of hearing this delightful music? Any doubts as to its attractive power have long since been dispelled by the popular success of Sir Henry Wood's arrangements of some of the movements. They are difficult, it is true, but our recitalists do not eschew music on that score. Unfortunately they do not *sound* difficult—in fact, the better their performance the easier they appear to the listener. A fatal defect this, where most soloists are concerned. Now a work that is easy, and yet sounds desperately difficult . . .

A few detached works apparently written for the clavicembalo may well be included in this chapter. They are not important, but they are mostly too good to be neglected. The Trio in D minor (II., 54) is overloaded with ornaments (most of which may be omitted), and there are some dry moments, but there is much charm as well. Note the courageous and effective consecutive 4ths and 5ths between the manual parts, and linger—as you will surely want to—over the cadence, with its beautiful use of a third inversion of the augmented 6th.

The Fantasia with Imitation (XII., 71) is obviously an early work. The second portion, headed 'Imitatio,' is a pleasant treatment of a short simple theme. The set of pieces in Vol. XII., beginning with the Pastorale in F, is usually regarded as a Suite, but there is no sign of their having been originally connected. The suite of Bach's day did not contain movements in different keys. Moreover, only the Pastorale contains a part for the pedals. All the music of these little

pieces is pleasant, but the palm goes to the Pastorale. Parts of this delightful movement may be soloed, but the lay-out generally seems to call for the use of one manual only. Its character seems to indicate a fairly late date. How came it that Bach left such a successful work unfinished?—for we cannot regard the A minor cadence as an end. The effect is so unsatisfactory that it must have put the work out of court with many organists. For the benefit of those who wish for an ending in the tonic, I venture on the following suggestion: after the A minor close, go back to the beginning and repeat bars 1-9; then make a little bridge-passage, and end with the A minor close transposed to F, thus:

Ex. 13.



This employs hardly a note not in the original, and satisfactorily rounds off a very attractive little work.

The Trio in C minor which follows is in two movements, an *Adagio* containing passages suggestive of an echo effect, and a spirited *Allegro*, with an occasional flavour of Handel. The work seems to be an early attempt at a Trio-Sonata, and is probably one of the efforts Forkel had in mind when speaking of 'other organ sonatas.'

If the above discussion of this side of Bach's work appears to be unduly lengthy, it may be urged in excuse that some kind of propaganda seems to be needed. In the sonatas and similar works organists have a batch of movements far superior on all grounds to many of the fugues that are played to threadbareness. Of all musicians we organists should surely be the most eager to show the many-sided genius of him who, after all (let us remember it with pride) was one of ourselves.

(To be continued.)

## SOME ITALIAN COMPOSERS OF TO-DAY

(Continued from January number, page 11.)

By GUIDO M. GATTI

### I.—MARIO CASTELNUOVO TEDESCO

Mario Castelnuovo Tedesco is the youngest of the important Italian musicians of to-day. He was born at Florence, April 3, 1895, under the shadow of Giotto's belfry, and is thus little more than twenty-five years old. Nevertheless, he has been a prominent figure in Italian music since the publication, in 1914, of his pianoforte piece, 'Questo fu il Carro della Morte' ('Death's Car'). The next year he took a further step forward with his song-cycle of the 'Coplas,' which revealed a strongly musical temperament, an

astonishing mastery of means, and a sense of formal perfection quite unusual in a youth of his age.

This last is a notable point. Reading the early works of Castelnuovo, one wonders at finding nothing of the extravagance and want of balance which are a characteristic of youth, and which denote the, as yet, undecided personality and lack of definite aim. During the early period of ferment every artist has the desire, but not the capacity; the lively emotion, but not the artistic image. As a result he too often speaks a borrowed idiom, and is impatient of control and lacking in self-criticism.

Castelnuovo's works show very few traces of outside influence. Even Debussy, who more than any other composer affected the young Italian musicians during the early years of the present century, has left hardly a trace on the work of Castelnuovo—not even in the 'Cielo di settembre' ('September's Sky'), composed in his fifteenth year, and whose autumnal atmosphere has only remote affinities with a Prelude of Debussy. The only influence worthy of note in Castelnuovo is that of his master, Pizzetti (master in the broadest and noblest meaning of the word); but that influence is spiritual rather than æsthetic. Ildebrando Pizzetti has been to Mario Castelnuovo what every teacher ought to be to his pupil: having perceived intuitively his vital personality and talent, he aimed only to enlighten it with generosity and humanity.

Humanity; the word gives us one of the most eminent characteristics of Castelnuovo's music: a great humanity. The outlook of Castelnuovo is neither indifferent nor cold, but humanized by the faith of the tone-poet.

The composition that reveals most clearly this quality is 'Il raggio verde' ('The Green Sunbeam'). It is, moreover, one of the most perfect technically, as well as one of the most freely inspired. In previous works he had obviously been stimulated to creation by the work of others, such as Aldo Palazzeschi (a *gamin*-poet of Florence itself, ironic and cerebral) in the 'Briciole' ('Crumbs') and in 'Cera vergine' ('Virgin wax'); or the descriptive prose in the 'Novelle dalle Vite del Vasari' (Tales from Vasari's Lives of the Painters), &c. In 'Il raggio verde' Castelnuovo is expressing himself. He sets out to tell us in music of the last green beam shed by the sun as it rushes into the sea: neither more nor less. But with what originality is the subject treated! The composition, though it avoids formal development, is not one of those all-too-common pieces, full of poetical intention but devoid of logical sense—the type of art to which so much impressionism has accustomed us. It is organic, so far as such a work can be without sacrificing the nuances of feeling and colour called for by the subject. Such a complexion, if on the one hand facilitated by the conscious and wise use of all the musical resources which are at the disposal of the modern musician, including such old-fashioned elements as imitative counterpoint, as in the first bars of 'Il raggio verde':

Ex. 1.







is on the other hand inspired by the complex imagery by which the piece was evoked. Occasionally, before some striking aspect of nature, our feelings are divided, so that while we are aware of delicate contrasts of colour and sound imperceptible to us under normal conditions, our soul is rent by emotions hitherto indefinite or latent. These two aspects, however, are mixed in 'Il raggio verde'; and the predominance of the one in the first, and of the other in the second part of the piece, strongly contributes to the unbroken line of the development. More descriptive in the first half, the work becomes more human and more deeply-felt in the second. But the first pages also express that broad love of nature which can be described briefly as a feeling for wide horizons, salubrious air, cloudless sky, and sweet earth. The melancholy pervading the end of 'Il raggio verde' is not hopeless: it seems to reach out towards the new dawn. But elsewhere also has the composer expressed a profound emotion before nature's phenomena—in 'Cielo di settembre,' in 'Tramonto' ('Sunset') from 'Il libro di Dolcina' ('Dolcina's book'), and in the two choruses from Virgil's 'Bucolics.'

The mention of the last-named works moves me to say a few words on that bent towards choral composition which Castelnovo derives directly from his master. In Italy, unfortunately, for many years past choralism has fallen from the high position it formerly held. We may almost say that after the Renaissance vocal polyphony disappeared. Gradually choral work was confined more and more to the school and the Church, ending by becoming entirely ecclesiastical. One finds very few modern Italian choral works containing vital elements of pure art. Scholasticism, cold and sterile, became all-powerful, and no composer dared to write save in the stale idiom of the four-part chorus.

Fired by the example of his master Pizzetti—who has composed some remarkable choruses in his two canzoni ('The Swallow' and 'For the Dead'), and in the wonderful threnody for Ippolyte's death in the music-drama 'Fedra'—Castelnovo produced two beautiful examples of a *cappella* composition in the male choruses founded on Tommaseo's popular Greek songs, and particularly was he successful with 'Il Cipresso' ('The Cypress'), where the remembrance of the dead friend trembles in the pure vocal lines. In the Virgilian choruses, if the form is here and there not exempt from *clichés*, the spirit is however virile, because the eternal youthfulness of the eclogue

has been understood and reproduced by the musician.

This typical Florentine of to-day, who is not lacking in the spirit of irony and satire characteristic of his city, remains an unspoiled lover of all the fancies of the past, of all the serene beauties which modern restlessness has not succeeded in destroying. There are still to-day in the strongest works by Castelnovo traces of that ingenuous sensitiveness which belongs to the adolescent—chimeras, ideal dreams of remote countries and princesses, revealed in the freshness of expression of certain small pianoforte pieces. Obviously the essential characteristics of the folk-song—simplicity, humanity, and a continuous wondering before nature's spectacles—attracted our young musician to these flowers of poetry; so were born the 'Coplas' and the 'Stelle cadenti' ('Star-shoots'), to say nothing of 'Le Roy Loys'—Castelnovo's first attempt at the vocal lyric, and especially notable for its nuances of genial humour and a sense of comedy that will no doubt bear good fruit in future works.

Castelnovo's view of folk-song is not the usual one. For him folk poetry is no inducement to exploit popular moods, or transcribe and harmonize elementary songs from bucolic mouths. Rather is it a source of new sensations. In his 'Stelle' one seems to see as through an open casement the factor that makes life eternal—love. The musician found in the twelve 'Stornelli' and 'Rispetti' the ingenious glorification of love, expressed in its every aspect—here tragic, there ludicrous—either realistically or symbolically.

The popular style of these songs, however, must be understood (let me repeat) merely as inherent, not as fashion. Each song has its characteristic development, as is suitable to the ethos of the poetry, and is set on a well-defined rhythmic pattern. Thus the composition proceeds in a direct fashion; it never goes astray nor loses its way in following other ideas. This character of unity attaches the 'Stelle cadenti' to the popular genius from which were born the 'Stornelli,' giving to that song-cycle a grateful open-air flavour.

The 'Coplas' have a greater variety and reveal some new aspects of the composer, but they too are contained in the same *aisthesis* as the 'Stelle.' Castelnovo has not been charmed beyond measure by the popular Spanish rhythms; he could escape from the voluptuousness of the *habañera* or the sensuality of the *jota*, because he remained Florentine, perhaps still more for certain sparkles of wit that make the 'Coplas' cycle more light and brilliant than its predecessor. But the irony of the Italian composer is not of the bitter or sceptical kind: there is in it more of Dickens than of Swift.

Is not Castelnovo himself that student of the fifth 'Copa,' who on the roof, astride of a ridge, begins to paint the moon and 'del hombre que tenia pinto un plato de aceitunas'? Our composer loves Spain, has felt it near to himself with its passionate and sentimental nature, and often it seems almost as his native country. Not, however, the Spain of exotic manner, teasing in an uninterrupted dance of Andalusian maids, but the true Spain, the country of all the nostalgias, of all the dreams, the ideal background of love, that like a Spanish dance is alternately languid and vehement.

The latest work of Castelnovo delineates and consolidates his individuality, for the characteristic features get rid of a certain *virtuosismo* that was at

any rate a youthful vanity, and present themselves in its irrefutable essence. As we have seen, these features can be reduced to three: the sincere love of nature that frequently denotes a simple and religious personality; imperishable faith in the goodness of men and things, and in the absolute necessity for such a goodness, over all other virtue, for the sweetening of life; finally a naive humour, a sharp but not bitter irony, the result of a philosophic reflection on events and predilections.

The first of these features predominates in the 'Canti all' aria aperta' ('Songs of the open air') for violin, three pages that form almost a rustic suite, with an unconventional title, lively and directly suggestive of the Tuscan countryman, such as an ingenuous exclamation or a maxim. The Tuscan landscape that in the 'Stelle' was merely the background, becomes here the most important substance, the picture's middle distance: the living figures merge into the landscape, as human exponents of nature. 'La sera per il fresco è un bel cantare' ('At the cool evening it is a fair singing') is the title of the first picture. People singing on the ways and fields, lovers in pairs on the footpaths, bells sounding in the air: in this atmosphere of tender charm a slow love-duet develops itself, an idyll that culminates in a kind of ecstasy, when it seems that life stops and dreams seize upon the ardent soul.

'Stanotte son dormito a ciel sereno' ('To-night I was sleeping under the cloudless sky') reveals one who is alone before the infinity of the starry night, at the top of the hill, whence he contemplates the wide expanse of the fields and sleeping town. The Arno flows slowly and majestically; of the whispering of fronds and fountains, the olive's trembling leaves, the pearly dewdrops, and of his passion, the composer weaves a silvery web. And here the dawn surprises—'Il mattino ha l'oro in bocca' ('The morning has gold in mouth'); the tone-poet wishes to express the awakening of the creatures—a thanksgiving to the newly-smiling heaven. The countrymen go to till and sing, and exult as nature herself, and dance with the joyful chimes of the little churches. This feeling of diffuse happiness of men and things is revealed in the first bars by the theme, that, however eloquent, seems to be evoked by a directly popular song:

## Ex. 2. Viol.

The three pieces are genuine songs: their intrinsic impression, even in the manner of treating the violin part, is throughout vocal and lyrical.\* The violin is singing, but always in duet with the pianoforte, which on its part is also singing, and never merely accompanying. (This characteristic appears also in the less important pieces for violin, as in 'Signorine,' two elegant sketches, and in 'Rhythms,' soft and curious dances inspired by Spanish memories.)

From the 'Raggio verde' is derived (forming with that piece a kind of sea suite) the 'Alghè' ('Seagrass') and 'L'Naviganti' ('Seamen'), where again we find that feeling of idealism already mentioned—a feeling that seems to suggest a modern St. Francis. We see it in the 'Madonne' of Beato Angelico, and in Giotto's frescoes of Assisi. 'Alghè' is a very short piece, built on two themes; in its calm consonance it reminds us of Debussy's 'Fille aux cheveux de lin.' 'L'Naviganti' is more fully developed, and is musically more interesting than 'Alghè,' though we may regard it as a further step in the same way: the way that led the composer to the subsequent 'Fioretti di San Francesco' ('The Little Flowers of St. Francis').

This composition gives full expression to what we may call the Franciscan side of our composer. It is the greatest work Castelnuovo has so far produced. The topics of the three symphonic frescoes are three episodes of the saint's life. In the first, 'Come uno giovane dono tortore a Sancto Francesco, et mai non si partirono del luogo insui che non ebono la licenzia da lui'; in the second, 'Come Sancto

\* It is very interesting to compare the essentially lyrical character of these three *canti* with the essentially dramatic feeling of Pizzetti's beautiful Sonate for violin and pianoforte (Chester).



Francesco vide tucto il luogo attorinato di demoni, et solo uno n'entro-dentro'; in the third, 'Come gli Ascesani corsono a Sancta Maria degli angeli per ispegnere il fuoco.' To-day, after the war, when all the world is still full of hate, St. Francis says a peaceful word of fraternisation: he delivers the turtle-doves from those who would kill them, so that they may live and multiply to God's glory; he gives shame and repentance to the heart of the Friar warped by envy; and, finally, exalts the love of St. Clara, the love that is 'the divine fire that burns without consuming.'

The chief merit of the composer of the 'Fioretti' lies in having found the musical language most fit to express the substance of the Franciscan parables: a language that is at once that of the 14th century and of to-day, and neither childish nor archæological. It is very simple, especially in its harmonic aspects, and from this simplicity results its limpidity and transparency. Nevertheless there is great melodic breadth and suppleness of rhythm. The declamation is varied and interesting: it is interesting chiefly because it is essentially lyrical, and therefore intrinsically musical. The development is not subordinated rigorously to each thought and each word—as happens too often in the works of modern dramatic composers—but it is a melodic development, uninterrupted, and so having kinship with the symphony:

Ex. 3.

The general construction of the 'Fioretti' is also peculiar, because it is rigorously thematic: especially peculiar is the first, where a single theme (that of the example just quoted) constitutes almost all the substance of the composition. In the third, obviously the variety of the scenery and psychological situations require more material; but even here it is interesting to see how with a minimum of thematic means the composer attains the widest variety. The orchestration is plain and light in the first part, full of vivid contrast in the second; warm and sonorous in the third.

At present Maria Castelnuevo Tedesco is busy at his first work for the stage—a work which will show clearly the ironic side of his temperament. He has composed almost an entire Act of 'La Mandragola' ('The Mandrake'), upon the original comedy by Nicolo Machiavelli. If the leap from the ascetic idealism of the 'Fioretti' to the terrestrial materialism of 'La Mandragola' seems too abrupt, we are reminded of what was said above concerning the dual character of the composer; he is a dreamy poet, but also a keen and philosophic observer. We may almost say that if the 'Fioretti' forms his ideal world, the kingdom of aspirations, 'La Mandragola' is the realistic world, as it was in the age of Machiavelli, and is perhaps even to-day.

And with 'La Mandragola' we close the list of works by this youth of twenty-five. We look to him with high expectations, justified by his past achievements.

#### LIST OF WORKS OF MARIA CASTELNUOVO TEDESCO

DATE.		
1910	'Cielo di Settembre' (pianoforte)	Unpublished
	'Scampanio' (pianoforte)	...
1913	'Questo fu il Carro della Morte' (pianoforte)	Forlivesi, Florence
	'Stanotte son dormito a ciel sereno' (pianoforte)	Unpublished
	'Signorine' (pft., in 1918 for v. and pft.)	...
1914	Two French Ballads ('Le Roy Loys' and 'Le chant des ténèbres') (for voice and pft.)	...
	'Ninna-nanna' (Cradle-song) (for voice and pft.)	Forlivesi, Florence

LIST OF WORKS.—*contd.*

DATE.			
1914.	Two Madrigals to 'Galatea' (for choir, four v.) ... ..	Unpublished	
1915	'Stelle cadenti'—12 songs (for voice and pftc.) ... ..	Forlivesi, Florence	
	'Coplas'—11 songs (for voice and pftc.) ... ..	"	
	'Fuori i Barbari' ... ..	"	
	'Briciole' (Rio Bo—Mezzogiorno—Le due rose) (for voice and pftc.)	Unpublished	
1916	'Cera vergine'—3 songs ... ..	"	
	Two Greek Songs (after Tommaseo) (for male choir) ... ..	"	
	'Il raggio verde' (pianoforte) ... ..	Forlivesi, Florence	
	'Lucertolina' (pianoforte) ... ..	Unpublished	
	Two Songs from 'The Gardener' of Tagore for voice and orch.)	"	
1917	'Il libro di Dolcina'—3 songs (for voice and pianoforte) ... ..	"	
1919	Three 'Canti all'aria aperta' (for violin and pianoforte) ... ..	"	
	'Alge' (pianoforte) ... ..	Forlivesi, Florence	
	'L'Naviganti' ... ..	"	
1919-20	Three 'Fioretti di S. Francesco' (for voice and orchestra) ... ..	Unpublished	
1920	'Rituni—Capitan Tracassa' (for violin and pianoforte) ... ..	"	
	'Cantico' (pianoforte) ... ..	"	
	'Girotondo dei golosi' (Star) (for voice and pianoforte) ... ..	"	
1920	'La Mandragola' (Musical Comedy after Machiavelli) ... ..	"	

## HOMAGE TO DEBUSSY

The handsome Debussy Memorial number recently issued by the *Revue Musicale* of Paris will not be denied a rich interest and value even by those who cannot rise quite to the pitch of vehemence and adoration at which the fellow-countrymen of that subtle hedonist now chant his name and works. Here in England we 'like' Debussy probably about as much as is good for us. To have liked him less would have argued insensibility, a colour-blindness in face of a wondrous fowl's exotic plumage. But much more would have meant derogation from the taste and standard that clime and tradition should naturally form for us.

If there ever was an age when music was an international language, that age is certainly not the present. Debussy is nothing if not a flower of the French centuries, sprung from the deep-piled bed of the numberless poets, singers, and voluptuaries of his race; he is like a splendid Cattleya and these gentlemen of the *Revue Musicale* are the humming-birds which all naturally subsist on the nectar within. But by the time one of us should be so far suited to the orchid's clime as to find that fare ill-sufficing, he would have shed most of his Englishness and be well on his way towards changing his substance for—well, a humming-bird's. All the same, for that we did not like Debussy more, the English voice among the thrufifers, Mr. Dunton Green, thinks necessary to call to account English 'lack of critical sense and artistic curiosity,' and 'a certain indolence of mind which seems to make good and bad equally acceptable.' He goes on, however, to suggest that, thanks to Debussy and Ravel, English composers have thrown off the German yoke eagerly to take on a French one—Frank Bridge, Cyril Scott, John Ireland, Eugène Goossens, J. R. Speaight, John Leath, Holst, and John Gerrard Williams. 'The influence of Debussy and Ravel presided at the unfolding of these, one and all, and opened up to them new horizons.' Which seems altogether to

overrate the generosity of our soil towards the delicate needs of Cattleya-culture.

For the Frenchman to-day Debussy is 'incontestably the foremost of French musicians' (Georges Auric). 'If French music is at this moment an example and an adornment for Europe, we owe this really to Debussy and to Debussy alone' (André Suarès). M. Suarès occupies the first twenty-seven pages of the review with his eloquent tribute. His chief praise for this music is that 'It is much more than song; Debussy is spontaneous harmony. Who is supremely a musician is almost always supremely a harmonist.' And he develops his idea thus:

In the orchestra Debussy has genius for tone-qualities, and by colour he multiplies harmony. With him all is really-harmonic; from his beginnings Debussy is all genius. Debussy touched nothing which did not break into musical bloom. No man ever was more of a musician than he. Hence he baffled the crowds of folk who taste of music not as musicians but as readers of books; those who seek first a logical discourse, 'ideas' as the saying is, and all sorts of intentions; but such, be they as rational as you like, are not the principle of the art, but the means only. There must be intelligence and ideas in music, just as in every labour of the mind, but even more necessarily there must be *music*. Literary ideas and plastic ideas are not musical ideas. At bottom, and above all, harmony decides. That is the price of the modern man's music.

It is most true that polyphony tends to ward off music as often as it realises the same. There is in polyphony a mechanic, abstract element which ends by stifling the natural sense of song, through drying up the sense of harmony; the play of themes, the science of their management, and the intellectual pleasure of combining them, give the symphony the character of a problem with several unknown factors, to be elegantly resolved, the mind finding the key. In this there is to be found a satisfaction for which the music is barely a pretext. Many wise folk who think themselves fond of music, and like performing it, are only pursuing the pleasure of an aural geometry. The more these good people listen, the less they hear. In short, *notes* take the place of *sounds*.

In this respect Debussy made a simple revolution. He himself had a feeling of going back from musical geometry to nature. To judge Debussy, and to hear him, his music must always be taken in its function as *harmony*. What vain disputes would be spared us if musicians were to leave the deaf to argue among themselves, and refused to answer them! Unfortunately, most musicians are more than half deaf themselves.

M. Suarès gives the following sketch of Debussy as he looked on his last appearance in a Paris concert-room:

He had been very ill, and folk called him doomed: he was. A little later he fell back under the malady that was to kill him. I was struck not so much by his thinness and his ruin as by his absent look and grave lassitude. He was the colour of melted wax and ashes. His eyes gave out not the flame of a fever but the dull gleam of a pool. There was not even bitterness in his shadowy smile: what stood out rather was the boredom of suffering, as reeds stand at the pool's dreaming edge, of an autumn evening whose atmosphere of peace is a lie.

His hand, which was round, supple, plump, rather heavy, episcopal, weighed on his arm; his arm weighed on his shoulder and his head on the whole body; and on that head life weighed heavily, our one and only, dear and cruel life. A few persons chatting with him made a show of confidence and declared he looked better than they had expected. As he sat down he glanced at the audience with a slow eye under a rapid eyelid in the manner of those who would see without being seen, and seek to glean from below what their look seems only half to touch directly. He was



devoured with shamefacedness, as the artist can be, in the disgust and almost the disgrace of suffering. It has even been alleged that he allowed the disease to grow by dissimulating it. The most voluptuous are sometimes the most jealous to hide their mortal flesh, especially when stricken. The mind takes part therein; a shamefaced touchiness, a leaning towards pleasures, and a care for perfection in art are things hardly to be separated. (So Debussy left us none of his sketches or even the admirable fragments; he destroyed all he did not finish, and would leave behind nothing but his accomplishment.)

In those eyes which evaded the meeting of others I recognised the despairing irony so natural in those about to leave life towards the others who stay. Between them already there is such an abyss. That day Debussy, whatever was supposed or whatever he hoped for himself, bade his farewell.

M. Alfred Cortôt contributes a detailed appreciation of the pianoforte works, and M. Vuillermoz tells of the somewhat unlucky production in 1911 of 'Saint Sebastian' (the music was swamped by the verbosity of d'Annunzio's play and the dazzling production by Bakst). M. R. Godet tells of the origin of one of the latest works, the 'Carol of the Homeless Children' (1916). Debussy was waiting for an operation when, glancing through the newspapers, he read of a little Algerian girl who had sent all her savings to the 'Gentlemen of the Senate' with the request that they should be spent for the benefit of the refugee children of the invaded departments. It struck the imagination of the sick man, who in the few hours that separated him from the operation, wrote the poem and the music of this, his last song. The carol was not long in reaching Belgium, says M. Lesbroussart (Brussels). It came among a mass of apparently German music into the hands of a wealthy amateur. Copies were surreptitiously made and passed about, and in the spring days of 1916 it was not uncommon for the sound of some singer practising hard at 'Ils ont tout pris, tout pris,' to float from some open window above the grey-green German soldiers passing in the street.

The supplement to the review is an anthology of ten little musical pieces by different hands, all in homage to the dead composer. M. Ravel writes a duet for violin and violoncello which may seem rather lively for the occasion, but is ingenious in the extreme. M. Florent Schmitt sends a characteristic page for pianoforte, wild and vehement. M. Albert Roussel's contribution is a graceful 'Welcome to the Muses,' and a charming trifle by M. Paul Dukas has suggestions of one or two of Debussy's own themes. England is represented by Mr. Eugène Goossens, who stands up boldly and shows the world what progressions may nowadays come from the land of 'The Messiah' and Jackson in F. There is a solemn piece by Signor Malipiero, a movement for guitar by Señor Manuel de Falla, and from Hungary a piece by M. Bela Bartok. M. Erik Satie offers a song of twelve bars, and Stravinsky a 'fragment of a symphony for wind instruments,' which is curious in dispensing not merely with key- and time-signatures, but also with all marks of dynamics and expression. Not one of the ten pieces ends on a common chord.

#### PELHAM HUMFREY AND 'THE TEMPEST'

M. L. Pereyra, in the January number of the same review, describes a manuscript of Pelham Humfrey in the library of the Paris Conservatoire. Humfrey's setting of 'Where the bee sucks' is known, but the rest of this music is not mentioned by Grove, Dr. Ernest Walker, or Sir Frederick Bridge. The MS.

is described as a little score of fourteen pages, with staves of six lines, and it bears the title 'The Vocal Musick in the Tempest, by Mr. Pel. Humfrey.' This 'Tempest' was Shadwell's somewhat barbarous adaptation of Shakespeare, later used by Purcell. M. Pereyra quotes one of Humfrey's pieces, a fine broad setting in D major of 'Arise, ye subterranean winds.'

M. Pereyra's comment is:

The assimilation of Lulli's procedure is complete, and the French influence remains undeniable. Still one meets with nothing that resembles servile imitation. At each moment appears the character of contemporary English music in the declamation, melody, tonality, form, and harmonies. The declamation, Lullist in essence, remains expressive and without stiffness; it is perfectly adapted to the accents of the English text. Reading this music one involuntarily thinks of Henry Purcell, of whose predecessors Humfrey was one of the most characteristic. These few pages reveal an artist's deep nature, both sensitive and refined, and a dramatic temperament everywhere affirmed. Thus the scene of the Three Devils, the intervention of Pride, Fraud, and Crime, and the masque in the fifth Act are strongly laid out. All is designed by an expert and solid hand, the hand of a musician who has his place marked among the masters of English music at the end of the 17th century.

(Humfrey died at the age of twenty-seven, in 1674.) C.

## Ad Libitum

BY 'FESTE'

When, at the I.S.M. Conference, Sir Hugh Allen laid about him on the subject of popular taste, he could hardly have expected his blows to be tamely accepted by those who have the best of reasons for rejoicing in the vogue of the Fox-trot and the Jazz. A reply from Mr. Herman Darewski was inevitable, and it appeared in the daily press a day or two after the attack.

It may be well to give Sir Hugh's exact words. I quote from the official report of the Conference:

At the present time we spent infinite time and patience, and used every resourceful method, to put children on the right road to appreciate music, and then, for the greater part of the time, allowed them to run every kind of risk and to join hands with any kind of beastly tune to vitiate their taste, to destroy their judgment and wipe out any trace of decency in their musical remembrance. Those kindly parents who took so much pains to bring up their children on lines of good behaviour and decent association invariably left them to fend for themselves in the matter of musical associations, and probably would be the first to express astonishment to know that the companionship of bad music was as dangerous as the companionship of people who swore, or stole, or bore false witness.

Freak music was becoming more and more aggressive owing to commercialism and the desire for notoriety, and pleasure was being too easily taken in noises and barbaric rhythms, although, while listening, the public were usually primarily engaged in eating or dancing. Because musical taste was not sufficiently educated to appreciate good music, composers, to attract promiscuous and indiscriminate appetites, had adopted unsound procedure and made foul noises. Such pieces were written from a low motive and a bad impulse.

What was the use of creating in children a healthy appetite and discernment for good musical food, and then for them to be confronted with a permanent scarcity or even a worse danger, bad food, artfully disguised, and plenty of it?

It can hardly be denied that this is a fair statement of the case. Perhaps the terms 'beastly' and 'foul' might be improved upon, not from squeamishness but because the chief fault of the music Sir Hugh had in mind is surely its all-round feebleness and poverty of invention. It has too little character to be anything so vigorous as beastly. And the reference to the evil results of the companionship of bad music are almost as much of an overstatement as Shakespeare's description of the man with no music in his soul. The evil influence of bad music is trifling compared with that of bad books, plays, or pictures.

In publishing Mr. Darewski's retort, the *Daily News*, of course, speaks of him as 'the famous composer of popular music.' Well, we are getting on. Once upon a time we had a Purcell for our tune-provider. We declined a bit when his place as popular composer was filled by such men as Bishop, Bayley, and Balfe. Our stock rose when we went around humming and whistling Sullivan. And now . . .

Mr. Darewski says :

I presume that Sir Hugh referred to such beastly tunes as 'Keep the home fires burning,' 'The long, long trail,' 'Tipperary,' 'Sister Susie,' and 'Pack up your troubles in the old kit bag.'

Mr. Darewski presumes too much. There is nothing in the report to justify a statement that the attack was on 'Tipperary' and its fellows. I daresay Sir Hugh would agree with most of us as to the excellence of 'Tipperary'—at all events, so far as its chorus is concerned. 'Pack up your troubles' has its points too. 'Keep the home fires burning,' and 'The long, long trail' are not nearly so good. In fact, they are poor and doleful efforts. Sir Hugh, however, was clearly aiming his attack, not at these things, but at the more violent and noisy of recently imported dance forms.

But Mr. Darewski discreetly says nothing about these strepitous and hiccupping American products. It is obviously easier to defend the popular song, and it is especially easy if the defence takes the form of a bit of special pleading, such as the following :

Army commanders, recruiting officers, hospital commandants, and Sir Arthur Yapp would probably have something to say in regard to the baleful influence Sir Hugh appears to think they exercise upon the moral fibre of the public at large.

It was a 'beastly' tune to the chorus of which a shipload of warriors went to their last sleep beneath the waves; it was 'beastly' tunes that eased the pains of maimed and wounded; it was 'beastly' tunes sung in the sweat and welter of battle 'over there' that enabled us to make nice tunes in peace and comfort on this side.

We must refuse to be put off the real point at issue by such an argument as this, though we may remark in passing that the tunes sung by our Army were as often good as bad. Mr. Darewski must not imagine that soldiers sang nothing but airs of the type he mentions above. However, the real point is this. Our Darewskis base their arguments on the fallacious proposition that because a tune is sung by hundreds of thousands of people, therefore it is a good tune. This would follow if the hundreds of thousands first exercised some method of selection. But only one per thousand does that. The remainder sing whatever happens to be thrust on them, and the point of Sir Hugh's remarks is that the worst type of light music gets the widest and most efficient propaganda.

The weakness of the Darewski argument may be shown very easily. 'Ta-ra-ra-boom-de-ay' was on everybody's lips when Mr. Darewski and I were boys. Not even 'Tipperary' took a greater hold of the public so far as England—and especially London—was concerned. Can Mr. Darewski lay his hand on his heart and say it is a good tune? Can he deny that, of all the airs that have ever obsessed a helpless population, it is one of the feeblest?

He may evade the issue by asking, 'Why did people sing it if they did not like it? And if they liked it, does not the fact prove there was merit in the tune—merit unsuspected by the musician?' The answer is to be found in the preceding sentence, and lies in the words 'obsessed' and 'helpless.' We are the victims of those about us in this matter. Hundreds of thousands cursed 'Ta-ra-ra-boom-de-ay,' and, the curses delivered, fell to humming the wretched tune again. The wide and maddening vogue of an air is sometimes due to merit; more often it merely serves to remind us that man is a gregarious animal.

He is wonderfully receptive, too. A youth of my acquaintance, *àtât* ten, who, like all good wholesome people, sings in his bath, pipingly salutes the morning with fragments of Elgar, Strauss, and such men. Why? Merely because the family gramophone plays that kind of music. If it played fox-trots, or such 'tunes' as that of Mr. Darewski quoted in last month's *Musical Times*, he would sing those instead. Only a few evenings ago I met a small boy in a slummy street. He was preceded by a penetrating whistle, and a good hundred yards before we met I recognized an old friend in Morley's 'It was a lover and his lass.' Why did he whistle an Elizabethan tune? For two reasons: (1) Because he has the good fortune to attend a school where the head master realises that he has responsibilities in the matter of music, as in arithmetic and the two other R's; and (2) because it is a jolly good tune, and a jolly good tune is one of the things of beauty that are a joy for ever. In the street where I met this youngster is an elementary school whose head-master takes the easy Darewski view. Go by the building during the daily singing lesson, and you will hear the children shouting 'The long, long trail' and 'Keep the home fires burning.' Had my whistler been a scholar there he would have whistled Ivor Novello instead of Morley, and would have been just that much worse off. People like what they hear; give them anything often enough, and be it good or bad, they will end by liking it. We want a much more even standard in our schools to begin with—there are divergences in the choice and teaching of music that would not be tolerated in any other subject. And the good work done in schools should be followed up afterwards. As things are now the only kind of music that has a really well-organized campaign on its behalf is the type Sir Hugh Allen pitched into.

As I said at the beginning of this article, a reply to Sir Hugh was to be expected from Mr. Darewski. But the latter has an unexpected partner in Mr. A. B. Walkley, the dramatic critic of *The Times*.

In the course of an unexpectedly futile column, Mr. Walkley contrives to go astray in so many directions that I have not space to follow him in more than one or two. But in order to see the weakness of his position, we will imagine the disputants changing places. Behold Mr. Walkley, at



(say) the Society of Arts, putting in a plea for the popularisation of good books and plays:

What is the use of spending money and pains in teaching our children something at least of the beauty and significance of our language and the glories of our literature if on leaving school they have thrust on them snappy magazines and tenth-rate fiction, written in slovenly English, and presenting a wholly distorted view of life? What will become of our stage if the cinema continues to absorb the attention of nineteen-twentieths of our population? In ten years' time our national drama and literature will have ceased to exist save for a mere handful of us. (Sensation.) It is nonsense to say that the taste of people cannot be directed. We don't admit that argument in regard to our children. From the first we set about seeing that they develop good and healthy ideals in manners, clothes, books, recreation, and so forth. The task is not difficult; in all but a few cases it is sufficient to give the best a chance. The natural taste of most people is good rather than bad. What we need is more facilities for the enjoyment of good literature and plays. At present the big drum is banged almost solely on behalf of the bad. (Cheers, and cries of 'Shame!')

To whom Sir Hugh Allen in the *Musical Times* a few days later:

One feels sorry for Mr. Walkley, wringing his hands over a public that prefers 'Tarzan of the Apes' or 'The worst Woman in London' to the masterpieces of drama and fiction that he thinks they ought to like. Who is Mr. Walkley, anyhow, that he should wish to dragoon people into good taste? If 'Tarzan' is the hero of the hour, clearly he has a right to be. He could not have ousted all competitors had he not been the fittest to survive. Let Mr. Walkley get back to his high horse, while we breathlessly follow our 'Tarzan.'

Perhaps Mr. Walkley's worst slip in *The Times* article is in the matter of folk-song. Sir Hugh had remarked on the desirability of parents being able to select a good tune from among many bad ones, adding that 'they should at least be able to give their reasons for liking jazz music or a fox-trot in preference to a folk-tune or dance.'

But Mr. Walkley will not admit this. He says:

Jazz-tunes are our folk-tunes, the tunes that the 'folk' of to-day have evolved for themselves. They may be vastly inferior to the old sort, but, such as they are, they are a live growth, whereas the others would be a revived archaism. The efforts of certain musicians to revive folk-tunes, morris dances, &c., always strike me as the same kind of forlorn hope as the gallant attempts of Mr. William Poel to revive the Elizabethan manner of presenting Shakespeare. You can no more do it than you can revive Queen Elizabeth herself. There is no going back in history.

Mr. Walkley's inability to perceive the fundamental difference between folk-music and jazz is curious. The former was a genuine product of the people. Its songs dealt with their every-day life, and its dances played a big part in their recreations. It is the only real communal art in existence, the nearest approach to it being the ballad poetry with which it was often associated. Jazz and ragtime are not evolved by the people. Most of it is produced in America. Its songs are usually in the lingo of the nigger or the argot of the Bowery, and bear only the minimum of relation to the life of this country. Thanks to its exploitation by music-hall performers, restaurant bands, and pianoforte organs it obtains a vogue like that of 'Ta-ra-ra-boom-de-ay,' and it has no more in common with folk-music than had that wretched string of notes.

Mr. Walkley's analogy between the folk-song and the Elizabethan method of producing Shakespeare is unconvincing. The latter was due largely to

certain conventions of the time, and even more to deficiencies in the structure and conveniences of the playhouse of the period. Its revival for the regular presentation of Shakespeare to-day would be as absurd as an attempt to deliver the text with the pronunciation and quantities of the Elizabethan period. Both are obsolete. But a good tune is never obsolete, and a good dance, like any other form of physical recreation, can always be revived with success. I am sure Mr. Walkley enjoyed 'The Beggar's Opera,' and, not least, the delightful tunes, a large proportion of which, he will be pained to hear, belong to our folk-music. As to the 'forlorn hope,' I wish Mr. Walkley could see one of Mr. Cecil Sharp's folk-dancing schools in full swing. Anything less 'forlorn' he will not easily find. And I fancy he would be surprised if he knew the important part played by folk-song in our musical life to-day, from the school-room to the concert-hall. It is as much alive as ever it was, because a good tune is the common denominator in music. We may differ on every other point concerning the art, but we are at one in our appreciation of the Londonderry air, 'My love she's but a lassie yet,' 'A poor soul sat sighing,' and the 'Ash Grove'—to mention one representative of the four countries of Great Britain. Let Mr. Walkley examine typical specimens of English, Scottish, Irish, and Welsh folk-song. He will find them as different in character as the races themselves. Pursuing his investigations, he will see that there are subdivisions hardly less clear, e.g., between English folk-songs of the West, the East, and the North. He will then, I hope, realise the difference between a type of music that is almost as local and characteristic as dialect, and one that is alien in origin and popularised mainly by a well organized royalty system. If all our musical leaders of the past twenty-five years had taken the feeble Walkley view there would have been no Competitive Festival Movement and no Queen's Hall Promenade Concerts, and the 'Old Vic,' instead of playing Shakespeare and opera to crowds of the men in the street and their wives, would have been sacred to the exploits of Elaine or Tarzan.

Finally, the contest is not between old and new music, as Mr. Walkley seems to think. A melody need not be of folk origin to gain the suffrages of musicians. It need only be good. Those of us who know Sir Hugh Allen best are least likely to accuse him of being a highbrow, killjoy, or snob in the matter of popular music. He merely claims for his art what painters, poets, novelists, or dramatists, would (or should) claim for theirs—a fair chance for the best of it.

By way of postscript, I add that Mr. Percy Scholes, in an excellent reply to Mr. Walkley in the *Observer* of January 16, shows that not many years ago 'A. B. W.' was concerned in a similar dispute in regard to the drama. Of course he had his coat off on the right side then, and was as outspoken against shoddy on the stage as Sir Hugh is against shoddy in music, though he used less violent terms. So you see he doesn't really dote on 'Tarzan' or 'Elaine,' although he champions their musical equivalents.

Since writing the above I have run against Sir Hugh Allen, and have heard from him that (as I thought) his onslaught was *not* directed at songs of the 'Tipperary' type. As a matter of fact the passage that has caused a good deal of discussion was little more than an episode in an address on

'Personality in Teaching.' As is so often the case, the episode has been singled out for an amount of attention that might well be devoted to the far more important main body of the speech.

I am reminded of some of Sir Hugh's remarks on the musical education of the young by the arrival of a review copy of *Music and Youth*, hitherto known as *Youth and Music*—the change of title being made, I believe, in order to make clear the fact of the journal being a musical one for the use of youngsters rather than a youngsters' magazine which happened to be musical. The change is not one of title only: the journal covers a good deal more ground than formerly, and in every way makes a wider appeal. The contributors are all experts in teaching the young idea how to—but let me dodge that overworked phrase, and say they are all educational experts. Here they are: Walter Carroll, Stewart Macpherson, Thomas F. Dunhill, Katharine Eggar, Nancy Gilford, Geoffrey Shaw, Emmie Allen, W. R. Anderson, and the first and last of a strong team is the Editor, Edith M. G. Reed, whose well-known facility in gilding the pill of knowledge appears on several pages. The chief of the many merits of *Music and Youth* appears to me to lie in its policy of setting the young reader to work finding out things. It tells him a good deal but mainly with a view to putting him on the war-path in search of further knowledge. There is an attractive sporting flavour in the shape of competitions—hunting down quotations, supplying missing terms, answering questions, and so forth. A glance at some of these left me abashed at hitherto unsuspected gaps in my own elementary musical education.

Not the least important thing to be said in favour of *Music and Youth* is that it induces children to regard the reading of a periodical devoted to music as a normal occupation, like reading about games or any other attractive topic. Musical journals in this country receive nothing like the support they have a right to expect, simply because so few people acquired in early life the habit of reading about music elsewhere than in books or in the stray paragraphs of the daily press. Neither of these sources of information can compete with a musical journal in discussing amply, and with the aid of music-type, contemporary developments of the art.

The success of such an organ as *Music and Youth* will be of great benefit in ten years' time. Its readers of to-day will be adults then, and, as a result of their youthful reading, will support the grown up musical press as naturally as their parents leave it alone. But for its own sake, and with no eye on possible future benefits, its contemporaries all wish *Music and Youth* a long and successful innings.

Many men, many minds, and in nothing more than in music. In the case of Holst's 'Planets,' however, we have the unusual case of a practically unanimous verdict in favour, with one adverse opinion so downright as to be startling. Barbara C. Larent, writing in the December *Sackbut*, begins a notice of the L.S.O. performance of the 'Planets' by saying 'It is difficult to speak with restraint,' and after asking 'Why, indeed, should one?' she proceeds to throw that desirable quality overboard. Having thus cleared the decks she goes on:

It is more than enough to make one utterly despair of the future of music in this country that after a whole hour of blatant vulgarity and pretentious bombast, the entire audience should rise to greet this latest immortal

with tumultuous applause that far eclipsed in volume and intensity that which was accorded to such a superlative masterpiece as the 'Totentanz' of Liszt, so magnificently rendered earlier in the same evening by M. Siloti.

I pass by the fact that when an entire audience displays enthusiasm, not (*nota bene*) over a soloist, but over a long and complex orchestral work, it is reasonable to suppose there is a good deal in the work. Nor do I find a difficulty in realising that one may hear the 'Planets' and dislike it, just as one may easily dislike any strongly individual work at a first hearing. What puzzles me is that to-day anybody sufficiently musical and experienced to be allowed to help in the blowing of so advanced an instrument of musical opinion as the *Sackbut* should be able to describe the 'Totentanz' as a 'superlative masterpiece.' Judging from the attitude of those near me at the concert, it is already on the shelf, and even a Siloti can do no more for it than take it down occasionally, and blow off some of the dust. Its puerile attempts at development in more than one passage are amusing—in fact, it was only the occasional unintentional humour that enabled at least one hearer to sit through it.

However, despite B. C. L.'s implication that it was insufficiently applauded, the approving noises were loud and long enough to bring Siloti back to the pianoforte. The applause was for him, not for the work, however, and only his modesty made him think so much the other way that he served us right by playing the greater part of the 'Totentanz' again. It is difficult to speak with restraint of such a waste of time and technique. Why, indeed, should one?

## HOW NOT TO WRITE A SCHOOL SONG

By W. McNAUGHT

[The following is an enlargement of an article that appeared in the January *School Music Review*. The matter is so important that we think it should be given the wider publicity of the *Musical Times*.—ED., *M. T.*]

The competition recently held by the *School Music Review* and the *Musical Times* has promoted a desire for clear guidance in the art and craft of writing school songs. The question of definition forcibly presented itself to the judges who were concerned in the examination of over a hundred and fifty manuscripts all purporting to be school songs but falling short in many ways—some of them strange and unexpected—from the ideal they had formed and hoped to see embodied in practical shape. Instead of model school songs the judges found a model symposium of the ways in which a school song should not be written. Let the title of this article stand for their discoveries.

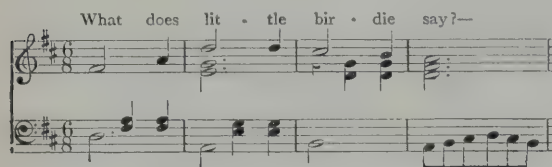
What do we mean by a 'School Song'? There were competitors to whom the words appear to have immediately suggested 'Speech Days,' and we were greeted with numerous effusions of the *Floreat Schola* type, eminently suitable for hoarse-voiced multitudes under the lead of a distinguished Old Boy. Given a good swinging tune and no sententiousness these can be tolerable enough, in their place, but they were not what we had in view.

By 'School Song' nowadays we mean a piece of music in which a school class that has been taught to sing musically can make use of its training, and by 'School Class' we mean, in nine cases out of ten, a body of girls or boys, or both, in a State-aided school. We are far less concerned with the Public School and the Girls'



High School, not from any want of interest in their musical work, but because the proletarian schools far outnumber them. Moreover the greater number have the greater need for music. The poorer children meet little music in their homes, and they do not go in search of it at concerts. Only in the school-room can they get a glimpse of this world of sweet sounds, and learn that music is a contemplative enjoyment and a pleasurable exercise and not merely the crude stimulant they pick up in the streets. By a wise dispensation, which was discovered by certain musicians some fifty years ago and of which the musical world is still generally ignorant, a class of school children whose minds are unawakened to beauty in any form have, through music, the power of producing from themselves a thing of living art. Given a skilled, intelligent teacher and twenty or thirty children's voices, then a Council School will show you music more real than a good deal that goes on at Queen's Hall. Composers should know this, for the children want school songs and the teachers want the songs to be of the right kind. And composers should know that when they venture into the field of school music they must not leave behind their judgment, their subtlety, and their cunning. They will write under difficulties and prohibitions that ought to stimulate their best faculties. There is room in school music—I should say, rather, a crying need—for the minds of our best men. The revolution which has produced the concert-songs of Martin Shaw, Ireland, Holst, and the like out of the Claribels and Brahm's of last century has yet to be worked out in school songs.

Coming back to our competitors we find, on turning over their manuscripts again, what an extraordinary number of them could not write music at all. These could be dismissed as a mere annoyance but that they illustrate how cheaply the claims of school music can be held. There are plenty of amiable 'musical' people who cannot harmonize a hymn-tune correctly, who have never tried to work out a figure of accompaniment, who would stare wide-eyed if asked to write six bars of a string quartet, but who at once jump to the conclusion that 'something for the kiddies' is well within their grasp. The following is a fair example of their produce at its worst:



A glance at the first few bars was enough for 'spotting the duds' of this kind, but we would not be accused of unfairness. Let competitors be assured that every bar they wrote came before the eye of an adjudicator.

After a comfortable reduction in our pile of manuscripts we proceed to more complex tests. We have to put ourselves in the position of one who is really the final arbiter of school song—the enlightened teacher in charge of a class. He is, say, a good judge of music, well acquainted with musical literature of all kinds, from a football song to a symphony. He has a keen sense of form and quality, and knows how to estimate music according to its aim. In fact he is a level-headed, all-round critic. As a teacher he understands the 'psychology' (a cant

word, but unavoidable) of children, their musical outlook, and their receptivity. He knows how to strike a balance between throwing 'good' music at their heads and insinuating it gently and by easy stages. He knows their technique. In short, he knows his job. Here it is time to add that 'he' may be, and often is, a 'she.'

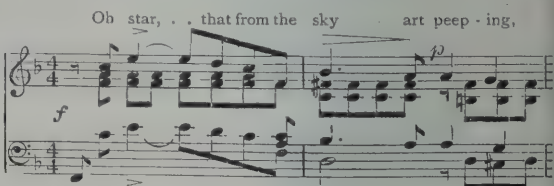
Now suppose him to be searching through a large pile of music for a school song that will fit in with his educational plans for his children, and help him to make them musicians. What will he look for, and what will be his deciding points?

First of all he will look at the words. He will prefer them either new or not too familiar, and he will require some very good reason—in the music—for accepting any of the stock verses that have been set and reset, *ad nauseam*, by composers great and small. The lark will leave its wat'ry nest in vain unless with flight of unexampled grace, and cattle will no longer browse on the Sands o' Dee. Our teacher will reject amorous declarations, deep personal emotions, the rhetorical, the figurative. Knowing his youngsters he will fight shy of copy-book maxims:

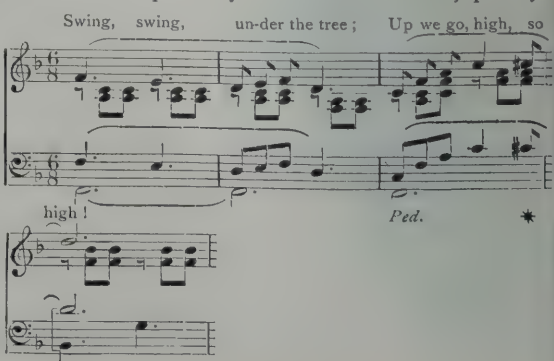
'Gainst shirking and slacking we'll be on our guard,  
For duty well done is its own reward:

and 'honour, not honours, is our aim.' Religion he will, in general, be disposed to leave to others. He won't object to humour, provided it be not too colloquial. Flag-wagging, chest-slapping, and 'Hurrah for the School' will not appeal to him unless superlatively done by both author and composer. He will look for outspoken sentiment about natural, obvious, tangible things; simple emotions and aspirations; a touch of imagination, perhaps, but from the child's wonder-world, not from his own—let R.L.S. be a model. He will not necessarily reject poetic matter that is commonplace to the adult. It may be fresh for the children. (Our two prize-winning songs are about Spring.) He will look for neat versification in simple, straightforward language. He will want this, that, and the other, and he will be hard to satisfy. His literary selection will not be rigid, for good music may cover faulty words, while good words will not cover faulty music.

Our expert will now examine the music. He has been to ballad concerts, and will expurgate with horror anything that recalls their oleaginous iniquities:



and he will impatiently turn from the namby-pamby:







below it—a sickly effect after a while. Another makes the left hand jump about :



on perfectly unnecessary quests that are difficult of accomplishment when the teacher is his own pianist, and is looking sideways at his class and beating time with his head.

But these are minor details, and the list of small 'don'ts' peculiar to school songs could be carried on at great length. There is not a complaint, criticism, warning or hint in this article but rises directly out of this competition, but there is much left unsaid. When our teacher comes to make his final choice he will have to be guided by æsthetic propriety in general terms. His tests throughout have been exacting, and he is sure of them. Would he have found a song among our hundred and fifty to satisfy them all? Not a single one! Hedged about with prohibitions, the art of writing a school song is in reality rather difficult. Only a small portion of the known school songs are perfect, and we must be glad of those that approach within a stage of perfection.

Here I feel that my title 'How not to write a school song' has served me as a useful shield.

If my task had been to explain how a school song ought, in my opinion, to be written, I should have been in difficulties at once. I might, at some length, have said, 'Be original without being elaborate or unvocal, be simple without dullness, write children's music rather than composers' music, use your ingenuity in cutting down rather than adding, observe the technique of concerted children's voices, choose your words carefully,' and so on, not getting much forrader. It is for composers to find the solution, and the search well deserves their attention. Here is a case—the only one—in which children can be artists. They cannot compete with their elders in such things as drawing, painting, designing, writing, reciting, acting, pianoforte playing, violin playing, and the like. But a well-trained choir of children, with a well-written piece of music in their heads, stand shoulder to shoulder with the world's artists in the production of a thing of beauty. Let our lyric writers and composers join hands with them.

## New Music

By WILLIAM CHILD

The publication of a pianoforte arrangement of 'Pulcinella' (Chester) makes one wonder that this delightful work has not been heard in our concert-rooms in the form of an orchestral suite. There are many who regard the choregraphic and scenic side of the ballet as something of a nuisance when the music is first-rate. The better the music the more one wants to listen to it for its own sake. In the case of 'Pulcinella' we have an intriguing example of musical periphrasis. The title-page tells us that the music is by Stravinsky 'd'après Giambattista Pergolesi.' One immediately expects to find Igor a very long way after Giambattista, but as a matter of fact the two are arm in arm for most of the time. This is mainly because the modern composer has maintained the diatonic character of the original, his additions being mostly in the direction of additional counterpoints. There is something very piquant in

this blend of naivete and impertinence. I would go as far to hear an orchestral suite based on 'Pulcinella' as I would to avoid certain other works in which Stravinsky is after nobody but himself.

Eugène Goossens' 'Nature Poems' (Chester) remind us that the composer has less in common with the later Stravinsky than is generally supposed. There is a vital difference to begin with—the most recent works of the Russian left a good many of us with a conviction that his brevity and economy were the result of his having little to say—though we do not forget that lack of matter is unfortunately no bar to a composer's going on and on long after he should have stopped. But Goossens, whether he is long, as in 'The Eternal Rhythm,' or short, as in the 'Kaleidoscopes' and 'Conceits,' or moderately long, as in these three pieces, shows himself to be full of matter. You may be fogged, or annoyed—even repelled—by his methods of setting it forth, but you cannot pooh-pooh it as you can most of the examples of modernity quoted by Mr. Newman in the November *Musical Times*. These three pieces seem to be a great advance on Mr. Goossens' previous works for pianoforte, because they have behind them an emotional impulse that hitherto seemed to be either lacking or incompletely expressed. They are extremely difficult, so much so that one has to spend a fatiguing time at the keyboard before making up one's mind about them. Unfortunately, a good many minds will be made up without their owners going through this fiery trial. It is fatally easy to glance at these puzzling pages and pitch them aside with an impatient 'Bolshevism' or 'Futurism,' or any other vituperative 'ism,' and it is a convenient short cut for reviewers. Readers who wish to see some at least of the possibilities of the ultra-modern school should persevere with these pieces. They may never be able to do more than wrestle with them, having the worst of the bout as a rule, but they will find the experience stimulating.

The poems are called 'Awakening,' 'Pastoral,' and 'Bacchanal,' and of the three the last seems to be best, with the 'Pastoral' as a good second. They are dedicated to Moiseiwitsch. When he plays them may I be there to hear. By the by, the title of each piece is given at the end of it, with an effect of having been hitherto forgotten. Probably Mr. Goossens' next essay will go a step further and give us the title-page at the back. Its appearance in the customary place is the only conventional point in 'Nature Poems.'

One may get on terms with the music of Arnold Bax while one is still panting in the wake of Goossens. Bax depends less on harmony, and is the fortunate possessor of a fund of melodic invention lacking in most contemporary composers. One of the chief results of this is a blend of the diatonic and chromatic too often lacking in modern music. Too many composers seem to forget that constant chromaticism is as monotonous as its reverse. Four works of Bax just published by Murdoch are excellent examples of his work. The 'Lullaby' is a charming piece of moderate difficulty, though perhaps a little over-elaborate here and there for a cradle song. The 'Toccata' is a lengthy and well-developed movement. Mr. Bax here gives us a good deal more than the toccata form usually carries. It is now something better than a mere showy *moto perpetuo*, and Mr. Bax relieves the necessary brilliance with a delightful *cantabile* middle section. 'A Hill Tune' consists of a melody of folk-song type, treated for the most part

(Continued on page 113.)

## FULL ANTHEM FOR EASTER.

1 Peter i. 18, 19, 20; Hebrews ix. 28; and part of a Hymn

(by permission of the proprietors of *Hymns A. & M.*).

Composed by H. A. CHAMBERS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Moderato.**FULL BASS (AND TENOR *ad lib.*).

*mf*

Ye know . . . that ye were not re - deem - ed with cor -

**Moderato.** ♩ = circa 88.

*Gt. Diap.*

*Gt. to Ped.*

*cres.*

- rup - ti - ble things, but with the pre - cious blood of

*cres.*

Christ, . . . Who ver - i - ly . . . was fore - or -

- dained be - fore the cre - a - tion of the world,

*Sw.*

*Gt.*

*Gt. to Ped. in.*

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*p*

And was once of - fered for the sins . . . of . .

*Sw.*

ma - ny.

*increase Sw.* *cres. ed accel.* *Gt. to Prin.*

**SOPRANO.** **Allegro maestoso.**

O sons and daugh - ters, let us sing !

**ALTO.**

O sons, O sons and daugh - ters, let us sing !

**TENOR.**

O sons and daugh - ters, let us sing !

**BASS.**

O sons, O sons and daugh - ters, let us sing !

**Allegro maestoso.** ♩ = 112.

*ff Gt. (Sw. coupd.)* *Gt. to Ped.*

The King of

The King of heaven, the glo - rious King,

heaven, the glo - rious King, O'er death to - day rose tri - umph-ing, o'er

O'er death to - day rose tri - umph-ing, o'er

O'er death to - day : . . rose . . tri - umph-ing, o'er

O'er death to - day rose tri - umph-ing, o'er

death to - day rose tri - umph-ing. Al - - le - lu - . .

death to - day rose tri - umph-ing. . . Al - - le - lu - ia,

death to - day rose tri - umph-ing. . . Al - - le - lu - ia, . .

death to - day rose tri - umph-ing. . . Al - - le - lu - ia,

*reduce Gt.*



First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu". The piano part includes a double bar line and a fermata over a whole note chord.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "ia!". The piano part features a *rall.* (rallentando) marking and a *p Sw.* (piano swell) marking. A guitar part is indicated with *Gt. soft 8 ft.* and *Gt. to Ped. in.* (Guitar to Pedal in).

Third system of the musical score. It begins with the tempo marking *Andante lamentoso.* and a time signature of 3/4. The lyrics are: "That Eas - ter morn, at break of". The piano part includes a *pp* (pianissimo) marking and a *Sw.* (swell) marking. The system concludes with the tempo marking *Andante lamentoso. ♩ = 66.*

day, The faith - ful wo - men went . . . their

day, The faith - ful wo - men went . . . their

*legato.*

way To seek the tomb where Je - sus lay.

way To seek the tomb where Je - sus lay.

An - gel clad in white they see, Who sat, and spake un - to the

*pp Celeste.*

*Man.*

( 5 )

Detailed description: This is a musical score for a hymn. It features four systems of staves. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The second system continues the vocal parts and piano accompaniment. The third system shows the vocal parts with lyrics and a piano accompaniment. The fourth system continues the vocal parts and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *pp Celeste*.



three, "The Lord is risen a - gain, the Lord is risen a - gain," . . said

*mf* *cres.* *f*

*Full Sw.* *cres. molto.*

*Ped.*

**Allegro maestoso.**

he. *f* *On* *f* *On* *f* *On* *f* *On*

**Allegro maestoso.** ♩ = 112. *On*

*Gt. f Sw. coupd.**Gt. to Ped.*

this most ho - ly day of days,

this . . . most ho - ly day of days,

this most ho - ly day of days,

this . . . most ho - ly day of days,

*ff*

Our hearts and voi - ces, Lord, we

Our hearts and voi - ces, Lord, we raise

raise To Thee in ju - bi - lee, to Thee in

To Thee, to Thee in ju - bi - lee and praise, to Thee in

To Thee, to Thee in ju - bi - lee, to Thee in

To Thee, to Thee in ju - bi - lee and praise, to Thee in

*poco rit.* ju - bi - lee and praise. *a tempo.* Al - le - lu - ia, al - le -

*poco rit.* ju - bi - lee and praise. *a tempo.* Al - le - lu - ia, . . al - le -

*poco rit.* ju - bi - lee and praise. *a tempo.* Al - le - lu - ia, . . al - le -

*poco rit.* ju - bi - lee and praise. *a tempo.* Al - le - lu - ia, al - le -

*poco rit.* ju - bi - lee and praise. *a tempo.* Al - le - lu - ia, al - le -

*poco rit.* ju - bi - lee and praise. *a tempo.* Al - le - lu - ia, al - le -



lu - - - ia! O sons and daugh-ters, let us

lu - - - ia! O sons and daugh-ters, let us

lu - - - ia! O sons and daugh-ters, let us

lu - - - ia! O sons and daugh-ters, let us

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. Each vocal staff begins with the lyrics 'lu - - - ia!' followed by a rest, and then 'O sons and daugh-ters, let us'. The piano accompaniment features a series of chords and moving lines in both hands, with a forte (*ff*) dynamic marking.

sing, let us sing!

sing, let us sing!

sing, let us sing!

sing, let us sing!

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal staves are marked with *rall. molto.* and feature a crescendo leading to the final phrase 'sing!'. The piano accompaniment also includes a crescendo and ends with a final chord. The tempo marking *rall. molto.* is repeated above each vocal staff and below the piano staff.

(Continued from page 104.)

with a background of graceful arabesque. The 'Burlesque' will surely be popular. It has humour—deliberately uncouth at times—and fine rhythmical variety. Mr. Bax should score this for orchestra—a small one for choice. With strings, wood-wind, and drums it would give us a jolly ten minutes.

Roger-Ducasse's 'Barcarolle' No. 2 (Durand) is another example of the way in which modern composers put a vast amount into an old form. Gone is the day when a Barcarolle meant a couple of pages of soft nothings over a swaying rhythm. Here we have a long piece, complex and difficult, and with some tremendous climaxes. There is splendid stuff in it, but it is far too long and elaborate for its title, and is best regarded as a rhapsody on a barcarolle theme. It is worth noting that Roger-Ducasse's writing for the keyboard is in the direction of developing traditional methods rather than in exploiting sonorities. For a good example of the latter method, or rather of a combination of the two methods, readers should examine D. E. Inghelbrecht's 'Paysages,' a suite of five pieces just published by Chester. Much of the effect of 'La lune sur la plaine' and of the poignant 'Une croix sur le chemin' is obtained by a nice management of pianoforte sonorities. The suite is the work of a resourceful and original composer. It is a pity its difficulty as a whole puts it beyond the reach of all but a comparative handful of players.

Yet more 'Paysages,' this time a pair—'Maritime' and 'Champêtre,' by Jean Cras (Durand). These are not extravagantly difficult, though far from easy. They show pronounced traces of folk-song influence. These two picturesque pieces were written 'A bord du "Commandant-Bory," Brindisi, Octobre, 1917,' so we need not be surprised at finding 'Maritime' the more convincing of the pair.

Balfour Gardiner's 'Salamanca' (Forsyth) needs some clue to its programme. Clearly it is descriptive music, difficult, and with a rough kind of impressiveness, but it remains an enigma to all who are not acquainted with the beauties—or the reverse, judging from the music—of Salamanca.

Roger Quilter's jolly 'Children's Overture' will delight an even larger public now that it is available in the forms of pianoforte solo and pianoforte duet (Winthrop Rogers).

## SONGS

Our younger song writers seem to be falling roughly into two groups. One is experimenting along the line of impressionism, with the voice treated as a wind instrument to be given such notes as are lying round after the pianist has been provided with an elaborate solo; the other group is working in the direct line of traditional song. On the whole the future seems to be with the latter. After all, the human voice has its limitations as well as its unique appeal, and so long as the term 'song' implies the setting of words the singer can hardly be cold shouldered without serious loss. No doubt we shall see interesting developments in the direction of wordless song, but even this will probably be most successful when the voice is made one of a group of instruments, as in the effective examples of Mr. Bliss recently heard. Of the songs before me a set of 'Three Welsh Landscapes' by John R. Heath (Chester) contains some delicious harmony, but it is too constantly shifting, and the singer has on the whole a groping time. The best of the three is 'Mists.' It is the most vocal, and the pianoforte

part is delightful. Three of Cyril Scott's latest songs show him more mindful of the vocalist's comfort than usual. 'Water-lilies' is an effective little song if treated with the right delicacy. 'Immortality' is a setting of Lytton's 'There is no death,' and has some breadth of style, though here and there its harmony recalls—dare one mention it?—'The Rosary.' In the gradual crescendo and climax of 'The Watchman' there is scope for a good singer. The melody is unusually diatonic, containing not one accidental. The accompaniment consists almost entirely of two swaying chords, and is intentionally monotonous, though indifferent playing may easily induce the wrong kind of monotony. These three songs are published by Elkin.

Gerrard Williams' 'Absence' and 'Serenade'—two short songs under one cover (Novello)—were written before the composer had acquired his present subtlety. There are hints of it, however, in 'Absence'—a setting of an old Scots song—where the sequence of 9ths (apparently out of place in connection with a text one associates with folk-song) is admirably expressive of the longing in the words. The 'Serenade' is more straightforward, with a rhythm that is perhaps too cheerful for a poem ending, 'Come hither, O love, or I die!'

Isadore Luckstone's 'Where be ye going?' (Winthrop Rogers) has a capital tune in folk-song manner, with an accompaniment that, slight as it is, tells in every stroke. The words are Keats' oft-set 'Devon Maid,' and the first line, and therefore the title, should read 'Where be you going?' 'Ye' is not only incorrect, but a less happy arrangement of vowels.

Too rarely does the reviewer light upon a batch of songs so good as the Five Elizabethan Songs of Ivor Gurney, published in separate numbers by Winthrop Rogers. The poems are all familiar, and have been set many a time and oft, but lyrics so perfect are a lasting source of inspiration. Certainly they have moved Mr. Gurney to produce some songs of quite remarkable freshness. Here are the titles: 'Under the Greenwood Tree,' 'Orpheus with his Lute,' 'Spring,' 'Sleep,' and 'Tears.' Mr. Gurney belongs to the second of the two groups of song composers mentioned above. His accompaniments are full of interest and effect, both in harmony and design, but one is always left with the impression of a genuine song with the main appeal in the voice part and text.

C. Armstrong Gibbs evidently takes the same view of song-writing as Mr. Gurney. Here are three very attractive examples of his work in 'As I lay in the early sun,' 'The fields are full,' and 'For Remembrance' (Winthrop Rogers). Like Mr. Gurney, Mr. Armstrong Gibbs writes real tunes for the voice, and still has plenty of invention left for the pianoforte part. Both composers appear to be endowed with the kind of talent that has long been wanted on our lyric and light opera stage.

[Reviews of violin, chamber, and organ music are unavoidably held over.—ED., *Musical Times*.]

## SIR IVOR ATKINS

We join heartily in the chorus of congratulation to the latest musical knight. The honour goes to one of the hardest and most successful workers in the profession.



## London Concerts

BY ALFRED KALISCH

Since the events mentioned in the last issue the only concert in the old year requiring notice is that of the Oriana Madrigal Society at Æolian Hall. It is a curious commentary upon the state of affairs in musical London, that the Society had to give the programme twice over—on December 21 and 23—because there is no hall which would have sufficed without taking two bites at the cherry. The principal item on the programme was Palestrina's Motet for the Feasts of Christmas and Circumcision, based upon the hymn 'Christe Redemptor'; and in this, and the three Christmas hymns of Michael Praetorius—one of which had been heard at the Philharmonic some days previously—the choir showed how the old music can be made to live again without recourse to what may be called anachronistic modern singing. Indeed, it seems probable that when the musical history of the last few years comes to be written, this revival of sympathy with what the Germans pedantically call 'the phenomena of pre-tonal music' will be recorded as its principal feature. It is not only among performers and audiences, but also among composers that this tendency is evident. Thus at the same concert Herbert Howells and Gustav Holst gave evidence of the same trend of thought, and alike in Howells' 'A Spotless Rose' and Holst's 'Of One that is so fair and bright' there is evident a power of speaking in the ancient idiom without affectation or any appearance of conscious archaism. The playing of two 'Fantasias for String Quartet' of Henry Purcell by the Pennington String Quartet was a welcome interlude. The gradual growth of interest in Purcell is one of the wholesomest signs of latter-day taste. The instrumentalists also took part in Arthur Bliss' 'Second Rhapsody' for mezzo-soprano and tenor, which is interesting, and then in Sir Frederick Bridge's arrangement of Weelkes' humorous fancy 'The Cryes of London,' which (as always) proved immensely entertaining. Another lighter dish was Whittaker's arrangement for female voices and pianoforte of the North Country folk-song 'Chrissemis Day in the morning' ('O Dame, get up and bake your pies'). It is an extremely clever piece of work, though in one or two passages a little oversophisticated. Two part-songs of Walford Davies, and Kennedy Scott's arrangement of carols, completed a full, varied, and completely artistic programme.

Mr. Lamond was also the soloist at the first concert of the New Year of the London Symphony Orchestra on January 17, when he played Brahms' second Concerto, which is one of his favourite battle-horses. He appeared in place of M. Prokofiev, who was to have played his own Pianoforte Concerto, but was absent owing to illness. It is hardly to be supposed that Brahms would appeal very strongly to that part of the audience which had been particularly anxious to hear Prokofiev. Of this concert I can speak only from hearsay, as I was several hundred miles away from London at the time. The programme contained also an interesting Suite arranged by Mr. Albert Coates from music of Purcell. For purposes of record it should be mentioned that these consisted of three excerpts from

'Abdelazar,' two from 'Distressed Innocence,' and 'Bonda'; and the programme was completed by D'Erlanger's Prelude to 'Tess' and Holbrooke's Prelude to 'Dylan.'

On the previous Saturday, January 15, at Queen's Hall, Miss Beatrice Harrison played Elgar's Violoncello Concerto, with the composer conducting. It had always been felt that, for reasons that are an open secret, the first performance a little over a year ago did scant justice to the work. From what can be gathered from Miss Harrison's performance, it will now have a fair chance of coming into its own. At the same concert, the Symphony was Beethoven's No. 7. At the Quinlan Symphony Concert at Kingsway Hall on the same afternoon, Vaughan Williams' 'London' Symphony was heard again. It is a wise thing to repeat works of this calibre before the effect has been able to wear off, and at the same time not too soon. M. Moritz Rosenthal made his reappearance after a long interval, and his playing of Chopin's E minor Concerto aroused remarkable enthusiasm.

### VARIOUS CONCERTS

An interesting event is the formation of the new combination which elects to be known as the 'Chamber Music Players.' It comprises Mr. Albert Sammons (violin), Mr. Lionel Tertis (viola), Mr. Felix Salmond (violoncello), and Mr. William Murdoch (pianoforte). Individual excellence is not always a guarantee of a fine ensemble, but this is one of the exceptions which proves the rule. Their success has been instantaneous, and they will no doubt be an important factor in the making of chamber music in the near future. They made their début on January 6.

Mention should be made of the pleasant Concerts for Young People (with metrical prospectus) of the Lotus Ladies' Orchestra, conducted by Mrs. Douglas Hoare, at one of which a tiny daughter of Mr. Adrian Ross made a promising début as pianist.

M. Kussevitzky has conducted three Sunday concerts at the Albert Hall with success. More will no doubt be heard of him later, and there is a general desire that he should appear again as a double-bass player. Though he specialises to a certain extent in Russian music, he is a versatile artist.

### SOME NOTES FOR FEBRUARY

We are definitely promised a visit of the distinguished foreign composer, M. Sibelius, who will conduct the first performance of his fifth Symphony at the Queen's Hall Symphony Concert on February 12. At the same concert V. Novak's Symphonic Poem 'In the Tatra Mountains' will be played here for the first time.

Mr. Hamilton Harty conducts the Philharmonic Concert on February 24, at which Mr. W. H. Bell's 'Symphonic Variations' will be played for the first time. Little of Mr. Bell's music has been heard here since he settled in South Africa, but it has aroused considerable enthusiasm there, and English musicians who have chanced to hear it have come back with glowing accounts of his contributions to symphonic literature.\*

\* A series of articles on 'The Symphonic works of W. H. Bell,' by M. van Someren-Godfrey, appeared in the May-July, 1920, numbers of the *Musical Times*.

## Opera in London

By FRANCIS E. BARRETT

### THE 'OLD VIC': 'TRISTAN'

It is somewhat of a reflection on our operatic undertakings that although the past month has been a time of general rejoicing (so far as circumstances would permit) and of holiday-making, there has been no opera for people to rejoice over, or with which to make merry. Therefore to be an accurate chronicler I must be silent. But in the same capacity my story is not all told, since the very demands of the festive season prevented me from finishing my record last month.

I left off at what was for me, and I think for many others, an interesting stage represented by the production of Wagner's great love-drama of 'Tristan' at the Old Vic. Here was courage indeed, and one might think, ambition o'erleaping itself. Not so. Save to those who have given the question the closest of study it is very little known what British artists can do in the way of operatic achievement when they set their minds to it. Generally speaking I may say that all our operatic work comes within the category of the *tour de force*, for the simple reason that exponents all go into opera without proper preparation, represented by a course of training. But I will not now discuss the question I have often propounded as to the necessity for due operatic training in this country. Our efforts generally, and those of the Old Vic Company in particular, show our extraordinary ability to get through things. Lord Rosebery was wont to term it our ability to 'muddle through'; but I will not say that, and certainly not in connection with the Old Vic representation of this stupendous work. There was no suggestion of muddling. It was a highly individual and very effective interpretation that was offered the patrons at Waterloo Bridge Road. My own impressions of the work are mainly gathered from an infinite variety of performances since that utterly confusing night in the 'eighties when I heard it for the first time. I have heard good performances and I have heard bad, and let me say that the bad performance was not in the S.E. district but 'in another place' further West, where it ought to have been better. So far as my experience of such things goes, I place the Old Vic 'Tristan' on a high level. And I do so because it attained its object. The work here is educative. The performance was decidedly informing. It would give the ignorant a better idea of the work than a more flourishing representation carried out with less earnestness.

There was no special expansion of means for the occasion. The orchestra was of the dimensions customary at these performances, but it was astonishingly effective. And besides giving a wholly comprehensible account of the score it achieved a feature that in all my experience of the work and its performance I have never met with before, and that was that the orchestra never overwhelmed the singers. This alone must have helped the listeners to gain a definite impression, while the presentation of the music by the singers must have helped in another way. There was to all intents and purposes a double cast. Certainly there were two sets of exponents for Tristan and Isolde, which showed that the Company's singers in no way shirked their task. The Isoldas were Miss Gabrielle Vallings and Miss Gladys van

der Beck, and the Tristans Mr. John Clinto and Mr. Robert Curtis. Miss Irene Ainsley and Mr. Derwood remained steadfast throughout as Brangaene and King Mark. All are deserving of the warmest commendation for their efforts, and for labours that were artistically Herculean. Their reward was in the keen approval won from the large audiences in all parts of the house. Those who believe that it requires Gargantuan forces for the due representation of 'Tristan,' both in the orchestra and on the stage, must reconsider their verdict. This modest 'suggestion' was thoroughly effective in attaining its purpose. In my praise I must include Mr. Charles Corri, the conductor, who went about his work as modestly and as unassumingly as the rest, and with a like amount of effect. The performances were all the better for the fact that no one went through them with one eye on Covent Garden and an ear for echoes from Drury Lane. They kept 'their eyes in the boat,' as rowing men say, and as a result, as the wet bobs also have it, they put their backs into it. It was, in fact, an English reading carried out by people whose one object was to make the work known to others; and they succeeded in a way that reflects infinite credit upon their hearts and their brains. At the same time, it leads me to the reflection that we shall do a great deal more operatically—as exponents or composers—when we give up imitating other people and do things our own way.

## The Musician's Bookshelf

By 'FESTE'

Clearly the biography of Patti had to be written, and no less clearly Mr. Herman Klein had to be the writer. He was in the happy position of knowing his subject as few other people knew her, he has long been an authoritative writer on the department of music she so long adorned, and both by reason of his experience and of his personal taste he is able to bring to his task the enthusiasm and conviction that not many of us can muster up where *prime donne* are concerned. For there is no plainer sign of the times, and none of better augury for the future of our art, than the steady decline of the dominion of the star singer. Mr. Klein calls his book 'The Reign of Patti' (Fisher Unwin, 21s.), and his title is fully justified, for Patti's life was as clearly a reign as that of any sovereign. But sovereigns no longer reign—they serve, or they don't survive—and it is pretty certain that had Patti been born to-day she would eventually have to choose between serving her art or losing her throne.

In his preface Mr. Klein speaks of the difficulty of avoiding the appearance of hyperbole in writing of Patti's achievements, adding that in this respect she was the despair of every journalist who tried to do her justice. Mr. Klein refuses to plead guilty of exaggeration, and says, 'The reader of these pages who is too young to have heard Patti in her best days, and who cannot conceive the wonder of the miracle that she was, must be content now to "mark, learn, and inwardly"—believe.' We have no difficulty in doing all three things, for Mr. Klein makes the first two easy, and the evidence he marshals is sufficient to convince the least credulous that Patti was a vocal phenomenon, and, save for certain dramatic limitations, in a field by herself. She had the rare advantage of having been born with



not only the singer's temperament and voice, but with a liberal supply of the technique as well. When only five or six years old she heard her sister Amalia working hard at the shake, practising slowly as per rule. 'Why do you do it like that?' demanded Adelina. (A trying young sister she must have been!) 'Why don't you trill this way?' and she proceeded to execute 'a faultless natural shake.' At seven years of age her parents stood her on a table and bade her sing an entire piece, leaving the choice to her. She astounded them by a beautiful performance of 'Casta diva,' which she knew by heart through having heard her mother practise it. No wonder the family circle wept. Times were bad just then, and Adelina was clearly a little gold-mine. How, grown up, she went one better and became gold-miner is well-known. What quantities she brought to the surface from time to time we learn from Mr. Klein's book. Such passages as the following will interest a wide public; the rest of us will feel depressed, casting our minds back to such chronically needy folk as Bach, Beethoven, Mozart, Schubert, Franck, and others who were so ill advised as to be mere composers:

The period between the January and the July of 1888 was the most lucrative in Mme. Patti's whole professional career. In those six months she earned larger sums than have ever been paid, before or since, to any artist in the history of musical enterprise. . . . For a long while the Eldorado [South America] that had enriched Italy's two greatest tenors—Masini and Tamango—had been patiently waiting for her to bring with her her largest coffers and fill them with gold. . . . All agreed that the moment was ripe, as American financiers say, for the 'cutting of the melon.' . . . Proceeding leisurely by way of Paris and Madrid to Lisbon, she appeared at the Royal Opera House in the Spanish capital and received £3,000 for six performances. . . . The twenty-four performances at Buenos Ayres realised no less than £70,000, of which sum Mme. Patti received as her share £38,400, or £1,600 a night. This, of course, easily cast into the shade all the previous records associated with Masini and Tamango; nor have such figures been since approached either in any other city or by any other opera singer. . . . Going on to Monte Video, eight representations were given. . . . and for these the total receipts amounted to about £20,000. . . . From first to last, the tour was an unprecedented triumph. It was admirably managed, and, in a financial sense, by far the most successful that Mme. Patti ever undertook. It was estimated that her share of the total receipts exceeded £50,000, four-fifths of which could be reckoned as her profit. . . . Altogether, in the course of eighteen months she must have made an income closely approximating the extraordinary figure of £100,000. It is hardly necessary to add that such a sum was never before earned by any singer within the same space of time.

Here, instead of uncovering respectfully and pausing for a few moments with bowed head before such an unprecedented triumph, I find myself jamming my Sandringham on my head all the harder, and murmuring with Browning, 'But where's music, the dickens?' Well, it was there right enough—of a kind—but we hear little about it. This is not Mr. Klein's fault, of course. There is not much that can be written on works containing so little interest for the musician of to-day as Patti's repertory. On the song side it was negligible, and of the forty-two operas in which she appeared half are dead and most of the remainder are threadbare. She essayed no Wagnerian rôle. We read that she enjoyed listening to Wagner, but in the matter of singing his music she merely sat on the bank and tried the temperature with her toe, so

to speak. She sang 'Traume' with great success, and was encouraged to a further flight. This, unfortunately, happened to be a backward one, for she settled on 'Elizabeth's Prayer,' which has very little to do with the real Wagner. This also proving a success she studied 'Elsa's Dream,' but does not seem to have got to the stage of singing it in public. She then took her toe out of the water and kept it out.

It is interesting and not unamusing to see the programme chosen for the first State concert at which Patti sang. Part I. consisted of a selection from 'St. Paul,' Patti's share being 'Jerusalem! Jerusalem!' followed by 'Hear ye, Israel' (Patti) and the Kyrie and Gloria from Beethoven's Mass in C. The second part was only a little more giddy—Rossini's 'Cujus Animam,' an air and chorus from Hummel's 'Alma Virgo,' a Romance from Méhul's 'Joseph,' with a few items from the 'Creation' and 'Israel in Egypt.' It was stipulated that the Hummel item should be described as 'Air and Chorus,' not as Offertorium, and for the same sound Defender-of-the-Faith reasons, no doubt, the Beethoven Mass in C was called 'Service in C,' lest haply We might appear to dally with Rome. No native music was included, of course. The date was June 28, 1861. There is a good deal of the lamentable history of modern British music to be seen in the programmes of such functions, from the date of this specimen down to the years just before the war, when Herr Wurm and his Viennese Orchestra (wasn't it?) used to encourage our composers by leavening the lump of Leo Fall and other representatives of the mainland with a few scraps of Sullivan.

Hereabouts it occurs to me that instead of reviewing Mr. Klein's book I am getting rid of some bile on various matters. This is unfortunate, but the subject of the volume is so bound up with all that has retarded musical progress in this country that the reading of it is like a series of red rags to any John Bull who is sufficiently young to have escaped the Patti spell. Mr. Klein has given us a most interesting book, but he must not expect many of us to share his whole-hearted admiration of the singer. With the best will in the world, we cannot forget that such artists as Patti are little more than phenomenally successful wage-earners, who leave the art as they found it, or even slightly the worse for the contact. If our instrumental soloists, our choral trainers, and our conductors, gave us the kind of music the star singer has almost invariably served up, nine-tenths of the finest music ever written would have been written in vain. Very much to the point is an article by Sir Charles Stanford in the current *Music and Letters*. Dealing with the centenaries of Jenny Lind, Pauline Viardot-Garcia, and George Grove he says some frank things on the responsibilities of the performer. Joachim and von Bülow were:

Artists of the highest ideals. Liszt was a curious blend of both, with a strong bias to the right side. Clara Schumann was above proof; so even in his purely executive capacity was Sterndale Bennett; so was Neruda; so were many of our great organists, such as S. S. Wesley. In the world of singers the cases are rarer, and instances of what I may term artistic selfishness are largely in the majority. Who can recall a single action for the good of music, as distinct from the display of voice, of Catalani, of Alboni, of Tamberlik? Even Patti, with all Europe at her feet, had the power in her grasp of being a priestess in her art, and she became a servant of the public, inducing them to hear

her in Mozart, not Mozart in her, and popularising as the highest form of art 'Home, sweet Home' and 'Coming thro' the Rye.' She had a perfect instrument on which she played with perfect technique, but the results musically were equivalent to those of a first-rate violinist who confined his efforts to the Fantasias of de Beriot and Ernst. If only singers of the first calibre, who hold the public in their hands, no matter what they sing, were to use the great power they hold to disseminate the best music, instead of wrapping their talent in a napkin, how different would the taste of the public have become!

In this respect Patti comes badly out of a comparison with Jenny Lind. The widespread interest in the latter's centenary is a proof that she made a niche for herself in the memory of musicians. Patti's centenary will be with us twenty-two years hence. Will her memory be as green as Jenny Lind's is to-day? Most of us will lay Mr. Klein's book aside with mingled feelings. It is an interesting and well-compiled record of brilliantly wasted opportunities, and is quite unintentionally, no doubt the heftiest of blows at the star system. The reign of Patti began on the drawing-room table at home, and it ended with her last bow to the public. The reign of Bach and a few others of the needy ones mentioned above began in most cases after their inexpensive funerals, but neither we nor our children nor our children's children will see the end of it.

A batch of men of this kind, long dead, but still speaking, is dealt with in Sir Frederick Bridge's 'Twelve Good Musicians' (Kegan Paul, Trench, Trubner & Co., 5s.). The book consists of the substance of a series of lectures delivered by Sir Frederick at the University of London, the subjects being Bull, Byrd, Morley, Weelkes, Gibbons, Deering, Milton, Lawes, Locke, Humfrey, Blow, and Purcell. The treatment is necessarily brief, and there are occasional reminders that Sir Frederick is far happier on a platform than on paper, though he may not be aware of it. But he is an enthusiast on these old composers, and so is likely to make other enthusiasts. Look down the list of names again, and ask yourself if we have not good cause for pride therein. If you know a good deal less about the twelve men than any English musician ought to know, let Sir Frederick put the matter right.

Here is another book dealing with our early music, covering more ground, and dealing with it in a more detailed fashion—H. Ormond Anderton's 'Early English Music' (*Musical Opinion* Office, 10s. 6d.). Mr. Anderton divides his work into two parts, the first dealing with the Church writers, from Dunstable to the two Wesleys, the second with secular music, under the sub-heads 'Instrumental,' 'Madrigals,' &c. The composers concerned are of course the same in many cases, but it is convenient to have two main departments of their work thus separated. The author is on the least trodden ground in the second half of the book, where he deals with such collections as 'My Ladye Nevill's Book,' the 'Mulliner Book,' Ravenscroft's 'Pammelia,' Benjamin Cosyn's Book, &c. There are some delightful musical illustrations here—indeed the volume throughout is well supplied with examples in music-type. On second thoughts, I am not so sure that this secular ground is the least familiar. Looking at the Church music chapters, one is painfully conscious of the fact that the bulk of the finest work of the kind produced in this country is unknown to most of those responsible for the choice and performance of the music in our churches to-day. Perhaps there was some excuse in the past, when

little of it was available in cheap and handy form, and when musical literature was usually silent as to the composers. But this state of things no longer obtains. We have abundance of the works now well edited, with a lot more on the way, and there is no excuse for ignorance when there is available so comprehensive a book as the one under notice. It can need no better warrant than the words of approval in Dr. R. R. Terry's preface.

## Gramophone Notes

By 'DISCUS'

Owing to unexpected demands on our space, I am compelled to hold over replies to the queries sent by some correspondents. For the same reason, and also because of the late arrival of the records for review, it will be impossible to do more this month than briefly mention a small number.

Here are details of a batch of *Æ-V.*: Beethoven's Quartet in D (Op. 18, No. 3), played by the L.S.Q. The first two movements, *Allegro* and *Andante con moto* (d.s.). An excellent record save in one or two very soft passages where the *pianissimo* that would be delightful at first hand fails to reach us via the machine. A particularly weak spot in this respect is the 'cello lead in the second movement, where the actual entry is practically inaudible. One is able to grasp it only after it has got under way. Seeing that the most satisfying portions of string quartet records are usually those in which the power is at least *mf*, it is odd that players should still indulge in delicacies that have little chance of getting any further than the recording room.

'Question' and 'Answer,' by Wolstenholme, played by Lionel Tertis (d.s.). An arrangement of two popular organ pieces. The viola tone comes out well, and the balance between the solo and the pianoforte accompaniment is good.

'Poet and Peasant' Overture, played by the Band of the 1st Life Guards. A good d.s. record of an old war-horse that presumably still has admirers.

'Serenade,' by Arensky, and 'Moment Musical' by Schubert, played by Albert Sammons, with pianoforte accompaniment (d.s.). The Schubert piece is the popular little F minor movement. Two good records, though most of us would prefer hearing such a fine player in something bigger.

Last month I had high praise for a Rosing record. Here is another, equally good—Moussorgsky's 'Song of the Flea,' with pianoforte accompaniment. Those who have heard Rosing sing this song remember it as a kind of exposition of the dramatic possibilities of the laugh. It is a joy to renew that vivid impression by means of this fine record. Gramophonists who do not know the work, however, will be up against the fact of its being sung in Russian. Now, when we hear a song in a foreign tongue at a concert, we are helped by an English version in the programme. The popularity of such a record as this would be enormously increased if it were accompanied by a translation. There ought to be very little difficulty about it. A slip of paper pasted on the back of a one-sided record, or on the cover of a double-sided example, would meet the case.

From a parcel of Columbia records I choose for mention three. First, one with a pathetic interest, Gervase Elwes singing Dunhill's 'Full fathom five' and Ley's 'The Lake Isle of Innisfree' (d.s.), with F. B. Kiddle at the pianoforte. The first song gives the better result, the words coming out well, and the tone



being clean. The other side does a good deal less than justice to the singer's enunciation.

Coleridge-Taylor's Sonata in D minor for violin and pianoforte, played by Sammons and Murdoch, is a very successful reproduction on two d.-s. records. As usual in this type of record the violin comes off best, but the balance is well up to the average, and with two such players, the tuneful work is made the most of. I have been asked if there is a good record of 'Till Eulenspiegel.' There may be several, but the only one known to me is the Columbia reproduction of Sir Henry Wood and the Queen's Hall Orchestra's performance. It is d.-s., and of course the work is considerably abbreviated. The amount of orchestral detail that comes out is astonishing, the wood-wind passages being particularly good. The result is so enjoyable that one looks forward to the day when the whole of a long work of this kind will be available without cuts, on a record that will not need reversing, or that will reverse automatically.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Players of all instruments, except pianoforte, are invited to join the St. Jude's Amateur Orchestra. Rehearsals are friendly, and not critical.—Mr. H. SEYMOUR, 2, Milton Road, Herne Hill, S.E. 24.

Lady pianist wishes to join trio or quartet for practice and concerts. Mortlake district.—E. L., c/o *Musical Times*

Pianist and vocalist (young lady) wishes to meet with violinist and 'cellist for practice of good music. Highgate district.—'MUSIC LOVER,' c/o *Musical Times*.

There are a few vacancies for good voices, especially tenors and basses, also instrumentalists with good experience, in the Marylebone Philharmonic Society. Rehearsals—Orchestra, Tuesdays, 7.30; choir, Thursdays, 7.30, at Marylebone College, 248, Marylebone Road, N.W. 1.

Wanted, good viola player and 'cellist (male) for quartet. Must be sufficiently advanced to play the most difficult chamber music. Residents in or near borough of Hornsey preferred. Evening work only.—S. F., c/o *Musical Times*.

Experienced orchestral pianist wishes to meet good string players for practice of standard works, suites (e.g., Coleridge-Taylor), &c. North London district. Must be good sight-readers.—'CLERY,' c/o *Musical Times*.

Accompanist (lady) wishes to join trio. West Norwood district.—W. N., c/o *Musical Times*.

Pianist (male) wishes to meet others, for study of chamber music. Romford or Ilford district preferred.—A. H. MENDHAM, 68, Mildmay Road, Romford, N. 1.

Pianist wishes to join violinist and 'cellist for enjoyment of Trios, classical and modern.—'AUTHOR,' c/o *Musical Times*.

A very interesting programme will be performed at the musical service at Southwark Cathedral on February 5, at three o'clock. The scheme includes Holst's Two Psalms for chorus, strings, and organ, and his Four Songs for voice and violin; Stanford's 'A Song of Hope,' for solo, chorus, strings, and organ; Franck's 150th Psalm; Motets by Ecard, Gibbons, Brahms, and Rachmaninov; and works for strings by Elgar and W. H. Reed. The string orchestra will consist of members of the L.S.O. No tickets are required.

## Church and Organ Music

### MANCHESTER CATHEDRAL

The Dean of Manchester (Dr. McCormick) brought the first series of Sunday evening Congregational practices to a close with a carol service. After a brief sketch of the history and nature of carols, 'The First Nowell' was sung, and in order to lend variety to the rendering, the Dean divided his large congregation into Decani and Cantoris, each side of the Church taking alternate verses in turn. Still more unconventional was the treatment of another traditional favourite, 'Good King Wenceslas.' Referring to the fact that, in olden days, the verses assigned to the Page were sung by the maids, and those to the King by the shepherds, he called upon the women and boys to sustain the rôle of the Page, and all the men, impersonating the King, took their part in the dialogue with telling effect. Two other carols, 'Sweeter than songs' (J. F. Bridge) and 'When Christ was born of Mary free,' were taken in the orthodox fashion, and Gounod's 'Bethlehem,' sung by the voluntary choir (directed by Mr. W. H. Cradock), brought the service to a close. The Dean makes free use of antiphonal singing to develop the meaning and beauty of the Psalms, which, he says, possess neither metre nor rhyme, but many of the verses abound in striking parallelisms. To illustrate his point, Psalm 114, 'When Israel came out of Egypt,' was taken, and after the opening verses the choir sang the first clause of each verse, the congregation responding with the second, e.g.:

*Choir:* 'The mountains skipped like rams.'

*Congregation:* 'And the little hills like young sheep.'

This psalm, aptly termed the Birthday Song of the Jewish nation, was sung to the Gregorian chant 'Tonus Peregrinus,' and readily taken up by the congregation from the papers pointed for chanting.

A series of lectures and hymn-practices on 'Ecclesiastical Music' will take place at King's College, London, on the Thursdays in February and March, at 5.30. The lecturers are Messrs. E. T. Cook ('Church Music of the Restoration Period'), February 10, and H. C. Colles ('The Lay Musician in Church'), February 24.

Under the auspices of the Church Music Society a Hymn Festival will be held at the People's Palace on February 5, at 5.30. Prof. Walford Davies will conduct.

### ORGAN RECITALS

Mr. Fred Gostelow, King Street Congregational Church, Luton—Sonata in A, *Borowski*; Toccata and Fugue in D minor, *Bach*; Passacaglia, *Cyril Scott*.

Mr. H. C. J. Churchill, Central Hall, Westminster—Marche Solennelle, *Mailly*; Toccata in F, *Bach*; Funeral March and Hymn of Seraphs, *Guilmant*.

Mr. Godfrey Uren, Wesley Chapel, Camborne—Sonata No. 5, *Mendelssohn*; Choral No. 3, *Franck*; Bourrée and Prelude, and Fugue in A minor, *Bach*; Grand Chœur in D, *Guilmant*.

Mr. A. E. Jones, Town Hall, Bolton—Concert Overture, *John Kinross*; Marche des Rois Mages, *Dubois*; Concert Fantasia on a Welsh March, *Best*.

Mr. W. Cawthorne Sunter, South Parish Church, Greenock—Toccata in C, *Bach*; Prière et Berceuse, *Guilmant*; Madrigal, *Lemare*; Fantasia on two Carols, *West*.

Mr. W. J. Lancaster, Bolton Parish Church—Sonata in F sharp, *Rheinberger*; Fantasy-Prelude, *Macpherson*; Prelude on Old 113th, *Wood*; Final (Symphony No. 2), *Vierne*.

Mr. G. Virgil Dawson, Mount Zion Congregational Church, Sheffield—Fantasy on two Carols, *West*; 'Over the Prairie,' *Cyril Scott*.

Dr. Thomas Keighley, Albion Church, Ashton-under-Lyne—Prelude and Fugue in G, *Bach*; Pastorale, *Reger*; Sonata No. 6, *Mendelssohn*; Offertoire in E flat, *Franck*.

Mr. C. F. Eastwood, St. John's, Dumfries—Gothic Suite, *Boëllmann*; Pastoral and Adoration, 'The Manger,' *Guilmant*.

- Mr. Frederick J. Tarris, All Hallows', Bromley, E.—Grand Chœur in B flat and Cantilène Nuptiale, *Dubois*; Fantasy on two Carols, *West*; Sonata in D, *Mendelssohn*.
- Mr. Harry Wall, St. Paul's, Covent Garden—Prelude on 'Southwell,' *Wood*; 'In Modo Dorico,' *Stanford*; Prelude on 'St. Bride,' *Farrar*; Prelude, 'Come, Redeemer of our Race,' *Bach*.
- Mr. Franklyn Glynn, St. Matthew's, Northampton—Choral No. 1, *Franck*; Lament, *Harvey Grace*; Intermezzo, *Stuart Archer*.
- Mr. Paul Rochard, St. Peter's, Market Bosworth—Passacaglia, *Cyril Scott*; Gothic Suite, *Boëllmann*; Vision, *Rheinberger*.
- Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Fantasia and Toccata in D minor, *Stanford*; Christmas Postlude, *Harvey Grace*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Grand Chœur Dialogué, *Gigout*; Cantilène, *Wolstenholme*; Fugue in G minor and Toccata and Fugue in D minor, *Bach*.
- Mr. Claude A. Forster, St. John's, Forfar—Sonata in A minor, *Rheinberger*; Prière, *Borowski*. Inverallan Church—Toccata de Concerto, *Bossi*; Choral Song and Fugue, *Wesley*; Pavane, *Bernard Johnson*.
- Mr. Arthur G. Colborn, St. Stephen's, Bristol—Fugue in D, *Handel*; Gothic March, *Salomé*; Variations on 'St. Anne,' *Colborn*.
- Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Prelude and Fugue (Symphony No. 1), *Vierne*; Sonata in D flat, *Rheinberger*; Lament, *Sowerbutts*. St. Stephen's Walbrook—Scherzo, Cantabile, and Final (Symphony No. 2), *Vierne*; Prelude and Fugue in G minor, *Dupré*; Allegretto in A, *Saint-Saëns*.
- Mr. J. A. Meale, Central Hall, Westminster (four recitals)—Passacaglia and Fugue in C minor, *Bach*; Intermezzo, *Stuart Archer*; Sonata in A, *Borowski*; 'La Fille aux Cheveux de lin,' *Debussy*.
- Mr. F. J. Livesey, St. Bees Priory Church—Noel, *Franck*; Maestoso, *Rheinberger*.
- Mr. F. G. M. Ogbourne, St. Matthew's, Denmark Hill—Fantasia and Fugue in G minor, *Bach*; Air with Variations and March for a Church Festival, *Best*. St. Andrew's, Holborn—Funeral March and Hymn of Seraphs, *Guilmant*; Offertoire in D flat, *Salomé*.
- Mr. Irby Chapman, St. John's, Clapham Rise—Concerto in B flat, *Handel*; Choral Prelude, *Bach*; Overture in D, *Smart*.
- Mr. W. G. Breach, St. John's, Clapham Rise—Overture in C minor, *Hollins*; An Irish Fantasy, *Wolstenholme*.
- Mr. Alexander McConachie, Christ Church, St. Kilda—Holsworthy Church Bells, *Wesley*; Prelude and Fugue in A minor, *Bach*; Allegro Cantabile (Symphony No. 5), *Widor*.
- Mr. Leitch Owen, Edge Hill Parish Church (two recitals)—Sonata No. 3, *Guilmant*; Concert Fantasia, *Stewart*.
- Mr. F. Calvert J. Swanton, Portlaw Parish Church—Prelude on 'Martyrdom,' *Parry*; Fugue in D and Prelude on 'From Heaven high,' *Bach*; Prelude on Old Irish Church Tune, *Stanford*.
- Mr. Derek E. Kirkland, St. Michael's, Stockwell Park—Pastorale (Sonata No. 1), *Guilmant*; Fantasia and Fugue in A minor, *Bach*.
- Mr. J. R. Buffel, St. Martin-in-the-Fields, Liverpool—Overture in E flat, *Faulkes*; Sonata No. 1, *Harwood*.
- Mr. Bertram J. Orsman, St. Mary's, Hitchin—Prelude on 'Sleepers, wake!' *Bach*; Choral No. 2, *Franck*; First movement (Sonata No. 1), *Mendelssohn*.
- Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Prelude 'In dulci jubilo,' *Bach*; Christmastide Fantasia, *Harwood*.
- Rev. E. H. Melling, St. Matthew's, Fulham—Prelude in B minor, *Bach*; Sonata No. 6, *Mendelssohn*; Concerto No. 3, *Handel*.
- Mr. Allan Brown, St. Matthew's, Luton—Sonata No. 1, *Mendelssohn*; Finale ('New World' Symphony); Fugue, *Reubke*.

## APPOINTMENT

- Mr. Herbert S. Mountford, organist, Nechells Wesleyan Church, Birmingham.

## Letters to the Editor

## PERMANENT OPERA IN ENGLISH

SIR,—Some two or three weeks ago I saw in a Leeds or Bradford paper an article in which the writer stated that Mendelssohn's 'Elijah' had not paid when transferred to the stage. I did not think it worth while to contradict it. But now that I see this statement again in a letter to you from Mr. Claude Trevor I think it is time for me to say that 'Elijah' not only paid but paid very well. If I had any companies running now it would certainly be in the repertoire. This is from a financial point of view. Now, on the artistic side, let me add that I never had an adverse criticism in the Press, and that I never went into the front of the house during a performance without witnessing affecting scenes among the audience. Also in all my experience I never saw so many clergymen in the theatre; indeed, on one occasion, a clergyman was on his knees.

In regard to touring companies in Italy Mr. Trevor is right, but perhaps Mr. Barrett when writing his interesting article had in mind the fact that there were, before the war, three hundred-and-sixty different opera companies in Italy to which he applied the term 'touring' when he meant resident or permanent. But I do want Mr. Trevor not to mind what other companies do or do not, and not to base his argument on it. I recall one item in management to which I steadily adhered, and which gave me an average annual income of £500. Yet no company has copied it. I take off my hat very humbly indeed to the late Augustus Harris, but considering that he toured only once—an Italian opera company, I think—and I have toured as many as three during a period of twenty years, I ought to be able to say something about Permanent National Opera in English. So I here assert for the thousandth time that National Grand Opera can be given in an all round way at popular prices—I repeat, *popular prices*—far better than it has ever been given, without the cost of a farthing to the rates or taxes, and make a financial success in every way. This I can prove by my own successful experience. If Mr. Trevor can get together a committee, corporation, person or persons sufficiently interested I will show how National Opera can be made to pay. But, alas, I am afraid he will be unsuccessful. At any rate, I've tried for years without success.—Yours, &c.,

CHARLES MANNERS.

Hotel Bristol,  
Monaco.

## SYSTEM IN MUSICAL NOTATION

SIR,—Mr. A. R. Cripps' letter does not seem to call for much comment, except that I should like to say how amused I am at the remark about Mr. Elliot Button's 'youthful exuberance.' On page 5 of the January number of the *Musical Times* an advertisement informs me that Mr. Button has been musical reviser to Messrs. Novello for thirty-six years, which must carry him far beyond youth, though I gather from his book that he is in no way suffering from senility. As for Mr. Cripps' last sentence, I do not suppose there is any system discoverable in the notation of either Bach or Beethoven; but had it been possible for them to know the Button system, there would have been no occasion for any one to try to explain their intentions, with the always possible chance of doing so incorrectly. Surely the great composers wrote in the notational idiom of their day in the same way as the very earliest writers used *neumes*, that being all that was known to them at the time.—Yours, &c.,

FERRIS TOZER.

20, Howell Road, Exeter.  
January 10, 1921.

## BRITISH VIOLIN MUSIC

SIR,—It is my intention to endeavour to popularise British music—to make my audiences familiar with its beauties—and to help as far as I can in giving to it that place in the world that we should claim for it. But I am confronted with a big difficulty—the tracing of the masterpieces of our composers. May I therefore appeal to musicians in all parts of our wide Empire to aid me by bringing to my knowledge any work



they may have written for the violin? Hidden treasures may thus be brought to light. And I assure such composers of my best co-operation in realising their ideals in return for their co-operation with mine.—Yours, &c.,

'Inveresk,' Cheltenham.  
January 15, 1921.

MARIE HALL.

[We gladly print Miss Marie Hall's letter. At the same time we cannot agree with her suggestion that there is any difficulty in making acquaintance with modern British works. The musical press during the past few years has given ample information in the shape of articles and reviews; there are publishers' advertisements, lists, and public sales-rooms, to say nothing of the substantial catalogue of over 300 pages issued by the British Music Society.—Ed., *M.T.*]

### 'MUSIC AT THE CINEMA'

SIR,—With regard to Mr. Salmon's article in your December issue, I should like to raise a point which has evidently escaped his notice, but which seems to me of considerable importance.

It is perfectly true that a great deal of 'good' music is being played, and often extremely well-played, in many of the cinema theatres, but some of us who are interested in 'Musical Appreciation' in schools are constantly coming up against a result of the association of music with pictures which leads us to question your contributor's main conclusion. We observe a growing tendency to describe in terms of 'the pictures' the effect of any piece of music which has just been performed. 'It suggests cow-boys,' 'It is like a train going over a precipice,' are examples of the kind of answer one sometimes gets on attempting, by means of questioning, to find out whether the mood of a composition has been felt. It would seem, therefore, that there is a great danger of children collecting a store of utterly false ideas with regard to the music they hear, through its association with certain types of pictures. The ultimate result of this will be that they will become absolutely incapable of appreciating pure music as such to the end of their days.

I have heard (on the Continent, it is true) parts of the 'Fidelio' Overture used to accompany a picture on the level of fourth-rate melodrama, a fact which leads one seriously to doubt the merit which Mr. Salmon sees in the use of 'good' music at the cinemas.

Probably the ideal musical accompaniment to pictures would be an improvised one. Any proprietor wishing to cater for those who 'do not go for the pictures at all,' but for the music, might arrange purely musical interludes, which could be enjoyed without distraction.

*Query:* Is it possible to look at the pictures on the screen, and really appreciate the accompanying music at the same time? If so, why bother about 'Musical Appreciation' classes.

It would be interesting to hear the views of other readers on this subject.—Yours, &c.,

A. FORBES MILNE.

Berkhamsted School,  
Herts.

### IT WAS READ, NOT REED

SIR,—In your January issue there appeared a report of a concert at Hastings where the Beethoven Concerto was played, with Julian Clifford's Orchestra. The name of the soloist was given as Mr. W. H. Reed. May I point out that this was an error? It was not the talented leader of the London Symphony Orchestra, but Mr. William J. Read, of Eastbourne, who was the executant on that occasion.

This gentleman was a scholarship holder of the Royal College of Music, and was the leader and deputy conductor under Mr. Tas of the Duke of Devonshire's private orchestra during the latter part of its existence.

It is to be regretted that the similarity of these names has on several occasions led to mistakes.—Yours, &c.,

29, Edridge Road, Croydon.

F. J. COOPER.

January 10, 1921.

[Several letters are unavoidably held over.—Ed., *M.T.*]

## Sixty Years Ago

From the *Musical Times* of February, 1861:

### TO CORRESPONDENTS

A Young Professional, whose object is to ascertain how he may set about acquiring 'a thorough knowledge of thorough bass, theory, and all that is necessary to make a perfect musician and composer,' is advised to place himself at once with a master capable of teaching him. If he requires books, he will find that Catel's 'Treatise on Harmony,' and Albrechtsberger's 'Thorough Bass,' contain all he can desire to know.

Bow.—On Tuesday evening, January 15, a lecture was delivered in Salem Chapel, Bow Road, on 'Handel,' by Mr. Frederick Bridge, assisted by a choir of fifty voices, who sang several of the illustrious composer's choruses with great precision, under the direction of the lecturer. Mr. John Lloyd presided at the organ.

CAPE TOWN.—The Cape Town Choral Society continues to show an improvement, both in numbers and in musical performances. The Society has now thirty-five effective, and eighteen honorary members. They have lately given a concert, which proved very attractive, and was well attended by the lovers of music in Cape Town.

WEYMOUTH.—A popular concert, at popular prices, was given in this town on December 28, by Mr. Ricardo Linter, when the programme consisted of a selection of classical music from the works of Handel, Mozart, Beethoven, Mendelssohn, and Weber. A new feature was introduced, consisting of a short description of the origin, and other interesting facts relating to the compositions, read by Mr. Rowland Brown.

KISS ME QUICK POLKA, by L. WILLIAMS (illustrated). Price 3s.

IN THE GROVE I'LL MEET THEE THEN, Vocal Duet. Poetry by CARPENTER, Music by S. GLOVER. Price 2s.

GROWING OLD. Ballad by BETA (suitable for a Contralto or Bass voice). Price 2s.

### T. CROGER'S NEW PATENT EDUCATIONAL TRANSPOSING METALLIC HARMONICONS

Any gentleman who can make a case, may be supplied with the notes by themselves, at 6d. each, all marked and tuned ready for use. A set of notes (namely, 43) for a 3 octave, double row, will make a parcel 6 inches long, by 1½ inches square, weighing 8½ pounds, so that the bulk and weight of any number can easily be calculated, and the expense of carriage to any part of the world ascertained. This is well worthy the attention of persons going abroad, or sending goods to various parts. An immense number of T. Croger's patent notes have been manufactured for this purpose, and a ready sale is found for them, because illustrations are given with each set, showing entirely how to make the instruments, which any person can accomplish.

N.B.—Merchants, Shippers, Captains, and Emigrants will find these Instruments very excellent for a sea voyage or for exportation, because the notes are not at all affected by the variation of climate; they always remain perfectly in tune, and cannot be broken or destroyed.

### FOLDING METALLIC HARMONICONS

Having (when shut) the appearance of a mahogany writing-desk, and (when open) . . . suitable for the parlour, sideboard, &c.

### INCORPORATED SOCIETY OF MUSICIANS

The Thirty-first Annual Conference was a notable success in many ways. Nothing less than a full report can do justice to the various addresses and discussions, and we regret that we have not the necessary space for such a report. Fortunately the Conference received a good deal of attention in the daily press, and the substance of the addresses of Sir Hugh Allen and Professors Donald Tovey and A. Henderson appeared in the *Musical News* and *Herald* of January 15.

## CHORAL CONCERTS

Christmas-tide news is apt to fall rather flatly six weeks out of season, and in musical affairs it merely repeats the oft-told tale of carol concerts and performances of 'The Messiah.' We ask, therefore, that our correspondents (from and's End to John o' Groats) will excuse us if we ruthlessly summarize their information into one comprehensive report:

'During the Christmas season countless choral Societies sang carols or "Messiah" very excellently, effectively, and creditably, under the able direction of their conductors, and the solo parts were rendered, or sung, very effectively, creditably or excellently, by the soloists. The audiences were large and enthusiastic.'

## THE ROYAL CHORAL SOCIETY

As an event that looms large in the diary of London musical events, the annual carol concert of this Society calls for individual mention, for it serves as an exemplar to others. The programme was as follows:

Motet for Double Chorus,

'Now once again our hearts we raise.'

(Founded on the ancient chorale.)

Carol for Quartet and Chorus, 'In dulci Jubilo' R. L. de Pearsall

## CAROLS

'Carol of the Skiddaw Yowes' ... ..	Ivor Gurney
'By Nazareth's green hills' ... ..	Bridge
'Come rejoice, all good Christians' ... ..	H. L. Balfour
'The rose and the lily' ... ..	Alec Rowley
'Welcome Yule' ... ..	Parry
'When the crimson sun had set' ... ..	arr. by S. S. Greatheed
'Would I had been a shepherd' ... ..	Bridge
'Ring, Christmas bells' ... ..	Bridge

There were also three or four of the traditional tunes which everybody knows. The music was well-chosen to promote the spirit of enjoyment, and its light-hearted melodiousness helped to set the note of festivity rather than of religious celebration. Sir Frederick Bridge's 'Ring, Christmas bells' was encored by acclamation which over-ruled the composer's own prohibition. The solo singers—Miss Flora Woodman, Miss Rosa Rubery, Miss Carmen Hill, Mr. John Booth, and Mr. Topliss Green—were popular, and Mr. H. L. Balfour was kept busy at the organ.—'Messiah,' on January 1, drew a large audience as usual, and its performance needs no description. Miss Ruth Vincent, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Robert Radford sang the solos.

The performance of 'Merrie England' by the Central London Choral and Orchestral Society at Central Hall, on January 15, was remarkable chiefly for the size of the audience it attracted—one of the largest that any choral concert has brought to this hall. The choir sang well under Mr. David J. Thomas.

The Handel Society met at the Royal College of Music on December 16, and gave a programme of unusual interest under Dr. Vaughan Williams. A selection from Handel's 'L'Allegro,' and the conductor's own Fantasia on Christmas Carols, showed where choral societies may leave the beaten track and find themselves on still sure ground—for musicians and public.

The Oriana Madrigal Society's concert at Aeolian Hall on December 21 was again a rare and refreshing meal. Mr. C. Kennedy Scott still selects wisely from the old and the new, and side by side with Palestrina's 'Christe Redemptor Omnium,' four Christmas Hymns by Praetorius, and Weekes' 'Cryes,' one could enjoy the modern work of Holst, Howells, Walford Davies, and the arrangements of traditional tunes by W. G. Whittaker and Mr. Scott. Numerous soloists took part, and the instrumental interludes included Arthur Bliss' second Rhapsody for two voices and chamber orchestra. The concert was repeated two days later.

Blackburn Ladies' Choir maintained its high standard on January 10 in a programme that included Hamish MacCunn's 'Night,' Wadely's 'Heaven over-arches earth and sea,' Holst's 'The splendour falls,' Julius Harrison's 'On the beach at Otahai,' and a specially-written choral ballad, 'Jock o' Hazeldean,' by W. R. Anderson. Mr. F. Duckworth conducted.

The Novello Choir offered a novel item in the course of the Christmas concert at King George's Hall (Y.M.C.A.), on December 22, in the shape of an *ad hoc* Bach cantata made of selected choruses and solos. The sequence was as follows: Chorus, 'God's time is the best'; Recit. and Air (contralto), 'Prepare thyself, Sion'; Chorale, 'This proud heart'; Air (bass), 'Mighty Lord'; Chorus, 'Glory be to God.' With Holst's Fantasy 'Christmas Day,' a group of part-songs and a group of carols, Mr. Harold L. Brooke had put together a programme that could be listened to with unfailing pleasure. Solo contributions were made by Miss Ethel Fenton, Mr. Edward Halland, and Mr. Arthur W. Steed. St. Dunstan's benefited by over £35.

Preston Choral Society, whose reviving work under the conductorship of Dr. Herman Brearley is attracting attention in Lancashire, gave a performance of 'Elijah' at the Public Hall, on December 27, that was distinguished by the dramatic singing of the choruses. It was no less effective than the solo-singing of such deservedly well-known artists as Miss Mabel Manson, Miss Sybil Cropper, Mr. John Booth, and Mr. Herbert Brown.

NEW ZEALAND.—The Timaru Orpheus, conducted by Mr. A. W. V. Vine, gave a concert of glees and part-songs on October 19, the programme including Elgar's 'Feasting I watch,' Brewer's 'Alexander,' Lloyd's 'Three men of Gotham,' Lee Williams' 'Song of the Pedlar,' Button's arrangement of 'The banks of Allan Water,' Cooke's 'Strike the Lyre,' and Beale's 'Come let us join the roundelay.'

## THE SCARBOROUGH FESTIVAL

(FROM OUR OWN CORRESPONDENT.)

The musical Festival which took place at Scarborough from December 30 to January 2, was organized avowedly in order to advertise the town, and not for purely artistic objects, but Mr. Alick Maclean—who conducts the Spa concerts in the summer, and who was chiefly responsible for the arrangement of the programme—is much too conscientious an artist to allow anything unworthy to intrude itself. Mr. Maclean is, of course, a composer of distinction, and it was only fitting that on the rare occasion when adequate means were at his disposal, the opportunity should be given him for introducing some of his most important compositions. For this purpose he arranged in concert form copious selections from two of his operas, 'Quentin Durward,' an early work recently revised for the Carl Rosa Company, and a one-Act opera, 'The Hunchback of Cremona,' which was given in Germany for two successive seasons, but had never been heard here. The former is a favourable example of English opera, somewhat of the type which Weber introduced to us in 'Oberon,' and which his pupil, Benedict, imitated in 'The Lily of Killarney.' Without dispensing with pieces in lyrical form, its well-wrought ensembles go far beyond the puerilities of Balfe, and the orchestra is handled with a power that makes it an important factor in the dramatic effect. The later work marks a distinct advance. Its subject has suggested a more sincere emotional treatment, and the music is more coherent and better knit. The interest is admirably sustained, and the opera-going public will suffer a loss if it is afforded no chance of witnessing the stage production of a work which one is convinced would be well received.

The third work by which Mr. Maclean was represented was his oratorio, 'The Annunciation,' which was first heard at Queen's Hall in 1909, when, as on this occasion, the Sheffield Musical Union furnished the chorus. At that time some exception was taken to the dramatic form adopted by the composer, but this will now be generally considered in its favour, for whatever lines oratorio may take in the future, we are certainly not likely to revert to the old type, and a free and elastic form, following closely every suggestion of the text, is more likely to find acceptance than the method of parcelling it out in distinct and separate 'numbers.' Mr. Maclean has treated his subject with power and with an appreciation of its significance; he has used a full brush, charged with strong colours, but never inappropriately, or



merely for the sake of effect. Whatever else he may be, he is never dull, and his resourcefulness never flags.

The rest of the Festival programme was of a very varied character. The participation of the Hallé Orchestra (or at least of fifty-three of its members) resulted in some excellent performances, mostly of familiar pieces. One concert was exclusively orchestral, and was conducted by Sir Henry Wood, whose readings of the popular Variations from Tchaikovsky's Suite in G, the first 'Peer Gynt' Suite, and the 'Tannhäuser' Overture, need no comment. He introduced also a native piece of importance in the 'Dance Rhapsody' of Delius, an interesting and characteristic work. Mr. Maclean, who directed the other orchestral pieces as well as his own works, showed himself to be an admirable conductor, and though he allowed himself considerable licence, he always left the impression that it was for the sake of expression and not for sensational effect. At the same time the exaggerated slowness with which he took some passages in the great 'Leonora' Overture had the result of interrupting the course of the music, and seemed hardly justified. One was glad to welcome again Edward German's 'Richard III.' Overture, which was admirably played, and Mr. Roger Quilter conducted his own delightful 'Children's' Overture, which should command great popularity, for it is simple without being bald, and the old nursery tunes are most artistically dovetailed together. Howard Carr's 'Three Heroes' was another recent example of native music.

Dr. Coward and his Sheffield Choir were responsible for the choral pieces, some of which were part-songs of a low-comedy type, the effects of which were realised with a breadth of humour that at times sacrificed artistic finish. Apart from its share in Mr. Maclean's compositions, which was very efficiently carried out, the Choir's most serious effort was in Granville Bantock's unaccompanied Choral Symphony, 'Vanity of Vanities,' the first two sections of which were effectively sung.

The principals engaged were Miss Rosina Buckman, Miss Hilda Blake, Miss Cragg-James, Mr. Maurice D'Oisly, M. Mischa-Léon, and Mr. Mostyn Thomas. Most of these are well-known, but a word is due to Mr. Thomas, a young Welsh baritone possessing a voice of exceedingly fine quality, who has yet to learn the value of restraint but shows remarkable promise, and to M. Léon, whose singing was that of a finished artist. In one of the concerts he sang groups of French, English, and Scandinavian songs with remarkable intelligence and invariable charm.

#### DALCROZE EURHYTHMICS

Good audiences have attended demonstrations given by M. Jacques-Dalcroze, his assistants, and pupils at Queen's Hall during the past month. On January 11 we were most struck by the part played by a class of elementary school children who had had only one term's instruction. The feats performed later by the adult students were of engrossing interest, but from a practical point of view the work done by the children was more important. Demonstrations are to be given shortly in various provincial towns, and we strongly urge our readers to lose no opportunity of making acquaintance with a system that, applied in our schools generally, would in a few years work a revolution in the musical life of the country.

#### ENGLISH FOLK-DANCE SOCIETY

The Christmas Vacation School was held at Chelsea Polytechnic from December 29 to January 4. Nearly six hundred students from all parts of the country took part, and several hundreds more were unable to be admitted owing to lack of accommodation. Mr. Cecil Sharp and a staff of fifty teachers carried through the most successful school the Society has so far held.

We regret to record the death, at Winchester, of the Rev. Francis Gwynne Wesley, Mus. Doc., aged seventy-nine, one of four sons of Samuel Sebastian Wesley. He was vicar of Hamsteels, Durham, for thirty-seven years, until his retirement in 1911. An accomplished musician, he had many friends in the profession, which he would have entered, it is said, but for his father's dissuasion.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BATH

Carol-singing has been indulged in to some purpose by our various choral bodies. St. Dunstan's Home for blinded sailors and soldiers has benefited by nearly £25 from the carol-singing of Oldfield Park Wesleyan, East Tiverton Congregational, and Englishcombe Church choirs; while the Royal United Hospital is richer by some £28 from the programme of Oldfield Park Free Church choir.

Quite recently Bath Choral and Orchestral Society, under the conductorship of Mr. Henry T. Sims, gave a performance of Coleridge-Taylor's 'A tale of Old Japan'; and under the auspices of the Bath branch of the British Music Society, a joint recital was given by Lady Woodroffe (pianoforte) and Mr. Hubert Hunt, the organist of Bristol Cathedral (violin). Their programme consisted of excerpts from Schubert, Schumann, Brahms, and Ireland, and of special interest was the Sonata, Op. 9, No. 9, of Jean Marie le Clair (1697-1764).

The Pump Room performances were attractive and seasonable. Two concerts of a miscellaneous character were arranged for Boxing-Day. An interesting item included in the programme of the usual weekly chamber concert held on the afternoon of December 30, was the Quartet in D major by the Russian composer, Borodine. In the evening of the same day, an admirable selection of Christmas and Yule-tide music was presented to a full and appreciative house by the Bath Choral and Orchestral Society, under the conductorship of Mr. H. T. Sims, complementary variation to the vocal items being contributed by the Pump Room instrumentalists. On New Year's Day two performances of 'Messiah' were given by the Pump Room choir of sixty voices, and an augmented orchestra, under the conductorship of Mr. Henry J. Davis.

An event of almost universal interest was the presentation by the Glastonbury Festival Players of the nativity play 'Bethlehem,' a music-drama by Rutland Boughton, on January 6, 7, and 8. The libretto of this miracle play, with the addition of certain early English carols, is adapted from the 'Coventry Cycle' plays of the 14th century, and is the most famous of those brought to light when the Cotton library was transferred to the Bodleian. It was first produced at the Glastonbury Christmas Festival of 1915. So much has lately been written of the merits of this play, its almost pristine simplicity and its dignity—so essentially British in character—that further comment is needless. The composer conducted the work. After performances at Burnham and Bristol, the Glastonbury scheme will come to an end, as it would appear that the appeal of Sir Edward Elgar and others for financial aid has failed in its object.

In the evening of January 7, the Players gave a concert of old English and modern music and dances, of which mention should be made of the madrigals 'Since Robin Hood' and 'On the Plains' (Thomas Weekes); 'On a May morning' (Thomas Morley); 'Rosa Salis,' for harpsichord (Giles Farnaby), and three pieces for strings ('Allemande,' 'Sarabande,' and 'Cebell') by Purcell.

### BELFAST

The Philharmonic Society gave its usual two performances of 'Messiah' on December 17 and 18, the soloists being Miss Ethel Dyer, Miss Joan Ashley, the Earl of Shaftesbury (president of the Society), and Mr. Kenneth Ellis. Mr. E. Godfrey Brown conducted, and choir and orchestra numbered three hundred and twenty-seven performers. The readings were excellent in every way, and Ulster Hall was completely filled on both occasions.

On January 5 Mr. Quinlan gave a miscellaneous concert at which very distinguished artists appeared, including Miss Irene Scharrer (in the place of M. Rosenthal, who was unable to keep his engagement), Madame Suggia, Miss Agnes Tracey, and Mr. Peter Dawson. The attendance was not so large as the celebrity of the artists deserved.

Mr. Charles H. Moody, organist of Ripon Cathedral, has been invested by the King with the insignia of C.B.E.

## BIRMINGHAM

Although somewhat belated the following references to some important concerts which took place in the latter part of December should not be omitted. Of these the second symphony Concert given by the City of Birmingham Orchestra at the Town Hall on December 15 was the chief event. Mr. Hamilton Harty (conductor of the Hallé Orchestra) was the honoured guest, and his magnificent command over the fine band enabled him to achieve some remarkable results. This was especially the case with Berlioz's 'Symphony Fantastique,' which must have been a revelation to many; indeed the whole reading of this unique composition was memorable in every way. Another item was Mr. Hamilton Harty's new arrangement of Handel's 'Water Music,' which came to the listeners with refreshing delight. A further novelty was Granville Bantock's *Scherzo The Sea Reivers*, founded on the Hebridean 'Sea Reivers' song in Mrs. Kennedy Fraser's collection from the Isles of the West. Arnold Bax's 'In a Vodka Shop' had no special attractions. Miss Rosina Buckman sang Aida's scena 'Ritorna vincitor' with dramatic force.

The orchestra of the Midland Institute School of Music gave an interesting Mozart concert on December 13, under Prof. Granville Bantock's direction. The symphony was 'Prague' in D, the overture that to 'Don Giovanni.' Mr. Bernard Jackson played the Pianoforte Concerto in C minor, and Mr. Harold Lawson sang Sarastro's famous aria, 'Qui sdegno.' The programme also contained the Ballet, 'Les petits Riens,' an early work written in 1778. The whole concert reflected great credit on conductor and executants.

The second Saturday Popular Concert of the City of Birmingham Orchestra, given at the Town Hall on December 8, was somewhat of a departure from the original scheme, as it was a choral concert at which the Walsall Philharmonic Society took part in the performance of Elgar's 'Gerontius,' conducted by Mr. Appleby Matthews, who also directed the Walsall Society in the same work. The soloists were Miss Mary Foster in the music of the Angel, Mr. Arthur Wilkes in the part of Gerontius, Mr. Harold Howes as the Priest, and Mr. Arthur Cranmer, who sang the music of the Angel of the Agony. All the principals sustained their parts with conspicuous ability.

In celebration of the hundred and fiftieth anniversary of Beethoven's birth, Mr. Appleby Matthews gave a Beethoven concert at the Theatre Royal on December 19, with the City Orchestra. The programme was well-chosen, consisting of the 'Egmont,' 'Fidelio,' and 'Leonora' No. 3 Overtures, the Symphony in C minor, the two Romances in F and G for violin solo, ideally interpreted by Mr. Alex. Cohen, and the Minuet from the Septet. The playing of the orchestra was spirited, and quite admirable in tone and technique.

The customary Yule-tide performance of 'Messiah' by the Festival Choral Society was given at the Town Hall on December 27, and another 'Messiah' concert by the Birmingham Choral and Orchestral Association took place at the Town Hall on January 1. Sir Henry Wood conducted the former, and Mr. Joseph H. Adams the latter.

A pianoforte recital of more than ordinary attraction was given at the Temperance Hall on January 12 by Mr. Leonard Rayner, a truly-gifted pianist. His programme comprised the first performance here of F. Herbert Bond's Suite, 'Bird Songs,' quite a poetic and pleasing composition. The programme included compositions by Brahms, César Franck, Granados, Cyril Scott, Debussy, and Liszt.

Mr. Dan Godfrey, of Bournemouth, conducted the Sunday Orchestral Concert at the Theatre Royal on January 9, when he secured some outstanding performances of known orchestral pieces. His reception was cordial and enthusiastic. The next evening he gave a lecture at Mason College, which dealt mainly with the musical training of children. He formed a favourable opinion of the City of Birmingham Orchestra, which had played so inspiringly under his baton on Sunday evening.

The Spring Musical Festival of the London Sunday School Choir will be held at the Royal Albert Hall on March 19.

## BOURNEMOUTH

In the *Musical Times* for January mention was made of at least two outstanding works performed during the previous month at the Bournemouth Symphony Concerts—Vaughan Williams' 'London' Symphony and Strauss' 'Tod und Verklärung.' Although in this month's issue it is not possible again to specify any productions of quite so ambitious a character as those mentioned above, still the average attractiveness of recent programmes has been at a distinctly high level.

The date (December 16) of the eleventh concert of the series coinciding with the anniversary of Beethoven's birth, it was only natural and fitting that Mr. Dan Godfrey should include in the programme one of the master's finest works—the seventh Symphony. Another interesting feature of the afternoon was the first performance here of a 1920 Carnegie award composition, viz., Ina Boyle's Rhapsody, 'The Magic Harp.' It is a pleasure to welcome the advent of another recruit to the small company of women composers, and though 'The Magic Harp' cannot be accounted a work of great significance or originality, yet it yields no small measure of fragrance and charm. The effective, but over-long, E major Pianoforte Concerto by Moszkowski was played in an extremely spirited and able manner by Miss Helen Guest.

Another Beethoven Symphony—the ninth, with the choral section omitted—was well-played at the following week's concert. A further call upon Beethoven was made by Mr. Bertram Lewis, leader of the orchestra, and the soloist on this particular occasion, who chose the tuneful little Romance in G as his contribution to the proceedings, the performance being most artistic. One of the cleverest novelties of the present season was produced at this concert, viz., the Symphonic *Scherzo*, 'A Night by Dalegarth Bridge' (S. H. Braithwaite), which had its first public performance. A composition of the most delicate fancy—and, too, of mature workmanship—it reaped an instantaneous success, creating an impression that Mr. Braithwaite will go far as a composer. The delightful music was beautifully played.

The 'Symphonie Pathétique,' the Overture to 'The Mastersingers,' and Schumann's Pianoforte Concerto constituted an excellent Christmas week programme for the holiday-maker. Both conductor and instrumentalists were at the top of their form, so that general satisfaction was freely expressed. Schumann's almost unrivalled Concerto was played by Mr. Benno Schönberger in the most crystalline and polished style imaginable, but we have heard readings that were more poetic in quality.

Mr. Edgar L. Bainton was a welcome visitor on January 6 in the dual capacity of composer and pianist. In the latter rôle he took the solo part in his new Concerto-Fantasia for pianoforte and orchestra, this being the first public performance of yet another work that has recently been crowned with a Carnegie award. It is a composition revealing pronouncedly modernistic tendencies, and from the importance bestowed upon a constantly recurring *cadenza* might appropriately be styled 'the apotheosis of the *cadenza*.' The score is an undeniably effective one, although the interest is not fully maintained throughout. But the work is full of character, and a second hearing would probably elucidate certain passages that seem at first acquaintance to possess an element of tonal waywardness. Neither the soloist's nor his associates' tasks were sinecures, but the performance notwithstanding was an admirable one. The programme also contained Mr. Bainton's highly picturesque 'Three Pieces' (conducted by the composer), and Goldmark's Symphony in E flat—which is only redeemed from mediocrity by an exceedingly dainty *Scherzo* (into which a truly appalling *Trio* is introduced) and a dramatically conceived slow movement.

The Stockport Vocal Union, assisted by the Brodsky String Quartet and Miss Olga Haley, gave a concert of unusual interest on December 20. Under Dr. T. Keighley, the choir sang di Lassus' 'Matona, lovely maiden,' and a selection of part-songs. The instrumental programme included Beethoven's Septet for strings and wind.



## BRISTOL

A quiet month, in which to reflect on the past autumn season, which was particularly full. On December 15 Mr. Hubert W. Hunt, the Cathedral organist, gave the second pair of the Bristol Municipal concerts, designed to develop interest in the great Colston Hall organ. The attendances were nothing like those which Mr. Hollins drew for the first concerts. Mr. Hunt, if not an inspired player, always shows discretion and good taste, and never oversteps his marked powers of execution. His programme contained, among other things, works by three composers who are classed as Bristol men—Dr. Lloyd (Thornbury), Dr. Harwood (Almondsbury), and Dr. Rootham (Redland). Their compositions always repay organ students. Mr. Hunt chose a Scherzo in E (Lloyd), a movement from Sonata No. 2 (Harwood), and Rootham's 'Song of Victory.' Mr. Herbert Spiller, a local baritone, sang.

Bristol Choral Society, under Mr. George Riseley, gave one of its finest performances of 'Messiah' on December 18 to a crowded audience at Colston Hall. The four hundred voices and a properly-balanced orchestra, in volume, precision, and tone-quality were of the highest Bristol standard. Mr. Walter Hyde was the tenor, Miss Carrie Tubb the soprano, Miss May Keene, a capable local singer, the contralto, and a new and very acceptable bass, Captain Horace Stevens, sang with power and understanding.

St. Mary Redcliff and St. Mary Tyndall's Park choirs combined under Mr. C. W. Stear, on December 20, to present a worthy performance of Spohr's 'Last Judgment' at the former church. Brass instruments and drums added to Mr. R. T. Morgan's skilful playing of the accompaniments on the organ. Miss Elsie Post, Master R. Saunders, Mr. Clare Beavis, Mr. Victor Lovell, and Mr. Montague Hook were the soloists. A crowded and attentive congregation showed the attraction oratorio surely wields when the atmosphere of a great church such as St. Mary Redcliff is added to the power of the music.

The Great Western Railway Choral Society, a new body since the war, drew a full house at the Bristol Y.M.C.A. Hall for its first public concert on January 4. Mr. Clare Beavis, the conductor, had trained his choir of nearly a hundred and fifty on careful lines, and in various well-chosen part-songs and choruses they showed both confidence and discrimination, but the orchestral side needs strengthening. Such choirs as these, which are doing an invaluable work for choral art, deserve every support.

Sir Henry Hadow, in a lecture before the Bristol Church Music Society at the Art Gallery on December 30, on 'Hymn Tunes and Hymn Singing,' urged his hearers not to be satisfied with the improvement made since he was a boy, but to aim at a much higher standard in Church music than that reached, which was still very low. He blamed clergy, organists, and congregations for this. We did not want more elaborate tunes, rather simplicity and a smaller hymn-book, but real melody, measure, stateliness, rhythm, and 'an artistic and graceful swerve,' with no stereotyped repetitions and less of the German band style. There was also, he claimed, the question of structure and form, in which a number of tunes 'were down to the level of the asphalt.' An example of a 'magnificent' tune he had in his mind was that to which 'The God of Abraham praise' was sung.

Mr. Perkins' organ recital at Colston Hall on January 12 had been greatly looked forward to, and he made good all the praise accorded him by his skill in manipulation and intelligent readings of Bach's Fugues in B flat and C minor, Rheinberger's *Finale* from Sonata No. 20, a Novelette by Wolstenholme, and other selections.

The Glastonbury Players brought Rutland Boughton's nativity play 'Bethlehem' to Colston Hall for three days from January 13. Some twelve months ago they gave it at Victoria Rooms to good audiences, and the later and larger venture drew even larger houses, the bookings being excellent. Mr. Boughton's distinctive choral work and sweet melodies were beautifully sung by these Players, among whom Miss Dorothy Silk as the Virgin Mary, Mr. F. Woodhouse as one of the Wise Men, and Mr. Stuart Wilson, as Herod, were prominent.

On January 13, too, Bristol Madrigal Society gave its annual concert under Mr. Hubert W. Hunt's direction. There was the usual full attendance at Victoria Rooms, and a number of delightful examples of this special branch of part-singing gave very much pleasure by the simple manner of their rendering. There is always a large audience for the Society's 'Ladies' Night'—it was the eighty-fifth—and English composers are largely drawn upon. The choir is about ninety strong.

Among the minor societies, Bristol South Choral Society is taking a good place. Mendelssohn's 'Loreley' and Bridge's 'Inchcape Rock' were given by this choir of about forty-five voices under Mr. R. T. Young, on January 12, with a power and precision that were quite creditable. The orchestra was small but good, and Miss Queenie Vaughan assisted with songs.

## CAMBRIDGE

A largely-attended meeting of those who took part in the 'Fairy Queen,' and of others interested in opera, was held towards the end of last term, when a resolution was passed asking the opera syndicate to make arrangements for another performance next December, and a suggestion made that Dr. Rootham's new work, 'The Two Sisters,' be performed.

Canon Pemberton has resigned the presidency of the University Musical Society, owing to ill-health, and Dr. H. F. Stewart has been elected in his place. An illuminated address setting forth his services to Cambridge music and the Society in particular, was presented to the Canon at the end of the term.

Three of the series of six chamber concerts organized by the C.U.M.S. were given last term. The first choral and orchestral concert is to be held on February 11, when Brahms' C minor Symphony and Holst's 'Hymn of Jesus' are amongst the works to be performed.

On November 21 a performance of works by J. S. Bach was given in the Leys School Chapel. The programme consisted of three chorales, the Pastoral Symphony from the 'Christmas Oratorio,' Largo in F for two violins and orchestra, Suite in B minor for violin, flute, and organ, aria, 'My heart, ever faithful,' organ solos, and two verses of the cantata, 'Sleepers, wake.'

## CORNWALL

To develop musical talent in Mousehole and Paul district, a choral society has been recently formed, and under the direction of Mr. Irving Thomas, 'The Messiah' has been put in rehearsal. The new Redruth Choral Society has been practising under the conductorship of Dr. C. Rich since last spring, and on December 17 gave a very good performance of Stanford's 'The Revenge.' The choir of seventy voices was assisted by an orchestra drawn from Falmouth and Redruth. The singing of Miss Fifi de la Côte created quite a sensation by its natural beauty and ease.

Par Choral Society, which has only been in existence since November 1, gave a programme of old and modern carols and selections from 'The Messiah' on December 21, conducted by Mr. C. S. Edwards.

Falmouth Philharmonic Society, which comprises choral and orchestral elements, performed 'The Messiah' on December 28, conducted by the Rev. L. C. Daly Atkinson.

## COVENTRY AND DISTRICT

The coming of Christmas as usual witnessed a falling off of concerts at Coventry, and the season had hardly revived in mid-January. Before the holiday, however, a number of interesting events were recorded.

On December 13 Mr. Leonard Rayner, a pianist who is well-known in the Midlands, gave a recital of modern music at St. Mary's Hall. The Carl Rosa Opera Company opened a successful week's visit to the Empire Theatre the same evening with a performance of 'Carmen.'

December 15 marked the second concert of the season given by the Coventry Musical Club, when the Male-Voice Choir acquitted itself well under Mr. John Chapman. The same evening, Mr. Alfred Petty conducted the Centaur Orchestra, which consists entirely of schoolboy members, at its eighth concert at the Baths Assembly Hall. The

programme included movements from Haydn's 'Clock' Symphony.

In connection with Christmas, special Church music was heard at the Cathedral and other places of worship in the city.

Mr. Walter Hoyle, the Cathedral organist, gave his customary bank holiday recital in the Cathedral on Boxing Day before a record attendance.

Coventry Philharmonic Society gave 'The Messiah' in the Cathedral on January 13. Mr. Charles Matthews conducted. Mr. Walter Hoyle was at the organ, and in addition, accompaniment was provided by a string orchestra, supplemented by drums. The trumpet solos of Mr. Norman Bright were a noteworthy feature. The soloists were Miss Hilda Searle, Madame Nellie Hamer, Mr. John Collet, and Mr. Hamilton Harris. The work of the choir continues to show improvement in choral technique.

Coventry Amateur Operatic Society is busily engaged upon its forthcoming production of 'Merrie England.' The spring season promises much that is of interest. The Chamber Music Society, the Choral Society, and the Armstrong-Siddeley Musical organizations each have attractive programmes in preparation.

At Leamington, Spohr's 'Last Judgment' was given at St. Alban's Church on December 19 by an augmented choir. Mrs. Gwatkin, Mrs. F. Barr, and Messrs. J. H. Endall and C. Davies, all of whom are well-known locally, were the soloists. Mr. Roberts West was at the organ, Mr. Stewart Sparrow conducted, and the orchestra was under the direction of Mr. Walter Warren.

## DEVON

Barnstaple Musical Society, which, under the conductorship of Dr. H. J. Edwards, has maintained a high standard of music in North Devon, on December 13 gave a performance of part-songs. The voices, numbering a hundred, were excellently balanced and thoroughly trained for their work, much credit for this being due to Mr. Sydney Harper, who greatly relieved Dr. Edwards in the labours necessary for the good results achieved. The pieces included 'The Storm' (Rogers), selections from 'Faust,' Eaton Faning's 'Moonlight,' 'There is an old belief' (Parry), 'The Singers' (Mackenzie), and 'The bells of St. Michael's' (Pearsall). Concerted instrumental music was provided in Mendelssohn's C-minor Pianoforte Trio, played by Dr. Edwards, Mrs. Hall Parlbay, and Mrs. Rickard, a Suite in E for pianoforte and violin, by E. Schütt, and a Sonata by Godard for pianoforte and violoncello, played by Mrs. F. W. Chanter and Mrs. Rickard.

Exmouth Church Musical Society performed 'The Last Judgment' on December 19, to organ accompaniment (Mr. G. Bradford), Mr. F. Morley conducting. 'The Messiah' has been performed at Totnes, with orchestra, Mr. Herbert Worth conducting; at Exmouth, by the Choral Society, with orchestra, Mr. Raymond Wilmot conducting; at Plymouth, by the choir of St. Andrew's Church, at the Guildhall, Mr. Moreton directing and accompanying on the organ.

On December 15 a 'Pageant of the Months' was sung at Ashburton by a choir specially formed and conducted by Mr. Harold Jones. The music was composed by Miss Dorothy Godwin Foster, who has published several vocal and instrumental works.

Paignton Musical Association, formed early in the Autumn, on December 16 performed the 'May Queen,' with an orchestra of forty players, and conducted by Mr. F. W. Benson. The singing was marked by good balance, tone, and expression. The orchestra also played Coleridge-Taylor's Ballade in A minor and Massenet's 'Scènes Pittoresques.'

Exeter String Orchestra, whose conductor is Mr. Albert J. James, and which was inaugurated by Mr. W. Petherick last season, has swiftly advanced to a very high standard of performance. Three concerts were given during December, the most successful numbers being a charming Suite by Hammerik, a Serenade by Elgar, some Grig melodies, two Irish jigs by Finucane, a Valse Noble by Laub, and Meyer Helmund's 'Serenade Rocco.' A string orchestra has been started at the tiny village of

Winkleigh, in North Devon, and a body of fifteen string players and some wind instrumentalists have begun to study Mendelssohn's 'Italian' Symphony and music by Mozart and Beethoven, under the direction of the Rev. Boyton-Smith, rector of Bondleigh. They intend giving public performance soon after Easter.

The 'Isca' glee singers, at Exeter, on December 28, sang several glees, part-songs, and carols with very good blend and poise of parts.

The Mayor of Torquay, Mr. H. Williams, is president of the Torquay and District Organists' Association, and on December 18 the members met at his residence, where he has a fine three-manual organ. This being combined with pianoforte and strings, a new concerto by Mr. Walter L. Twinning was played, the composer being at the organ, Mr. Harold Rhodes at the pianoforte, Messrs. Harry and Frank Crocker playing violins. A paper on 'English Organ Music' was read by Mr. Harold Jeboult, and a programme of instrumental works was played.

Exeter and District Organists' Association turned its January meeting into an informal gathering on the 8th. A short recital was given by Mr. F. G. Pinn (Hollins' Overture in C), Miss Heywood (Choral Prelude 'By the Waters of Babylon,' Bach), Mr. C. G. Church (Theme with variations, T. Tertius Noble), and Mr. G. Bradford (Rhapsody No. 3, Herbert Howells). The recital was followed by an enjoyable programme of songs and pianoforte music.

Exeter Chamber Music Club is actively fulfilling its purpose, and several parties of performers have been formed and set in rehearsal. On January 13, at the second concert, Rheinberger's Pianoforte Quartet (Op. 38) was played by Messrs. H. T. Depree, C. E. Bell, M. Rendle, and E. Petherick, and Mr. and Mrs. Alfred Moyle played the Saint-Saëns Concerto in A minor for violoncello and pianoforte. Songs by Debussy, Landon Ronald, and Cyril Scott, violin music by Svendsen and Cottenet, and pianoforte solos by Beethoven and Chopin, were included.

## DUBLIN

At the theatre of the Royal Dublin Society, on December 20, Mr. Frederic Lamond, the famous Scots pianist, gave a magnificent performance before a crowded audience. His range of solos was sufficiently varied to electrify those who were privileged to hear him, and in particular his interpretation of the 'Waldstein' Sonata, and of Chopin's Sonata in B flat minor, gave unbounded satisfaction, though his virtuosity was best seen in the Brahms selection. It seems only yesterday since Lamond first charmed a London audience, yet it is almost thirty-five years ago (April 15, 1886), when the occasion was also memorable for Liszt's presence.

The performance of 'The Messiah' in St. Patrick's Cathedral on December 22 was good all round, Mr. Thomas Marchant (vicar-choral) displaying his wonted powers as an irreproachable vocalist. On the following day quite a delightful treat was afforded in a performance of old and new Christmas carols, including a charming setting by Sir Frederick Bridge of 'Remember God's goodness.' Dr. G. E. P. Hewson presided at the organ with his wonted ability. Carol singing was also an attraction at Christ Church Cathedral, under Mr. T. H. Weaving.

Mr. Joseph Schofield has been appointed senior professor of the violoncello at the Royal Irish Academy of Music, in the place of Mr. John Mundy resigned; and Dr. Esposito has accepted the direction of the chamber music class.

Mr. W. J. Raifer has been appointed alto lay-vicar-choral of Christ Church Cathedral, in succession to Mr. Harden, who has gone to Westminster Abbey.

One of the best of the 'Mater' concerts at La Scala Theatre, under the direction of Mr. Vincent O'Brien, was the performance on December 26, the items being selected with rare discrimination. Particularly interesting was the 'Karelia' Suite by Sibelius, with its marked Finnish characteristic. Miss Jean Nolan and Mr. J. C. Doyle contributed old and new songs, and it was refreshing to find that Tom Moore's lyrics can still capture an audience, as evidenced by the applause given to 'At the mid hour of night' and 'She is far from the land.'



Changes of organists have recently taken place in the Roman Catholic Cathedrals of Waterford, Derry, and Kilkenny, as well as in some of the Dublin churches; but it is regrettable that German and Belgian organists are again being imported. One would have thought that German musicians would not so soon reappear in this country.

The Quinlan concert at the Theatre Royal on New Year's Day was memorable for the reappearance of Miss Agnes Tracy, whose pure and sweet vocalism was as irresistible as in pre-war days. Her reception was extremely cordial, and she sang all her songs—including encores—with rare charm, her clear enunciation being as perfect as before. Mr. Peter Dawson's songs were also much appreciated. It were needless to write anything of Madame Suggia's delightful violoncello solos, nor to emphasise the extraordinary virtuosity of Miss Irene Scharrer (who replaced M. Rosenthal), especially in the Chopin Ballade. As an accompanist, Miss Ella Ivey left nothing to be desired.

The death of Madame Jennie Quinton Rosse, on January 5, was a distinct loss to vocal music at Dublin. This gifted lady was one of the founders of the Leinster School of Music, previous to which she had been professor of singing at the Royal Irish Academy of Music. As a former pupil of Madame Sainton-Dolby she made her début at St. George's Hall, London, in June, 1888, and was for a time a principal of the Carl Rosa Opera Company. She married Mr. H. A. Quinton in 1890, and settled at Dublin, where she did good work for thirty years.

The 'Mater' concerts on the afternoons of January 2 and 9 were most successful. On the latter occasion Prof. Robert O'Dwyer's prize Overture of 'Rosalind' was admirably played by the Dublin Symphony Orchestra, under the direction of the composer, and made a very favourable impression.

At the theatre of the Royal Dublin Society, on January 10, the Wesseley String Quartet gave an admirable programme, which afforded much satisfaction to a critical audience. The Haydn Quartet in G was very finely rendered, especially the *Adagio*.

The news of the tragic death of Mr. Gervase Elwes was received at Dublin on January 13 with much regret. His last performances in this city were high-water marks of vocal artistry, and will long be remembered.

#### EDINBURGH

On December 13 Miss Rosina Buckman and Mr. Frank Mullings assisted at a Wagner orchestral programme, with Mr. Landon Ronald conducting.

On December 20 the Spanish violinist, Señor Manuel Quiroga, made his début before an Edinburgh audience. He chose Lalo's 'Symphonie Espagnole' as his chief item, but delighted his hearers more with his playing of slighter compositions.

On December 27 the feature of the concert was Elgar's first Symphony. It had a great reception, and its performance will stand out as one of this season's musical events. Mr. Landon Ronald did full justice to the score.

On January 10 Ivanovitch Bratza, the Serbian violinist, gave an artistic reading of Wieniawski's Concerto in D minor. He is a wonderful player, and his appearance here was compared on all sides to that of Elman several years ago. Mr. Julius Harrison was a brilliant conductor on this occasion, and introduced a very refined and interesting Study for orchestra, by Ernest Bryson, whose work had not before been heard on this side of the border.

The Royal Choral Union, on December 24, gave a concert of Christmas carols. Mr. Greenhouse Allt introduced this new feature for Christmas-tide last year, and although the attendance was not all that might be wished, it was a delightful innovation that a few seasons will firmly establish. We have in recent issues had occasion to comment on the progressive attitude of Mr. Allt, and under his inspiring leadership we may expect more novelties in the near future. Apart from Vaughan-Williams' 'Fantasia on Christmas Carols' the programme was traditional. Mr. Radford was in excellent voice, and Mr. Walton, of Glasgow Cathedral, was organ soloist.

Mr. Robert Burnett, the well-known baritone, gave a song and vocal recital on December 8, with his pupils. The

programme was an eclectic one, and afforded evidence of an unsuspected wealth of musical culture beyond public ken. We congratulate Mr. Burnett on the work he is evidently doing in fostering a taste for the best in art.

On December 18 the Orpheus Choir under Mr. Robertson gave a concert to a huge audience. A few years ago this type of concert met with only qualified success, but now it has caught on. Mr. Moonie's Choir gave its annual performance of 'The Messiah' on December 22, and the Royal Choral Union on January 1.

We regret to announce the death of Mr. Duncan Fraser, which took place on January 9. For twenty-five years he acted as precentor of the United Free Church Assemblies, and for forty-seven years was a teacher of singing in the City schools. He was virtually the last of a worthy race of Scottish precentors.

#### GLASGOW

The Glasgow Amateur Orchestral Society, under Mr. H. E. Carruthers, gave a praiseworthy concert on December 15. The programme, well within the players' powers, included Mendelssohn's 'Italian' Symphony and Landon Ronald's 'Birthday' Overture. The Choral and Orchestral Union's plan of giving a one-composer programme, inaugurated successfully at a Saturday Popular Concert, was continued with even greater success in a Wagner programme on December 14. The numbers selected were the Prelude, Wedding March, and Love Duet ('Lohengrin'), the Love Duet ('Tristan and Isolde'), and the Prelude to Act 3, Dance of the Apprentices, and Entrance of the Mastersingers ('Mastersingers'). No doubt the appearance of Miss Rosina Buckman and Mr. Frank Mullings as solo vocalists accounted to some extent for the presence of an audience which taxed the seating capacity of St. Andrew's Hall. Considerable disappointment was caused by the substitution of the Good Friday music from 'Parsifal' for a first performance here of Debussy's Two Dances for strings and harp announced for December 21. At this concert Señor Manuel Quiroga, the Spanish violinist, gave a good performance of Saint-Saëns' third Concerto. The Symphony was Beethoven's No. 4. The fifty-fourth annual performance of 'The Messiah' on New Year's Day proved even more popular than before, judged by the overflowing audience. Under Mr. Warren Clemens, the Choral Union sang quite up to its wonted standard in music of this kind. At the ninth concert, on January 4, Mr. Julian Harrison's 'Worcester' Suite was given a first performance in Scotland. The programme also included Rachmaninov's second Pianoforte Concerto, brilliantly played by Miss Irene Scharrer. A very acceptable novelty, Ernest Bryson's Study for Orchestra, 'Voices,' was well received at the tenth concert, on January 11. The clever young Serbian violinist, Bratza, played Wieniawski's D minor Concerto, but the most enjoyable number on a far too lengthy programme was César Franck's Symphony in D minor. The Corporation of Glasgow has engaged the Scottish Orchestra to give four Popular Orchestral Concerts, one in each of the four largest Corporation Halls. This, many people hope, is a tentative move in the direction of subsidising high-class music (municipal concert-giving up to the present has been of the 'ballad' order). Unfortunately the initial concert, judged by the size of the audience, did not give the scheme a very encouraging send-off, but this may be accounted for partly by the fact that the programmes to be played were not announced beforehand, the bald fact that the concerts would take place being considered sufficient.

#### HASTINGS

Obviously the most potent 'draw' for the Christmas visitors was a tenor with a name, and Mr. Julian Clifford, by engaging Mr. Ben Davies for Christmas Day, filled the Royal Concert Hall with a crowd eager to be pleased. Other Christmas attractions were the appearance of the gifted young soprano, Miss Dora Labbette (of local origin), and a visit from Mr. Howard Carr, who conducted some of his own vividly orchestrated works. Some little friction was caused on this occasion by the absence of Mr. Clifford, who was conducting the London Symphony Orchestra in London for a second time within the week. Ignoring the tribute of a 'provincial' being invited to conduct the famous

Orchestra, the Hastings Corporation somewhat short-sightedly raised objections—a policy that is felt to be penny wise and pound foolish, seeing that the town's music thus gets gratuitous advertisement.

The first performance here of Brahms's C minor Symphony was a signal success for conductor and orchestra alike. Their Dvorák and Glazounov (both No. 4), too, disposed of the myth that British conductors lack temperament. Beethoven's seventh, while perfectly traditional, hardly reached the same plane of excellence in the matter of unity. Miss Hilda Atkinson played Reinecke's Harp Concerto very pleasingly. Miss Katharine Kendall was not entirely successful in either Chausson's dreary 'Poème' or Lalo's 'Symphonie Espagnole.' Mr. Arnold Trowell was however as dynamic as possible in Jules de Swert's Violoncello Concerto, after which he exhibited much the same qualities in conducting his own highly-coloured tone-poem—a work of no little distinction, especially in its orchestration. Mr. Stanley Kaye was mechanically adroit in MacDowell's second Pianoforte Concerto. Though his tone is too metallic, his technique is sure.

By far the biggest thing of the month was M. de Greef's playing in Liszt's A major Concerto on January 1, when in his own sphere of rhythmic perfection he was tender, intellectual, and dazzling in turn; and, with Mr. Clifford's sympathetic co-operation, appeared in his happiest vein. Having made the 'Variations Sérieuses' his own, the Belgian pianist's reading of the work imparted to Mendelssohn a new and unsuspected significance.

The same composer was represented by his 'Hymn of Praise' on January 18, when it was expressively sung by Mr. R. G. Groves' Madrigal Society, accompanied by the Municipal Orchestra.

#### LIVERPOOL

Frank's D minor Symphony received a welcome hearing at the fifth Philharmonic Concert on December 14, when it was conducted *con amore* by M. Ernest Ansermet, of Geneva. It was in accordance with the irony of things that this very able musician, so well-known as an exponent of Stravinsky's music, should have had such old-world material in the programme as Handel's Concerto Grosso No. 1, in B flat (of which, by the way, his reading was strong and virile), and the tedious Haydn Violoncello Concerto, which was at most a medium for the display of Madame Suggia's executive art as soloist. M. Ansermet also directed an inspiring performance of Elgar's 'Cockaigne.'

Conducted by Dr. A. W. Pollitt, a first performance was given of B. J. Dale's Poem for chorus and orchestra, 'Before the paling of the stars.' Written before his melancholy experiences at Ruhleben, Mr. Dale's setting of Christina Rossetti's Christmas poem is a work whose suggestive and placid beauty begins, continues, and ends without reaching any climax. But a climax or crisis of another kind suddenly and unexpectedly came in the performance, when, after an orchestral interlude, the tenors followed by the sopranos failed to take up two apparently easy leads. Confusion reigned for a space until the choral forces made a gallant recovery, and all ended well. There had been no rehearsal with the orchestra, and it was a slip which need not be dwelt upon except as regards the opportunity it gives for again referring to the invaluable work done by the ladies and gentlemen of the Philharmonic Choir, whose high reputation is so well maintained under Dr. Pollitt.

At its sixth concert, on January 11, the Philharmonic Society opened the New Year auspiciously with a programme in which there was not a dull note. It was conducted by Mr. Geoffrey Toye, in whom the band found a highly competent and confident leader. Cool, alert, and sensitive, he presents the new order of native conductors who have a higher and wider outlook than of old. Mr. Toye deepened the favourable impression made last year. No mental effort was necessary to enjoy Humperdinck's 'Hänsel and Gretel' Overture, Hamish MacCunn's 'Land of the Mountain and the Flood' Overture, and Mozart's G minor Symphony.

The novelty of the evening was the Delius Poem, 'In a Summer Garden.' Written in 1908, it is music quite characteristic of its composer and individual in style. As

an orchestral picture it is full of imagination, suggestion, and colour, while not unduly modern in feeling and atmosphere. It created a desire to hear it again. Madame Renée Chemet gave a vivacious performance in Lalo's now seldom-heard Violin Concerto in F minor. The choir also acquitted itself admirably under Dr. Pollitt in singing Sweelinck's spirited carol, 'Born to-day,' and received the rare compliment of an encore, well-deserved, for expressive and beautiful singing of Brahms's 'Love, fare thee well,' which for him is almost sentimentally simple.

Two excellent 'Messiah' performances were given by two prominent choral organizations. That on December 18 by the Welsh Choral Union, conducted by Mr. Hopkin Evans, presented the usual features of spirit, swing, and sonority, with an allowable amount of dramatic suggestion which conductors of the modern school diligently seek for in Handel, and not in vain. The Liverpool Choral Society's performance on December 29 viewed Handel from another angle, and the choral tempi were generally on the slow side. The conductor, Mr. Percival Ingram, seldom if ever let his forces go. The admirable, steady singing was therefore chiefly noticeable for its restraint and discretion.

At the fourth Rodewald Society's concert, on December 13, a vocal recital was given by Mr. John Coates, with Mr. Frederic Brandon as accompanist. Mr. Coates sang no less than fourteen tenor songs by English composers, seven old and seven new; the latter including Elgar, Quilter, Harrison, Bax, Warlock, Mallinson, and Holbrooke, in whose music the singer especially exhibited his vocal art and versatility of style. It was a pleasure to hear Mr. Brandon play again after his long period of munitions work, and his keyboard command was very forcibly shown in Palmgren's 'War' (which may be described as chiefly noise in the bass region of the pianoforte), and also in Schumann's 'Toccata.'

The local branch of the British Music Society possesses a goodly number of music-makers—as well as music-lovers—a programme of whose compositions afforded a highly interesting evening at Rushworth Hall on December 17. The eight composers who responded to the call by no means exhaust the local list, but were fairly representative, and the music submitted included much that was meritorious, and little that was trite and commonplace. Ernest Bryson contributed three MS. pianoforte 'Pastorals'—'Starry Heavens,' 'Still Waters,' and 'Dragon-fly'—three beautiful miniatures which were artistically played by Mr. Frank Bertrand. In another way, Frederick Nicholls' three pianoforte pieces—'Arabesque,' 'Summer Rain,' and 'Nuptial Ode'—which the composer played with great dexterity, were interesting in the modernity of their harmonic texture. More individual were Norman Peterkin's pianoforte numbers—'Dreamer's Tales,' Nos. 1 and 4, and 'The Centaurs,' of which the admirable exponent, Mr. Joseph Greene, had to repeat the last-named item. A composer with definite ideas, naturally expressed, Mr. Peterkin is certainly not a product of the schools.

Another composer whose musical feeling is evidently deep-seated is Frederick Morrison, whose 'Romanza' for violin and pianoforte was played by Mr. Louis Cohen and its composer. Space is not available for more than mention of Osborne Edmundson's three musicianly songs, presumably of student days, and the Octet for strings, Op. 202, which was conducted by its composer, William Faulkes. Compositions by H. Rogerson and C. A. St. George Moore completed the programme.

At his recital at Crane Hall on January 12, Mr. Joseph Greene played the three much-debated pianoforte Preludes by William Baines. On a first hearing they are pleasing as little pieces of delicate fancy, especially Nos. 1 and 2, while No. 3, in B minor, offers an effective contrast in strenuous if short-lived force. Mr. Greene also played Norman Peterkin's 'Dreamer's Tales' and 'The Centaurs,' and joined Mr. Cohen (violin) in Frederick Morrison's 'Romanza.'

Mr. and Mrs. Arnold Dolmetsch, with their two young daughters and gifted boy Rudolph, gave two delightful concerts of old-world music performed on lutes, viols, and harpsichord in the Arts Theatre of the University, and also at Rushworth Hall. Played with such admirable precision and soft, blending tone, there can be no better antidote for the fever of modern music than is to be found in the



fantasies, suites, and sonatas in which is proved that our John Jenkins, Christopher Simpson, and Matthew Locke can well hold their own with Este, Marais, Teleman, and other foreign worthies. It was interesting to hear the original sounds of Scarlatti, Rameau, and Bach, examples of whose music were so dexterously played by Mr. Dolmetsch on the fine-toned two-manual harpsichord he himself has fashioned.

The recitals were of infinite interest and value to music-lovers, and Mr. Dolmetsch's patient life-work in the study of these old instruments, and the rescue from oblivion of the rich store of music of the 16th, 17th, and 18th centuries, deserves the widest recognition. At Liverpool it has resulted in the study of the old lutes and viols by a party of amateur enthusiasts whose number one hopes to see increased.

The O'Mara Opera Company, with Mr. R. J. Forbes as principal conductor, is fulfilling a ten weeks' engagement at the Shakespeare Theatre.

### MANCHESTER AND DISTRICT

Acute depression has been the characteristic note of our commercial life for months past, and the clouds appear to grow heavier. This feeling is also becoming dominant in our artistic life. The Beecham opera season, after being postponed, was cancelled early in January. Hard on the heels of this announcement came the sale of the Gaiety Theatre (for a dozen years the most promising home of Miss Horniman's famed repertory company) to one of the growing number of cinema syndicates. And the serious effort made in the season 1919-20 in the provision of rational Sunday orchestral music, under the auspices of the National Sunday League, has suffered partial eclipse this winter owing to the impossible conditions due to the action of the A.M. Union. For this Union to endeavour to extract fees for these Sunday concerts for members of the Hallé band higher than are paid to these same players for either the Hallé or Brand Lane concerts, not only against the players' wishes but for work entailing only an infinitesimal part of the preparation necessary for the bigger-scale week-day concerts, is but another instance of those wrong-headed actions by trades union officials which damage themselves and their members, and completely alienate public sympathy. As a consequence the Sunday League Concerts this winter have been of a miscellaneous character, occasional appearances by one of our famous local brass bands varying the round of vocal and instrumental solo items. If the A.M.U. persists in its present attitude the only solution may be found in the Hallé Society identifying itself with the National Sunday League, and virtually making the N.S.L. concerts into Hallé engagements, thus coming within the four corners of the A.M.U. interpretation. But this cannot operate this season.

The Beethoven celebration on December 16 at the Hallé concert was conducted by Mr. Goossens. A great admirer of his work, I do not class his Beethoven readings among his finer accomplishments; a casual element creeps in—there is little apparent zest in the job. Most old concert-goers can usually sense when the conductor's interest is greatly stirred. Why should the tiresome Rondino for wind find any part in association with the symphonies or the 'Emperor' Concerto? Its place is surely with the Septuor in a chamber series. Mr. Dawson in the Concerto played in authoritative style, with more nobility than is usual with him.

On January 6, after eleven years, Strauss' 'Death and Transfiguration' was again performed. If, after such an interval, packed as it has been with such amazing variety of mental, spiritual, and æsthetic emotions, we can re-experience the old sensations at precisely the same points with, if anything, an added poignancy, may it not be asked if there be a more searching test of music's enduring character? I, for one, was prepared to find it threadbare in places, its emotional content shallower; but it was not so. A companion hearing it for the first time and with no great experience of orchestral music of any schools carried away similar impressions. There can be no denying that modern German music is being subjected to a more searching re-valuation in the light of recent events. As a result there has been a

general writing-down in this mental stock-taking; but 'Death and Transfiguration' stands higher to-day than it did ten years ago. Mr. Hamilton Harty's handling of this score was a blend of Richter-like nobility and Nikischian rhythmical elasticity. It was scarcely wise to play Mozart's 'Jupiter' after the Strauss work, and especially on a Mozart-period orchestra, but the artistic gain was unquestionable in all movements but the final one, where the ear missed the cumulative grandeur of the rushing strings.

A notable baritone vocalist new to Manchester was Mr. Giorgio Corrado, who, contrary to appearances, is of Finnish nationality. His work was sung in Italian save for a beautiful folk-tune in his native language.

We add one more to our rich store of precious memories—Brodsky in Bach—in Dr. Brodsky's farewell, which took place on January 13 at the Hallé Pension Fund Concert. It was the twenty-fifth anniversary of his first appearance here, playing the same music then as now: Bach in A minor, Tchaikovsky, and Novacek, which he brought to us with all the authority of classical musicianship reinforced by the bonds of friendship or the intimate ties of master and pupil. Tchaikovsky carried his 'Sérénade Mélancolique' to Brodsky with its ink wet upon the page; the Hellmesberger cadenza in the Bach was that of Brodsky's lifelong friend—and so the farewell was inevitably bound up with these delightful personal feelings. There was a certain magic for the younger end of his audience that the evening's soloist linked up in this manner with these great ones of the past.

The noon-time concerts have recently brought much music of varied interest. The Brodsky players in Christmas week were associated with the younger wind-players of the Hallé band in the Beethoven Septet, and Brodsky must have felt almost a paternal interest in the fact that he was now leading a second generation of players in this genial work. On December 31, Miss Lucy Pierce played the big Bach C major Organ Toccata in the Busoni arrangement, and gave, for me, the best impression so far of her powers. With Mr. R. J. Forbes she bids fair to stand out as the finest product of the Manchester School of pianoforte training.

On December 21 there was a sterling reading of the too seldom-heard Brahms Quartet for pianoforte and strings in A by Mr. and Mrs. John Bridge, Mr. F. Park, and Mr. W. Warburton; and on December 28 the Cathedral Choir, under Dr. A. W. Wilson, sang with much refinement an excellently varied series of carols. Concerts like these are vital to our chamber-music needs at present.

Much the most interesting vocal recital of recent months was that of Mr. Charles Neville on December 29, when, with the assistance of Mr. R. J. Forbes, and Messrs. Alfred Barker, Stuart Redfern, A. Voorsanger, and W. Warburton, Manchester had its first hearing of Vaughan Williams' 'On Wenlock Edge' cycle, followed by the Four Mystical Songs sung at the last Worcester Festival with orchestra, but now accompanied by pianoforte and viola.

The Manchester School of Music concert, under Mr. Albert J. Cross, drew its accustomed crowded auditorium before the Christmas vacation. The solo playing was excellently represented by the Misses Osbaldiston, and the 'Carmen' trio must be mentioned among the vocal numbers. The orchestral items were pleasing and not over-ambitious.

On February 24, for the first time in this country, the Hallé Orchestra under Mr. Julius Harrison will play here a substantial portion, in the form of a suite, from Pizzetti's 'La Pisanella,' a scenic drama phrased on d'Annunzio's poem.

### NEWCASTLE-ON-TYNE

On December 16 the Armstrong College Choral Society under the direction of Mr. W. G. Whittaker, gave a concert which included such varied items as Bach's Cantata, 'Come, Thou Blessed Saviour,' Brahms' 'Liebslieder' Waltzes, and a group of R. R. Terry's arrangements of sailor shanties. Save for the want of weight in the lower parts, owing to the lack of mature male voices, the performance was an excellent one, the dreamy atmosphere of the Brahms waltzes in particular being fully realised. Mr. E. J. Potts was what the man in the street would call 'a star turn.' The poignancy of Cyril Scott's 'O Captain,' the naivety of

Austen's 'Twelve days of Christmas' the jabbering atmosphere of Whittaker's 'Ship of Rio,' and the broad dialect and homely humour of the Northumbrian shanty, 'Billy Boy,' were brought out in a most convincing way.

The Newcastle Symphony Orchestra (a combination of professionals and amateurs), conducted by Mr. Hamilton Harty, gave on December 17 a programme which included Schubert's C major Symphony, the 'Bartered Bride' Overture, and Rabad's symphonic poem, 'La Procession.'

The Bach Choir, on December 18, gave the first performance at Newcastle of Parts 1, 2, and 3 of the 'Christmas Oratorio.' The chorus work was brilliant, the sureness of attack and the fine sweep with which each number carried the listener along being striking features. A word of praise is due to Miss J. W. Fleming, a member of the choir, who successfully undertook the rôle of tenor soloist at a day's notice. The orchestra, in addition, gave a sprightly performance of the Brandenburg No. 2. Mr. W. G. Whittaker conducted.

The Newcastle and Gateshead Choral Union was heard in its annual performance of 'The Messiah' on December 22. The choruses were given fine, broad interpretations, with no undue striving after thrilling climaxes, yet without being in any way stodgy. Mr. W. G. Whittaker conducted.

### NOTTINGHAM AND DISTRICT

So far as can be traced, Bach's 'Christmas Oratorio' had never been heard at Nottingham until it was given on December 19 as the central feature of the Albert Hall Choir Festival. Mr. Marshall Harding conducted, and Mr. Bernard Johnson was at the organ. A local contralto, Miss Kathleen Halford, made her début on this occasion, Mr. Charles Keywood and Mr. Barrington Knowles being the other soloists. An interesting lecture-recital was held under the auspices of the Nottingham Cosmopolitan Society on December 19, with Mr. Bernard Page as lecturer, and Miss E. Roseblade at the pianoforte. The examples ranged from the classicism of Bach and Scarlatti to the semi-classical, semi-romantic music of Beethoven, and so through the purely romantic works of Schumann, Chopin, Debussy, &c., to the beginning of the realistic composers. The Nottingham Gleemen gave a successful concert in aid of local charities on December 19. Under Mr. Charles E. Riley's direction numerous part-songs and glees were accorded an enthusiastic reception. German's 'O Peaceful Night,' de Rille's 'Martyrs of the Arena,' and the 'Pilgrims' Chorus' proved specially popular. The Gleemen were supplemented by Madame Lilian Riley, Madame Gladys Searson, and Mr. Samuel Jeacock. Space forbids detailed notice of the innumerable 'Messiah' performances, but the Sacred Harmonic Society's presentation is a big local event that cannot be ignored. Under Mr. Allen Gill, with full band and choir, a fine performance on December 27 drew a large and appreciative audience. The principals were Miss Carrie Tubb, Miss Norah Scott, Mr. John Collett, and Mr. Kenneth Ellis. On December 28, the St. Mary's Choral Society gave a Carol Service. Dr. Frank Radcliffe conducted, and Mr. Robert Radford was soloist. The carols included three by Parry, Berlioz's 'Thou must leave Thy lowly dwelling,' Sweelinck's 'Born to-day,' West's 'See amid the winter's snow,' 'Ring out, wild bells' by Fletcher, and the traditional 'When Christ was born.' Mr. Radford was heard in 'For behold,' from 'The Messiah,' Tchaikovsky's 'Benediction,' and carols by Parry and Bridge.

Derby was visited on December 10 by Mr. Appleby Matthews and the Birmingham Orchestra, when the Central Hall was packed to its utmost capacity. The programme contained Schubert's 'Unfinished' Symphony, Nicolai's 'Merry Wives' Overture, Sibelius' 'Valse Triste,' Weber's 'Oberon' Overture, &c. Miss Elsie Suddaby's fresh soprano voice was heard to advantage in her solo work. On December 28 the Derby Choral Union, under Dr. Coward, gave a particularly impressive performance of 'Elijah,' when various choral innovations added to the evening's interest. The principals were Miss Florence Mellors, Miss Lucy Bingham, Mr. Henry Brearly, and Mr. Herbert Brown.

The third Leicester Chamber Concert took place on December 6, when Miss Grace Burrows, Miss Joan Willis,

and Madame Gertrud Hopkins were associated in Brahms' Trio, Op. 87, in C, and Dvorák's 'Dumky' Trio, Op. 90. Madame Constance Hardcastle was the vocalist, and contributed several songs, including a group of three by Scarlatti, Monro, and Carey, which proved particularly interesting.

### PORTSMOUTH AND DISTRICT

The closing months of 1920 marked a period of considerable activity in local musical circles, but with the New Year there has come a temporary lull. Except for an 'international celebrity' concert there has been very little of note during January, but at the same time the month has not been one of idleness, for preparations have been advanced for several choral concerts later in the season.

Dr. Henry G. Ley, organist of Christ Church Cathedral, Oxford, gave the first recital on the new three-manual organ at St. James's Church, Milton, the installation of which was completed just before Christmas. The builders of the instrument are Messrs. Walker, of London, and the cost has been about £3,500, towards which a very substantial grant was received from the Carnegie Fund.

It is interesting to note that a lead has been given by Portsea Parish Church in the direction of the improvement of congregational singing. Commencing on the first Sunday in the New Year, congregational choir practices are now taking place prior to the evening services, thus giving church members the opportunity for becoming familiar with new tunes.

Miss Rosina Buckman, Madame Edna Thornton, Mr. Maurice D'Oisly, M. Jean Vallier, and Miss Marie Hall gave the programme at the fourth 'international celebrity' concert at the Town Hall on January 10, and the series will be concluded with a 'surprise night' on February 8, when Miss Stella Power, Bratza, the young Serbian violinist, and Madame Leila Megane, the Welsh mezzo-soprano, are to appear.

The Borough of Portsmouth Philharmonic Society, which gave a much-appreciated performance of Berlioz's 'Faust' in December, has arranged a promenade concert for February 3, with Miss Carmen Hill as the soloist. The date being most eagerly anticipated is March 17, when the Society proposes to perform Bach's Mass in B minor for the first time at Portsmouth.

The Fareham Choral and Orchestral Society, re-formed out of the old Fareham Music Circle, with Mr. J. H. Jackson as conductor, made a successful début in December with a concert of symphonies, part-songs, and choruses, the treatment of the various pieces showing considerable promise.

On January 5, the Emsworth Musical Society, under the direction of Mr. R. T. Canaway, gave a very creditable interpretation of the concert version of 'Merrie England.' Owing to other engagements, Mr. Canaway has now had to relinquish the post of hon. conductor, and the duties are being taken over by Mr. Alfred Agate.

### SOUTH WALES

Music is in the ascendant, and Eisteddfodau and musical Festivals have been held this season throughout the Principality 'o Caerdydd i Caerbybi.' It is a truism that, with a few notable exceptions, the winning of the small prize offered marks the limit of musical culture for the mass. Now that the question of reform of the Eisteddfod looms large, it may not be amiss to scrutinise the 'poor man's college.' The same competitors and winners, especially soloists, appear regularly year in, year out. *Quo fine?* The pianist who boasts dozens of small prizes, and the mature singer of thirteen who is reported to have won about four hundred trophies, are typical members of this vicious circle. The subjects chosen also for competition are for the most part hackneyed, and should be pensioned off, and a wider field explored for their selection. With regard to adjudicators, probably the time is now passing when the same adjudicator gives his verdict in all branches of music—vocal, instrumental, and composition, however foreign any class may be to him.

On Christmas Day singing Festivals were held in various places of worship, for the most part by massed choirs. In the Rhymney Valley, such were held at Bargoed, Pengam, Bedwas, Ystrad, Mynach, Pontlottyn, Fochriw, and Deri;



in the Merthyr district, at Merthyr Vale (Aberfan) and Cefn Coed; at Sketty, Cwmtwrch, and Glyn Neath, in the Swansea district, and at Ynysybwl in the Pontypridd area.

On December 15, at Cross Keys Primitive Methodist Chapel, 'Samson' was performed by the Cross Keys and District Harmonic Society, under the leadership of Mr. E. I. Jeffreys.

On December 19, the Rhymney Ladies' Choir, under the conductorship of Madame Mary Richards, gave a concert at the Cardiff Empire, and also on December 24, at the Workmen's Hall, Cwmfelinfach, Rhymney.

On December 20, at Abercynon Workmen's Hall, a concert was given by the Abercynon Male-Voice Party, under the conductorship of Mr. E. T. Jenkins.

On Christmas Day, oratorios were performed in many places—'Judas Maccabæus' by the Bethesda Choir, Merthyr; 'Elijah' at Pontypridd by the Tabernacle Choral Society, conducted by Mr. Alan Dummer; and the same oratorio at the Public Hall, Cwmaman, Aberdare, by the Cwmaman choir, led by Mr. Edward Lewis; 'The Messiah' at Siloa Chapel, Aberdare, by the chapel choir, with Mr. W. J. Evans as conductor; and the 'Hymn of Praise' at the Public Hall, Pontardawe, by the Alltwen Choral Society, accompanied by full orchestra, and led by Mr. David Thomas.

On December 26, a very fine performance was given of 'The Messiah' at Dowlais, by the Bethania Choral Society, with Mr. Evan Thomas as conductor. On the same day this work was also given at Capel Als, Llanelly, by the chapel choir and orchestra, under the baton of Mr. William Richards.

'The Martyrs' (Maunder) was given in three places—on December 25, at the Empire, New Tredegar, by the Wesleyan Church Choir, under the leadership of Mr. Charles Hill, when it was preceded by a programme of miscellaneous items; on December 26, two performances were given at Treorky by the Hermon massed choir of a hundred voices, the conductor being Mr. Howell Howells; and in the first week in January it was given in full character at the Public Hall, Britonferry, by the Brythyn Glee Society, under the direction of Mr. T. J. Jenkins.

On December 27 the Libanus Choral Society, Maesteg, gave a performance of the 'Daughter of Jairus' (Stainer) at the Town Hall. Mr. Thomas Thomas was the conductor. On the following day two largely attended concerts were held at the Bethel Chapel, Gadlys, Aberdare; and on the same date 'Blodwen,' by the late Dr. Joseph Parry, was performed at Swansea.

The Penarth Choral Society, under the conductorship of Mr. W. J. Dawning, gave a very fine concert at the Paget Rooms, Penarth, on December 21. The choir numbered nearly a hundred voices, and was heard to advantage in many modern part-songs, notably in 'In praise of Neptune' (German) and 'The Shower' (Elgar), a setting of an almost forgotten 17th century poet—Henry Vaughan. The English Trio—Mrs. Ethel Hobday (pianoforte), Miss Marjorie Hayward (violin), and Mr. Cedric Sharpe (violoncello)—took part, and contributed several concerted items to a programme that won much appreciation.

The bi-monthly series of Saturday evening chamber concerts, held at University College, Cardiff, closed for the term on December 18, when Purcell was discoursed by the College choir and newly-formed orchestra, to the enjoyment of a large audience.

On January 4, at the Paget Rooms, Penarth, Mr. Mark Hambourg entertained a crowded audience with excerpts from Bach, Beethoven, Chopin, Liszt, Cyril Scott, and Percy Grainger.

Cardiff is decidedly fortunate in having two high-class orchestral concerts every Sunday evening. The Angle Orchestra has migrated from Park Hall, where it has been located for seven seasons, to the New Theatre, and Mortimer's Orchestra has taken its place at Park Hall. The programmes of both concerts are on similar lines, consisting of orchestral selections from standard works, supplemented with vocal or instrumental items by artists of repute.

Mr. J. C. Potter, conductor of the well-known Coventry Choral Society, has been appointed a J.P. for the city of Coventry.

## YORKSHIRE

### LEEDS

The event of the season at Leeds has without a doubt been the series of concerts (January 10 to 15) at which the London String Quartet has played all Beethoven's sixteen String Quartets, together with the extraordinary and extravagant 'Grosse Fuge' which he designed as the *Finale* of Op. 130. This miniature Festival has already taken place both in London and Edinburgh, so there is no need to deal with it in detail, and the chief comment that seems necessary is on the audience, whose sustained attention was quite remarkable, reminding one of the famous 'Bayreuth hush.' This formed a considerable factor in one's enjoyment of a really great occasion, and another was the fact that the audience was with some coaxing persuaded to abstain from applause between the movements. The net result was that the admirable performances were not only enjoyed, but were keenly appreciated, and the event will remain in memory as among the most important and distinctive in the musical history of Leeds.

Beyond this there has been the usual gap in musical matters. For rather more than a week before Christmas the customary 'Messiah' performances occupied the ground. One Society, greatly daring, departed from routine by giving Bach's 'Christmas Oratorio.' This was the Leeds New Choral Society, which, under Mr. H. M. Turton, performed the whole of that work on December 15. The venture was handicapped by the absence of an orchestra, for which organ and pianoforte proved a very unsatisfying substitute, and, interesting as it was to hear the entire work, it must be remembered that this was not by any means what was the original intention of this series of six cantatas for the several days of the Christmas festival. Another drawback was the defection of the Narrator, whose part had to be taken at very short notice by Mr. T. Middleton. The tenor airs were sung by Miss Elsie Suddaby, in addition to her share as principal soprano, and she acquitted herself admirably of this most exacting task. Miss Nancy Horde was an excellent contralto, and Mr. Helliwell an effective bass. The choir was exceedingly good, bright, and thoroughly efficient.

Miss Suddaby's fine musicianship passed through a further test on January 7, when she gave a vocal recital at which, with Dr. Bairstow at the pianoforte, she sang a delightful series of twenty-six songs, all of British origin, a group by old composers, another by Parry, a third by Stanford, and a fourth by living writers. She showed great versatility in adapting herself to the many moods, and in voice and style was always satisfying. She had a worthy colleague in Miss Leila Willoughby, whose playing of violin solos was artistic and sympathetic. At the Saturday Orchestral Concert on January 15 Mr. Hamilton Harty conducted the 'Scotch' Symphony, his own Violin Concerto (with Miss Bessie Rawlins as soloist), and the 'Leonora' (No. 3) and 'Barber of Bagdad' Overtures.

### SHEFFIELD

The Sheffield Amateur Musical Society is to be congratulated on its enterprise in giving the first performance at Sheffield of Bach's 'St. John' Passion. The performance was in every respect a worthy one, and represents one of the outstanding recent achievements in Sheffield music. Sir Henry Wood conducted, and with a reliable and responsive choir, a large, full modern orchestra (in accordance with Reimann's re-scored version), and excellent and sympathetic principals under his control, did not fail to secure an interpretation which, impressive at all points, was as a whole a source of real inspiration. Mr. G. E. Linfoot was responsible for the preliminary training of the choir, Mrs. J. H. Jackson was a thoroughly capable organist who had done splendid service as accompanist at rehearsals, and the principals were Miss Annie Rees, Miss Edith Furnedged, Mr. Sidney Pointer, Mr. Joseph Lycett, and Capt. Herbert Heyner. The Society is fortunate in having as its president Sir Henry Hadow, who, a few days before the performance, gave at the University a delightful lecture on the 'St. John' Passion, which must have been of great value as a preparation.

The Melba concert of the 'international celebrity' series took place on December 15. The programme was of the

miscellaneous type usual on such occasions. The most valuable musical feature was the clever viola playing of Mr. Lionel Tertis.

The Musical Union, under Dr. Coward's direction, gave its annual performance of 'The Messiah,' which proved as successful and popular as ever.

The subjects discussed at the North of England Education Conference held this year at Sheffield, included 'Music in Schools,' on which topic a paper was read by Mr. G. E. Linfoot, musical adviser to the Sheffield Education Committee. He urged the importance of cultivating in school children the ability to listen intelligently to music, and the desirability of a thorough grounding in sight-reading and musical dictation in staff notation, using the tonic sol-fa notation only as a means of approach. The attitude to music of our concert audiences was taken as an indication that some reform of our methods of music-teaching in schools is needed.

#### OTHER TOWNS

The Bradford Permanent Orchestra, on December 18, took occasion to celebrate the hundred and fiftieth anniversary of Beethoven's birth by giving his first Symphony, of which Mr. Julius Harrison gave a reading characterised by great vivacity. A pleasing, unpretentious 'Miniature Suite' by Eric Coates proved effective, and Mr. John Dunn was the soloist in Saint-Saëns' Violin Concerto in B minor. Miss Annie Cockcroft was a pleasing vocalist. At Wakefield, a newly-formed Institute Choral Society made a beginning on December 13, with 'Hiawatha's Wedding-Feast,' which the small choir sang with considerable spirit under Miss Nettleton's direction. Mr. F. Straw was the soloist. On December 17, at the second of the Wakefield Chamber Concerts, Miss Dorothy Hess played Beethoven's late Sonata in A flat (Op. 110) with great insight and refinement, and Mr. Cecil Barber was the vocalist. Dr. Bairstow conducted an excellent performance of Brahms' 'German Requiem' in York Cathedral on December 19. The surroundings added to the impressiveness of the effect, especially as regards choir and orchestra. The fine Willis organ in Dewsbury Parish Church has been overhauled and its mechanism modernised by Messrs. Harrison, of Durham. On December 16 it was dedicated, and in the service, as well as in a recital which followed, the organist, Mr. G. H. Hirst, demonstrated that it was everything a church organ should be.

## Musical Notes from Abroad

#### AMSTERDAM

The Beethoven Festival wound up with a performance of the ninth Symphony—a performance so successful that it had to be repeated on the following day. In response to the unmistakable public desire, the Concertgebouw directors have induced Mengelberg, prior to his departure, to sign a new agreement for five years, with the addition of another five optional years.

On December 19 and 23, Arthur Nikisch appeared as conductor. It has to be lamented that his programmes are much too mixed to possess any educational value. Excerpts from Wagner's operas may have been very well some forty years ago, when Wagner still sorely needed propaganda; in our day the works of the great musico-dramatist may fortunately be said to constitute universal property. We can no longer detach his music from the stage events, without loss, and broadly speaking, it is better to have the complete opera or nothing. In his second concert Nikisch introduced his son Mitja, who played the pianoforte part in Tchaikovsky's B flat minor Concerto, and made a very favourable impression. Hereafter came a lull in orchestral concerts, from which we were rather rudely awakened by an evening devoted to the works of Arnold Schönberg, conducted by himself. On this occasion we heard his symphonic poem 'Pelleas and Melisande,' and four songs from his Op. 8, in which the Prague tenor Hans Nachod strove hard, but not always successfully, to make himself audible above the orchestra. 'Pelleas and Melisande' was heard here eight years ago, when it met with strong and rather unmannerly opposition. Opposition this time was restricted

to a great number of *abonnés* staying away. On the whole, it must be said that those who had made use of their tickets cheerfully bore the discomforts incidental to the hearing of Schönberg's music; nay, it seemed that this particular work, belonging to an earlier epoch, came as comparative balm after the excruciating moments in which his 'Five orchestral pieces,' Op. 16, abound. Partly at the instigation of a few admirers, and partly from humane motives, Schönberg has been invited to come over from Vienna and take up his abode here until the end of March. Besides the works mentioned in this and one of my former letters, we have heard also his first String Quartet, Op. 7, and the Chamber Symphony for fifteen solo instruments. A performance of the composer's most extensive work, a three-part composition for soli, chorus, and orchestra, entitled 'Gurre-Lieder,' is fixed for March 20. For myself, each time I go to hear a composition of Schönberg's I conscientiously try to get his point of view, having previously fortified myself by a careful perusal of the scores, and, failing these, of guide-books to his works. Concerning the latter, however, my experience—and I do not overmuch exaggerate—is similar to that of Mr. Samuel Clemens, who, witnessing a Tibetan play, was 'helped' to grasp the plot by a Chinaman, who explained it in pidgin-English. Clemens says: 'The play was obscure enough without the explanation; with the explanation added it was opaque.'

Since January 13, we are rejoicing in the presence of Dr. Karl Muck. His first concert at once furnished ample evidence that, in the way of orchestral concerts, we are to expect great things.

Solo recitals have on the whole been moving on a very high level. During the last few weeks we have heard three violinists who rank among the best of their kind, viz., Adolf Busch, of Berlin, Willy Burmester, and Bronislaw Huberman. The latter brought a very gratifying change into the usual run of programmes by introducing into each a sonata by a representative modern composer. At Amsterdam he played Vincent d'Indy's Op. 59, in C, and John Ireland's No. 1 in D minor, both proving to be works of the highest artistic value.

Of the many pianists I must restrict myself to the mention of our own excellent Dirk Schäfer (who on Christmas Day gave a Beethoven-Chopin *matinée*), and two British artists—the well-known Miss Myra Hess, a great favourite with us, and Mr. Evelyn Howard-Jones. The latter, who is not yet so well-known here as he deserves to be, revealed in his two very interesting concerts an unflinching technique and first-rate musicianship. His Bach playing, more especially, cannot easily be rivalled. By unanimous consent a speedy renewal of his acquaintance is eagerly looked for. There was of course quite a number of song recitals. With the exception of a very interesting Handel *matinée*, given by Maria Pos-Carloforti and Dr. Georg Göhler, hardly any of these deserve special mention.

Very conflicting news is at present in circulation concerning our National Opera. According to a majority of opinions its existence is seriously threatened. It has done much splendid work in former years, but the results have lately been nullified by disastrous experiments. One feature of the gradual return to pre-war times, as regards operatic life here, will consist in the establishment of an Italian Opera. Whatever the qualities of this will amount to, it is certain to absorb the greater part of the opera-going public, and unless the purses of our wealthy citizens are opened liberally, our National Opera can hardly survive the counter-attraction.

#### MILAN

On November 20, at the Royal Conservatorium, the violinist Huberman gave a very successful recital, playing the 'Spanish Symphony' of Lalo. His clean, soft bowing, in its breadth and strength, and his faultless technique, fully justified the hearty reception he received. Respighi's Sonata in B minor, perhaps rather an obscure work, was illuminated by dramatic points bordering almost on the excessive. In this Sonata the pianist Frenkel distinguished himself; he also displayed uncommon executive qualities in the Fantasia in F minor of Chopin. The last part of the programme was devoted to show pieces, such as Paganini's 'La Campanella.'





t. The result entirely quieted such fears; but it was much to be regretted that the rehearsals of the opera had been few and insufficient. The lack of preparation was painfully evident.

On December 30 the Costanzi saw the first presentation of 'Maruf,' the new opera of Henri Rabaud, who came expressly from Paris to assist at its representation. The libretto, founded on one of the tales of the Arabian Nights, is from the pen of Lucien Nepoté. The opera, taken as a whole, reveals its composer as a musician of exceptional keenness and delicacy. It is to be regretted that the reception of 'the work at the Costanzi was not marked by that unanimity of applause which the opera in itself, and its 'magnificent production' (the appreciation is Rabaud's own) undoubtedly merited. The real reason of this equivocal success has been admirably revealed and justly condemned by Signor Belli, of the *Corriere d'Italia*, who thus wrote in his long critique of 'Maruf' published the day following its première:

If the French are unable to endure our music, which they classify as 'une chose pitoyable': if they call Mascagni's operas 'Les œuvres les plus triviales et les plus basses qu'on connaît dans la musique entière,' and if they call Puccini's works 'un peu plus raffinées en apparence, mais ils ne sont pas moins vulgaires en réalité': in other words, if French critics show themselves thus discourteous and unjust, that is no reason why we should follow them on the same road, for in this way not only should we show ourselves forgetful of 'les règles les plus élémentaires de la courtoisie,' but also we should give them an excuse for thinking that our musical culture had made a halt at the productions of Ponchielli and Verdi.

A well-made point!

#### THE WINTER CONCERT SEASON

Rome is rich in concerts this winter, having no less than three first-class programmes, viz., that of the Philharmonic Society, that of the Amici della Musica, which is in its second year, and that of a youthful group of enthusiasts who have acquired the Bach Hall, which is fitted up with a good though small organ by Bossi, and was the centre of a group of dilettanti which, before the war, a well-known German lady had gathered round her. This hall took on a new lease of life on December 28, when it was opened to the public for the first of a series of twenty concerts, the honour of inauguration falling to an American gentleman, Dr. W. Green, who is organist of the American Episcopal Church in this city, and is also known in England. The concert included items by a trio of players from the Augusteum orchestra, and was a marked success. The programme is subjoined:

Prelude and Fugue in E minor	...	...	Bach
Choral, 'Wer nur den lieben Gott lässt walten'	...	...	—
Fugue in E flat major	...	...	—

At the organ—Dr. Green.

Three Sonate a tre da camera, from Op. 4	...	...	Corelli
Concerto grosso in B minor (for strings and pianoforte)	...	...	Handel

Dr. Green particularly distinguished himself in his interpretation of the Bach Choral.

The Amici della Musica inaugurated its second year of life on December 12 with an excellent concert, at which the following programme was presented, the pianist being Signor Dante Alderighi, a young artist who has already a past as a prodigy and who will no doubt soon be heard in London:

Quartet for strings, Op. 33, No. 6	...	...	Boccherini
Second Fantasy in C minor (pianoforte)	...	...	Mozart
Novellette (pianoforte)	...	...	Schumann
Andante and Scherzo, Sonata Op. 3 (pianoforte)	...	...	Brahms
Quartet No. 25, for pianoforte and strings	...	...	Brahms

The Philharmonic Society of Rome will inaugurate its season in January. The programme includes a commemoration of Sgambati, an exhumation of the oldest melodrama which has reached our days—Peri's 'Euridice'—the 'Stabat Mater' of Steffani, a little-known composer of the 18th century, and a grand centenary concert in which will be sung a cantata and two lyrics which have won the prize in a recent competition of the Society.

I must not close without noting some other items of the almost phenomenal musical activity at Rome during the past month. The Sistine Choir has been twice heard in

exceptional circumstances—at the funeral of the Marquis Della Chiesa, brother of the Pope, when the Requiem Mass of Perosi ('Pro Re Baviera') was sung, and at the solemn fifteenth centenary commemoration of St. Jerome, when a 'Papal Chapel' was held in St. Mary Major, with the attendance of a large number of cardinals, and the Mass 'Laudate Dominum de Coelis' of Orlando di Lasso was sung under the direction of Signor Rella, Perosi's assistant maestro.

At the Costanzi recently, the Russian dancers executed a new work of Respighi, entitled 'Lo scherzo veneziano,' which presents a Venetian carnival scene of Goldoni's time. It obtained an instant success.

Bronislaw Hubermann has also given a concert at the Costanzi 'with a programme which included the Kreutzer Sonata, the Spanish Symphony of Lalo, and some Hungarian Dances of Brahms; and the Berlin pianist, Richard Burmeister, has given a concert at the German embassy with works by Beethoven (the 'Appassionata'), Schumann, Schubert, and Liszt.

LEONARD PEYTON.

#### VIENNA

December has been a very interesting month, the Beethoven Festival in commemoration of the hundred and fiftieth birthday of the composer being celebrated by a series of concerts spreading well over three weeks. The chief of these, promoted by the principal musicians at Vienna, was held in the Bevedere Palace on December 12. The programme comprised the 'Egmont' Overture, played by the Philharmonic Orchestra under the direction of Dr. Schalk, Adagio, Op. 127, by the Rosé Quartet, Duet for pianoforte and violin by Messrs. Rosé and Grunfeld, and songs by Frau Schaumann and Herr Wiedermann. Thus practically the whole of the greatest musical talent at Vienna was to be heard on the same occasion. In the evening, at the Opera, a festival performance of 'Fidelio' was given under the direction of Richard Strauss. This was the composer's first public appearance since his return from South America, and he received a great ovation.

Dr. Strauss has had a very successful tour. At the concerts he conducted at Buenos Aires and other South American cities his programmes consisted of Wagner, Beethoven, and Mozart, besides examples of his own works. The greater part of the proceeds of this tour has been allotted to charity, 200,000 kr. going to the technical staff of the Vienna Opera as a Christmas gift, 100,000 kr. to each of the Opera pensioners, and 500,000 kr. to the Bürgermeister of Vienna for the starving children of the city.

Other Beethoven Festival concerts worthy of special mention are a series given by the Rosé Quartet of all the Beethoven Quartets, and a performance of the ninth Symphony by the Philharmonic Orchestra, with choir.

A performance of Johann Strauss' 'Fledermaus' was given on December 26 at the Opera, in aid of the Opera Pensioners' Fund. This is principally worthy of mention as showing the versatility of Herr Slezak. On the previous evening (Christmas Day) this artist had appeared as Tannhäuser, and the change to the low comedy part of Alfred in 'Fledermaus' was remarkable. Richard Strauss conducted the performance.

Korngold's new opera, 'Die Tote Stadt,' is in rehearsal here, and it is expected that a first performance will be given early in January. This work, which has already been produced in Germany, is very heavily scored, and employs pianoforte, harmonium, organ, celeste, and rattles.

STANLEY WINNEY.

Leicester City Orchestra gave its first concert of the season at Melbourne Hall on December 30. Under Mr. Harold C. Hind, and, in one case, Mr. G. E. Hilton, Mayor of Leicester and musical director to the city, the orchestra of fifty-five played Schubert's 'Rosamunde' Overture, Coleridge-Taylor's 'Petite Suite de Concert,' and other well-chosen items.

Features of special interest at Sir Frederick Bridge's forthcoming Gresham lectures will be the second performance of Deering's 'Country Cries' and the first complete performance of Cobbold's 'New Fashions.'



## Answers to Correspondents

'PLAINSONG STUDENT.'—Gigout's 'Gregorian Album' and Ropartz's 'Rhapsody on two French Carols,' are published by Leduc, Paris, and Durand, Paris, respectively. John E. West's Fantasia on 'Bristol' is published by the H. W. Gray Co., New York. All may be obtained through Messrs. Novello.

Several readers have sent replies to a recent inquiry for a book giving specifications of modern organs. Some specifications have lately appeared in the *Music Student*. The only book that seems to meet the case is the latest edition of Thomas Elliston's 'Organs and Tuning' (Weekes, 2Is.).

A correspondent asks for the name of the publisher of Wilson's 'When I survey,' presumably a song. Can a reader tell us?

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**ALTO.** The strife is o'er, . . . the bat-tle

**TENOR.** The strife is o'er, . . . the bat-tle

**BASS.** The strife is o'er, . . . the bat-tle

**ORGAN.** *f* *maestoso.*

*Ped.*

done; . . . Now is the Vic-tor's tri-umph won, the Vic-tor's tri-umph

done; . . . The tri-umph, the Vic-tor's tri-umph

done; . . . Now is the Vic-tor's tri-umph won, now is the Vic-tor's tri-umph

done; . . . Now is the Vic-tor's tri-umph won, the tri-umph

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( 1 )



Poco più mosso.

THE STRIFE IS O'ER.

won ; O let the  
won ; O let the song of praise be sung, O  
won ; O let the song of praise be sung, the song . . of praise, the song of  
won ; O let the song of praise, O let the song of praise be sung,  
Poco più mosso. ♩ = 144.  
senza Ped.

song of praise be sung, O let the song of praise be sung. Al - le - lu  
let . . . the song be sung, the song of praise be sung. Al - le - lu  
praise be sung, O let the song, the song of praise be sung. Al - le - lu  
O let the song . . of praise be sung. Al - le - lu  
Moderato e molto sostenuto.  
poco rit. mf  
poco rit. mf  
poco rit. mf  
poco rit. mf  
poco rit. mf  
Ped.

ia ! Al - le - lu - ia ! Al - le - lu - ia ! Al - le - lu  
ia ! Al - le - lu - ia ! Al - le - lu - ia ! Al - le - lu  
ia ! Al - le - lu - ia ! Al - le - lu - ia ! Al - le - lu  
ia ! Al - le - lu - ia ! Al - le - lu - ia ! Al - le - lu  
sempre cres. f cres. e poco rit.  
sempre cres. f cres. e poco rit.  
sempre cres. f cres. e poco rit.  
sempre cres. f cres. e poco rit.  
sempre cres. f cres. e poco rit.  
( 2 )

## THE STRIFE IS O'ER.

*a tempo.*  
- ia!

*a tempo.*  
- ia!

*a tempo.*  
- ia!

*a tempo.*  
- ia!

*a tempo.* *din.* *mf Sw.*

(Solo ad lib.)  
*mf. espress.* *tenderly.* *cres.*

Death's mightiest powers have done their worst, . . . And Je - sus hath His

*p* *espress.* *mf cres.*

*Poco più mosso.* *poco rit.*

Let shouts of praise and joy out - burst, let shouts of praise and joy out -

*f* *poco rit.*

Let shouts of praise and joy out - burst, let shouts of joy out -

*f* *poco rit.*

Let shouts of praise, let shouts of praise and joy out -

*f* *poco rit.*

foes dis - persed; Let shouts of joy . . out -

*Poco più mosso.* *f Gt.* *poco rit.*

*senza Ped.*



**Moderato e molto sostenuto.**

*sempre cres.*

**Moderato e molto sostenuto.**

*mf* *sempre cres.*

- burst. Al - le - lu - - ia ! Al - le - lu - - ia ! Al - le -

*mf* *sempre cres.*

- burst. Al - le - lu - - ia ! Al - le - lu - - ia ! . . Al - le -

*mf* *sempre cres.*

- burst. Al - le - lu - - ia ! Al - le - lu - - ia ! Al - le -

*mf* *sempre cres.*

- burst. Al - le - lu - - ia ! Al - le - lu - - ia ! Al - le -

**Moderato e molto sostenuto.**

*mf* *sempre cres.*

*Ped.*

Musical score for "Al - le - lu - ia!". The score is written for voice and piano. The key signature is B-flat major (two flats). The tempo markings are *cres. e poco rit.* and *a tempo.*. The dynamics markings are *cres.*, *poco rit.*, *dim.*, and *Sw.*. The score consists of five systems. The first four systems are for the voice, and the fifth system is for the piano. The piano part includes a grand staff with treble and bass clefs.

*brightly. (Solo ad lib.)*

*mf* On the third morn He rose a - gain, *f* Glo - rious in ma - jes - ty, .

*Gt.* *Sw.* *f*

THE STRIFE IS O'ER.

Allargando.

*poco rit.* Più mosso.

glo-rious to reign,

glo - rious in ma - jes - ty,

glo-rious to reign ;

O let us

O let u  
Più mosso.

Più mosso.

Allargando.

*poco rit.*

**Moderato e molto sostenuto.**

*poco rit.*

$$= m_j$$

O let us swell the joy - ful strain. Al - le - lu

O let us swell . . . the joy - - ful strain. Al - le - lu - -

swell the joy - ful strain, the joy - - ful strain. Al - le - lu . . .

swell.. the strain, the joy - - ful strain. Al - le - lu -

**Moderato e molto sostenuto.**

*poco rit.*

 $m_j$ 

*senza Ped.*

*Ped.*

*sempre cres.*

*cr'es.*

sempre cres.

*cr'es.*

*\_sempre\_cres.*

6728.4

*-sempre cres.*

*res.*

*sempre cres.*

*cr'es.*



# THE STRIFE IS O'ER.

*poco rit.* *a tempo.*

lu ia! Lord,

*poco rit.* *a tempo.*

lu ia! Lord,

*poco rit.* *a tempo.*

lu ia! Lord,

*poco rit.* *a tempo.*

lu ia! Lord,

*poco rit.* *a tempo.* *dim.* *p Sw.*

*a tempo. legato.* *pp*

Lord, by the stripes that wound ed Thee..

*a tempo. legato.* *pp*

Lord, by the stripes that wound ed Thee..

*a tempo. legato.* *pp*

Lord, by the stripes that wound ed Thee..

*a tempo. legato.* *pp*

Lord, by the stripes that wound ed Thee..

*a tempo. legato.* *pp*

Lord, by the stripes that wound ed Thee..

*a tempo. legato.* *pp*

Voices alone.

*mf* *cres.*

From death's dread sting Thy ser vants free,

*mf* *cres.*

From death's dread sting Thy ser vants free,

*mf* *cres.*

From death's dread sting Thy ser vants free,

*mf* *cres.*

From death's dread sting Thy ser vants free,

*mf* *cres.*

*f* *Ped.*

THE STRIFE IS O'ER.

Più mosso.

That we may  
That we may live, and sing to Thee, that  
. . . That we may live, and sing to Thee, may live, . . . and sing, may live, and  
. . . That we may live, and sing, that we may live, and sing to Thee,

Più mosso.

*f* *cres.*

*poco rit.* Moderato e molto sostenuto.  
live, and sing to Thee, that we may live, and sing to Thee Al - le - lu - . . .  
*poco rit.*  
we may live, and sing to Thee, may live, and sing to Thee Al - le - lu - . . .  
*poco rit.*  
sing to Thee, that we may live, and sing, and sing to Thee Al - le - lu . . .  
*poco rit.*  
that we may live, . . . and sing . . . to Thee Al - le - lu - . . .

Moderato e molto sostenuto.  
*poco rit.*



THE STRIFE IS O'ER.

*sempre cres.* *cres.*

ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

*sempre cres.* *cres.*

ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

*sempre cres.* *cres.*

ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

*sempre cres.* *cres.*

ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

*poco rit.* *molto cres.* *mf* *ff*

lu-ia! A-men.

*poco rit.* *molto cres.* *mf* *ff*

lu-ia! A-men.

*poco rit.* *molto cres.* *mf* *ff*

lu-ia! A-men.

*poco rit.* *mf molto cres.* *ff*

lu-ia! A-men.

*poco rit.* *mf molto cres.* *ff*

lu-ia! A-men.

*Doppio Ped.*

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# The Musical Times

AND SINGING-CLASS CIRCULAR

MARCH 1 1921

PARRY AS SONG-WRITER

By H. C. COLLES

(Continued from February number, page 88)

## II.

There are two kinds of creative artists: those who change the externals of their personal styles so completely in the course of their careers that subsequently their lives appear to be a gradual emergence from the chrysalis condition into a full and free vitality, and those who, early discovering a species of technique well suited to their ideal expression, continue to pursue it without conspicuous outward change. The latter have the advantage in their early days. Their troubles may come later when they find either that their contemporaries have moved away from them, or possibly that they themselves have something new to say for which they cannot command the language.

But there is compensation even for this. The artist of the constant type has the satisfaction denied to the other of looking back over his life's work and finding his sign-manual on every part of it. It was his real self from the first; he can be well content that it shall remain his real self at the last. That was Parry's case, and the choral 'Songs of Farewell' are the final testimony to it.

Such a song, however, as 'When the Sun's great Orb' gives evidence of struggle. It woke in him a vision of the cataclysm of all creation. He summoned his powers of emphatic declamation, and conceived a bold scheme of brooding rhythms and hard unyielding chord progressions such as belong to the prophetic passages of the cantatas (*cf.* 'Voces Clamantium'). Here he is on his own ground:

Ex. 1.

When the seas have turned to briny  
ice, And ev'ry-thing both

beast and human shall have perished.

Later, as the imagery of clashing thunder, the 'earthquake's awful roar,' and 'the din of all hell's fury' accumulates, he adopts one device after another, abandoning each without exploring its possibilities of development very far. He hastens towards the climax of the last trump, and in his haste makes use of the following semiquaver passage:

Ex. 2.

fury,

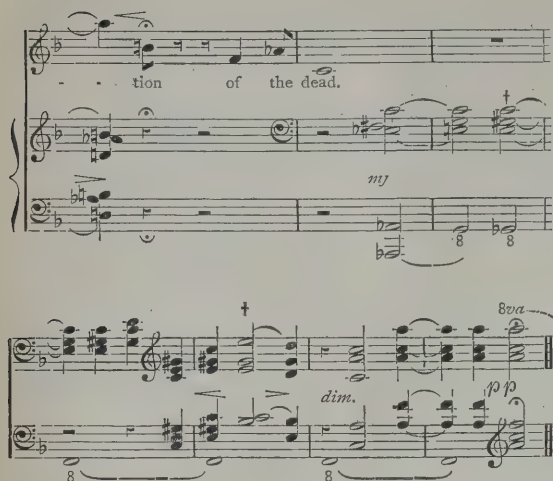
The trumpet's

This is bad. The diminished 7th chord, too constantly his resource in moments of crisis (as whole-tone chords are to a younger generation of composers), is at its worst when combined with these facile chromatics. It is the fury of the stage thunderstorm—just a noise, to make the flesh creep; but only a very unsophisticated flesh will respond to its stimulus. Still he is content with it as a point of detail, and hurries on to the clangour of the trumpet's tones over a figurate chord of A. Breaking off from this, the culmination is reached in the following:

Ex. 3.

For the res-ur-rec





Granted that after what has passed one would be thankful to have the word 'Resurrection' ended on any other chord than the, to him, inevitable diminished 7th, one can still admire the bold sweep of the phrase, and that D flat chord, coming where it does, is an inspiration.

The ending of the pianoforte part is quoted in the above example because here—for once, at least—Parry satisfies the ear with a series of bold discords not founded on the diminished 7th but on the augmented triad, the strident chord which has provided the basis for the greater part of modern harmony. The two strong accents (marked †) show him on the threshold of a new harmonic kingdom, from which, however, he deliberately turned away.

Here if anywhere, then, we see Parry at the moment where, the old methods failing him, he is unable to grapple with new ones, and the doubt expressed about this song is simply whether the impulse is sufficiently strong to compel the hearer to forget the incidental weaknesses. A great singer might achieve it, but it would be by focussing attention on the declamation of the poem to the exclusion of the instrumental detail. The great song, however, is one which will bear the closest scrutiny of all its features.

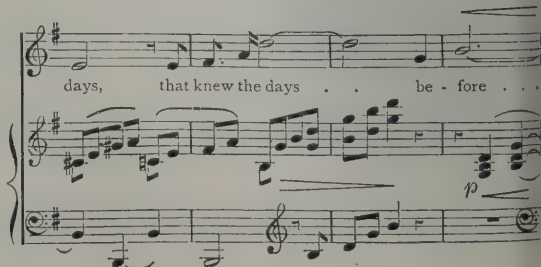
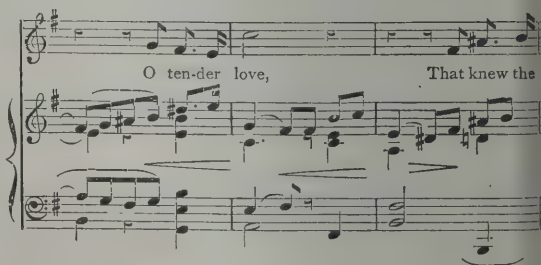
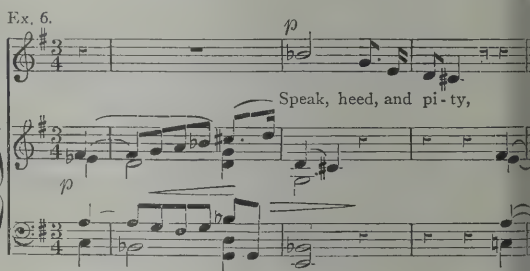
'What part of dread Eternity' (Book XI.), a song designed on as large a scale as 'When the Sun's great Orb,' survives the test in every particular. It is built on a peculiarly firm musical plan. The greater part of the material is evolved from a questioning motive announced in the pianoforte part:



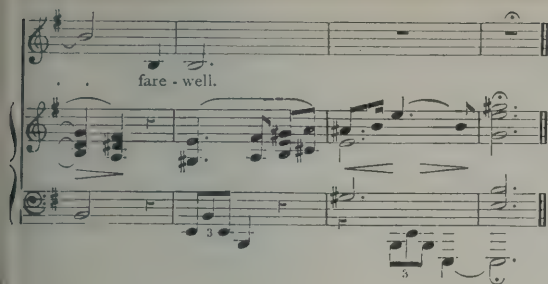
expressive melody which dominates the whole centre of the song. It seems inspired by the reference in the words to 'the world's yearning tide':



Throughout there is nothing desultory or casual. When a new figure of accompaniment is wanted it is evolved spontaneously from what has gone before. The whole is subject to a purely musical logic, even to the point of combining the principle of recapitulation with fresh developments in the last stanza:

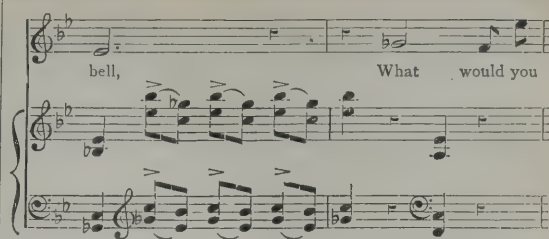
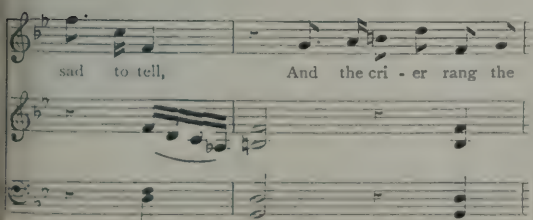
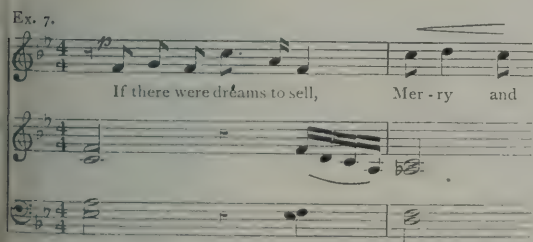


This is developed symphonically until at the end of the first verse it expands into a new and intensely



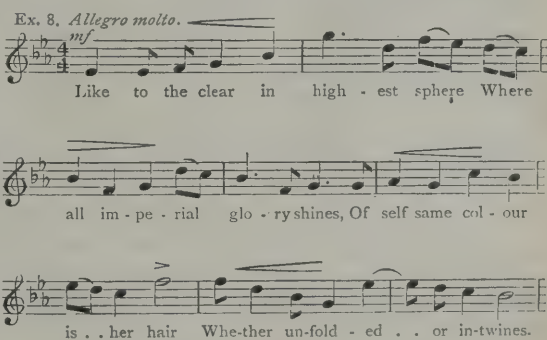
At the same time its relevance to the mood and temper of the poem is never in doubt. Though presumably a late song it has the same quality of close contact with the words which is characteristic of the early settings of Shakespeare's Sonnets, and reassures one against the suggestion, to which 'When the Sun's great Orb' gives colour, that 'Perry' lost something of his grip in the later songs. These two are the outstanding big songs in the new volumes.

But while the big songs repay study and lend themselves to analysis, the little ones often have less definable qualities which so seize one as to confirm Ben Jonson's encomium of 'small proportions' and 'short measures.' 'If I might ride on puissant wing' is a case in point. To quote a phrase of it would be simply to court misunderstanding. The reader might say, 'There's nothing much in that.' But sing it and play it through without trying to 'make' anything of it, above all in strict time (the singer is entrusted with a *poco rit.* at two cadences), and if you have found the right time at the start the delicate thread of rhythm on which the whole song is hung will prove to be just strong enough. Anything more would be too much. The poise is perfect. There is nothing else at once so slender and so complete in these volumes, though 'Dream Pedlary' (Beddoes) approaches it nearly. Here, however, one may more safely quote :



Here is more of positive feature ; the shimmer of the semiquaver arpeggio, the swaying pairs of quaver chords and other figures serve to bind the apt vocal phrases together and contribute to the rare atmosphere of the whole.

A third type which contrasts equally with both those already described is represented by 'Rosaline' (Thomas Lodge). Here the song swings along by sheer impulse of tune, and the instrument acts only in support of the voice :



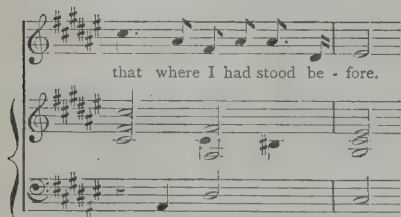
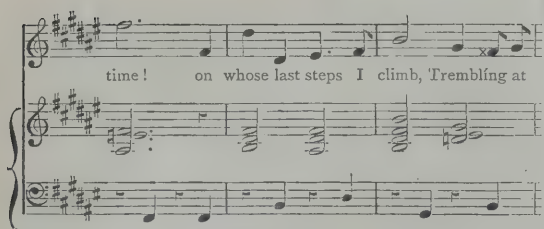
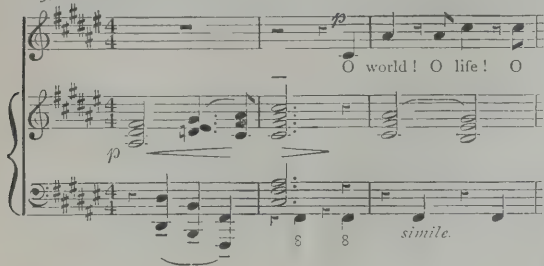
There is no subtlety of word-painting, no peculiar point of harmonic colour, no meticulous care even for declamation. The tune takes precedence of all other considerations and its exuberance is itself the song.

The evidence of the manuscript, the handwriting, and the age of the paper show without date that 'Rosaline' is among the earlier songs. Knowing that, it would be easy to say that one could have guessed it without the knowledge. But if the guess were based on the character of unsullied youth and freshness which pervades every phrase, then the date of 'The Spirit of the Spring' (A. P. Graves) could be decided on the same principle ; and if it were based on the style which places tune first, then the well-known setting of Blake's 'Jerusalem,' written during the course of the war, might be mistaken for an early song by



those who did not know the circumstances. If, on the other hand, one notices that a certain meditative seriousness grows on Parry's mood with advancing years, as it certainly does, then there would be the temptation to put 'O world, O life, O time' very much later than 1870:

Ex. 9.



The truth is that if we recognise a young and an old Parry we have also to realise that both were there all his life, that age came early and youth stayed late. The youth in him is one of the dearest remembrances of all who knew him in his later years. The age in the boy appears in a number of different ways—in the expression of countenance in a certain photograph of him taken as a member of a football team at Eton, and in some words in his diary written on the first discovery of Bach's 'Forty-Eight':

It is to me a companion in travel, my comfort in trouble, my solace in sickness, and my sharer of happiness.

This from a boy of sixteen!

With such evidence one hesitates to date any of his work from internal evidence; rather one endorses his own reply when a friend listening with him to a revival of an early composition remarked on his change of style. 'Same chap,' was his comment.

(To be continued.)

## SOME ITALIAN COMPOSERS OF TO-DAY

(Continued from February number, page 97.)

BY GUIDO M. GATTI

### II.—FRANCO ALFANO

During the symphony concert season at San Remo in 1912 the Maestro Panizza presented Franco Alfano's Symphony in E. It was well received, and was published in 1910, but has not been performed again. And yet the work had, and still has, real merit and meaning as a bold and unusual symphonic essay. However, it was then thought that Alfano—his first success having been made as a composer of opera—neither could nor should be anything else than a worker in that genre. In fact the Italian public is accustomed to divide musicians into two distinct bands—composers of opera, and the so-called 'pure' musicians; and it is only among the former that Italian composers are expected to shine and surpass the foreigner. The symphony has been regarded by us an exotic plant which does not thrive in a southern climate, and we have accepted the performance of foreign symphonies only as a matter of duty, and therefore without sympathy or emotion.

Our public (which, in a musical sense, has a Peter Pan-like difficulty in growing up) having thus paid its respects to symphonic music, repairs to the theatre and gives itself up to the fascination of vocal melodies with the joy of a youngster who, on his release from school, rushes to the garden and jumps over the flower beds to prove the elasticity of his legs. It is a public that regards with indifference, almost with hostility, the composer who is not content to serve up yearly the national dish: historical or realistic melodrama, adventure in mediæval dress, or scenes from the crimes sheet.

This, more or less, is what has happened to Alfano. He has been almost reproached for having disappointed the expectation of those who imagined him already seated in state on the Olympus of modern Italy's operatic composers. Frankly, although 'Resurrection' is an early work and written under the influence of Giordano's then recently published 'Fedora,' rather than under that of Tolstoi's book, it nevertheless reveals the individuality of a composer who has ideas of his own and unhesitating power of expressing them. In Alfano's first work, written when he was twenty-five, there is more than one page which stands out in clear contrast, for the spirit which inspires it, with the known work of the composers of what was then the young school.

Examining more closely the vocal part, that famous *terzo rigo* to which as a rule the words are appended with incredible indifference, we perceive that the composer gives a good deal of thought to the value of the words, and aims not only at the most scrupulous observation of the verbal accent but, what is more important still, at focussing the essential meaning of the text.

There are moments in 'Resurrection' when one can entirely suppress the instrumental part and hear the drama live in the song.

Fleeting signs of a new and robust experiment in 'Resurrection' unfolded and defined themselves in 'L'Ombra di Don Giovanni' (the 'Principe Zilah' is transition work, and need not be considered). This opera follows up and consolidates the experimental work in the Symphony, without, however, leaving that lyric field in which Alfano is happiest.

What chiefly strikes us in it is the quantity of music. On every page Alfano has given us waves of music, transforming everything, interpreting everything; he has made a music drama out of a poetic drama—first music and then drama, or both together, but without compromising each other. It is comprehensible that public and critics should have found themselves somewhat bewildered by this opera which transported them bodily into an essentially musical atmosphere, feeding them for three long Acts on music—sound, rhythm, harmony, tone. The man who said that in 'L'Ombra di Don Giovanni' there is musical matter for three operas, was quite right if he was thinking of the poverty of the music in contemporary opera.

We find Alfano's drama interesting precisely on account of its musical value. We are struck by the beauty of the words; the lyric beauty of all the instrumental parts, which almost seem to be the innumerable voices of a fervid soul; the perspicacity and balance of the symphonic tissue, which reveals a master of orchestration, rich in new ideas, and to whom passion suggests bursts of colour, admirable force of expression, and highly effective rhythmic restlessness. In our brief quotation from the opera:

Ex. 1. VANNINA.

Ve - di, . . son tu - a!

Sno - da i miei ca - pel - li!

*mf* *pp* *tr* *Ped.*

the reader will note also the unresolved chromaticism which is a favourite device of the composer, and which gives a peculiar warmth to the whole.

'L'Ombra di Don Giovanni,' performed at the Scala at Milan on April 3, 1914, has since been revised by the author, and awaits a final judgment; whilst the new opera 'Sacùntala' is about to be performed for the first time in America. In 'Sacùntala' the lyric features predominating in Alfano's work reach the highest degree—it is one long song. From the first note to the last he lays bare his soul, eager to express itself, richly and joyously, in every way possible to song. Not a single page gives us the impression of interrupted verve or of the intrusion of a passionless will. There is freshness and inspiration even in the frequent passages where the composer is pausing before a lyrical flight. They are not mere perfunctory 'marking time,' e.g.:

Ex. 2. Mosso (*dolce e triste*). SACUNTALA.

Ed è for - za par - tir dir - ti ad -

di - o di - read - dio al - le ca - re com - pa - gne del - l in -

*pp* (*dolce.*) *dim.* *pp* *pp* *boco*

*rall. molto.*

fan - zia al - la fo - re - sta . . . Che fu

*Sra.*

*a tempo.*

tut - ta mi - . . . &c.

*pp*



The Symphony in E, together with the more recent Quartet, reveals another characteristic of Alfano's music, *i.e.*, its purely contrapuntal side, which is sometimes pushed to extremes. Here the composer's vision is always realised by lines, never by colours; the design predominates absolutely, sometimes undisputedly. By 'design' it is not of course meant the application of a cold, formal counterpoint, but something vigorous and vibrating, like the elastic web of the composition. In this respect the Neapolitan musician has to some extent anticipated the present day movement against impressionism and against harmonic exaggeration, and in favour of a greater constructive and plastic solidity. But when this tendency in Alfano becomes, as in some parts of the above-mentioned works, almost a mannerism, then we cannot help thinking of the school of Leipsic, of Reger, and Jadassohn, whose pupil Alfano was for a time. We are reminded of his fairly lengthy sojourn in Germany, and of his familiarity with the late 18th century German school influenced by Brahms and Bruckner.

In such passages, which neither succeed in disturbing the harmony of the composition as a whole nor in dimming the beauty of many other pages, we are aware of an almost voluptuous desire to add stroke to stroke, to elaborate themes and fragments of themes—in short, to do brain work on thematic material which would gain in nobility and freshness by being left plain and unadorned. This complacency of the technician is only slightly suggested in the charming 'Suite Romantica,' which, individually, has pages full of real poetry, where a skilful use of popular Neapolitan melodies gives a sense of pleasing freshness; it becomes tedious in the Symphony and in the Quartet. In the Symphony, moreover, it causes a certain prolixity, which the composer has since obviated by suppressing the third movement and cutting down the last.

This said, it would be unjust not to recognise the merits of this work which, in its lyrical and musical conceptions, not only demonstrates the composer's worth but is a notable oasis in the desert of Italian symphonism. When we remember, too, that it was written in 1909, *i.e.*, when modern Italian symphonic works were few, and those few were obsequiously modelled after the German classics, its defects, which are moreover defects of exuberance, seem of small importance.

From the orchestration of the Symphony to that of 'L'Ombra di Don Giovanni' and of 'Sacùntala,' the progress is remarkable. These last two operas show us an Alfano more serene, more master of his own talents. The verve is not diminished, but has become more limpid, more pure. The instrumentation of 'Sacùntala' bears comparison with that of the last operas; it is admirably suited to the character of the work, and accompanies the lyric wave, nourishing and strengthening it continually.

It is clear that the instrumental elaboration sprung from the same source as the song: slight

and transparent where the song was like a gossamer web floating in the air, vigorous and robust when human pathos uttered cries of desperation. All this without exaggeration (as is sometimes the case in the score of 'L'Ombra'), continually simplifying and pruning until only the most expressive and significant voices remain.

From this simplification of means spring the 'Poems of Tagore,' in which the voice follows a mellifluous emotional line (not mere recitative, as is usually found), reminding us, in its pure and classical gesture, of the 'Chanson de Bilitis.' The 'Quartetto d'archi,' on the other hand has, perhaps, more affinity with the old symphony than with the later works. Essentially contrapuntal, it is entirely different from the quartet of the modern French school (which may be considered rather as an impressionistic suite), and springs directly from the quartets of Beethoven and from those of Brahms, while possessing all the flavour of new, living harmony, and a vigour of action which makes it in perfect accord with the rest of our composer's works. The composition is one of those which enthrals us by the sole virtue of sound. It has no wish to signify anything, to describe anything; it has no need of a sentimental plot or of comment. It is only music—pure music, essentially physical in its contents, able to transport the soul of the listener to the world of his dreams and of his wishes, and so speaking to us the true language of the indefinite and the unknown.

The Symphony and 'Sacùntala' are the two works which reveal in their elements the strong individuality of Franco Alfano. The one is the creation of a formidable dialectician whose thoughts are demonstrated and united in an edifice which is both stern and pleasing; the other is the unrestrainable lyricism, the song born of the heart without effort: the passion which bursts forth, the life which makes itself felt, with its struggles and ideals, and reaches transfiguration through the labour of love.

To understand the importance and beauty of Alfano's theatrical work, it is necessary to compare it with that of his contemporaries. To bracket Alfano with Mascagni, Puccini, and their followers is to commit not only an injustice but also a serious critical error, an error which is equally apparent whether we are considering the integral conception of music drama or the musical essence and the language which expresses it. Besides, it is sufficient to think of the libretti set to music by Alfano to be persuaded of the nobility of his intentions and of the earnestness with which he prepares to clothe a poem in music.

Giving up all hope of finding a poet to his satisfaction he finished by writing the 'Sacùntala' libretto himself, after having set to music that of 'L'Ombra,' the poetical merits of which are undeniable. We are now decidedly in another field: the work of art applies itself to the expression of conceptions of clear human and philosophical meaning. The poet aims, one might

ay, at distilling life and transforming it into poetry, drawing out the elements of the eternal beauty which pulses in its every gesture for him who knows how to gaze on it with a single eye.

Exuberance—the word is on the lips of many when speaking of Alfano, but perhaps vivacity would be a better term. It reveals itself in his speech and manner and gesture (we must not forget that Alfano was born at Naples, or rather at Posillipo), and is therefore naturally found also in his other tongue—music.

For him this universal language is compacted of thought, and gesture, and contrast, but in neither is it pleonastic or redundant. Under the flow of the musical words there is always a living substance; under the semblance there is always a body. His speech is always interesting; it fascinates us, and does not even leave us time to think. We are transported into the very heart of music, wrapt in that sort of musical atmosphere where there is no longer room for the intellectual faculties. We find our lost youth with all its impulses and dreams, our actual life vibrating and ever stretching out to the future, in its eager race towards the ideal which beckons us and flies from us—the drama that we live every day, between the dream which is our joy and the reality which is our torture.

By way of biographical data, it may be added that Alfano was born at Naples in March, 1877, and studied at the Conservatoire, under de Nardis and Serrao. He is now director of the Liceo Musicale Rossini at Bologna, having been appointed two years ago. Besides the more important compositions already mentioned, Alfano has written many small works for pianoforte (published in Germany between 1890 and 1900); 'Miranda,' an opera in two Acts after Fogazzaro (1896); 'La fonte Euschi,' two Acts (L. Illica) (1898); the ballets 'Napoli' (1900) and 'Lorenza' (1901); three short lyrics on poems by Luppis (1920); and three lyrics, 'Dormiveglia,' on poems of Lipparini, not all finished. All his published works are in the Ricordi Edition (Milan), except the Quartet published by Pizzi & Co. (Bologna).

## THE ORGAN WORKS OF BACH

BY HARVEY GRACE

(Continued from February number, page 93.)

### VI.—MISCELLANEOUS CHORAL PRELUDES

Before discussing the choral preludes collected and revised by Bach in his later years, it seems reasonable to glance at the large number of miscellaneous examples. So many are obviously of early date that on chronological grounds they should be dealt with before such mature collections as the Preludes in the 'Clavierübung' and the set of eighteen revised (and in some cases probably written) at Leipsic.

These miscellaneous pieces are in Books XVIII. and XIX. of the Novello edition, the former

containing forty, the latter twelve, with four sets of variations, the last being the wonderful canonic movements on 'Vom Himmel hoch.'

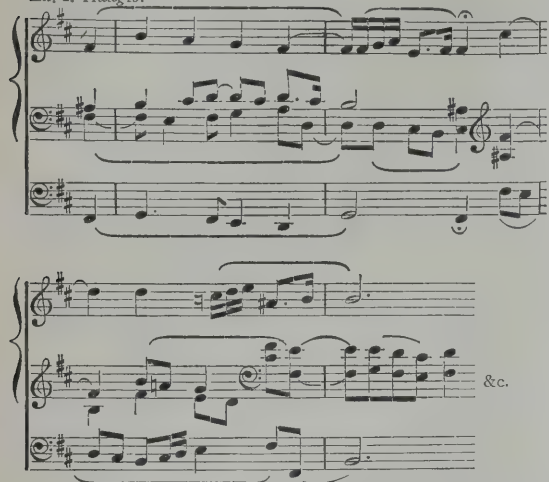
A fair number of these preludes have little interest for us to-day, and had Bach lived long enough to finish his work of selection we may be sure that he would have discarded the weakest of them. Some are merely chorales plainly harmonized, with florid interludes between the phrases—the kind of thing we find in some of our own hymn-books of a generation ago, and even of fairly recent date in Germany. These arrangements were used for accompanying, and we may look on them with a kindly eye because we know that they were the primitive forms to which we owe some of the most beautiful things in organ music. The development from the primitive type to the highly-wrought movement may easily be traced in Book XVIII. On page 58 we have a choral set forth in the plainest way, with a pause on the final note of each phrase, followed by a silent rest during which the player flourished. On page 53 is an example slightly more florid in its harmonization, and with the flourishes written out. The examples on pages 70 and 74 carry us a stage further. The former begins plainly, but in the phrase following the double-bar the melody is treated in the coloratura style, the decorative scheme being then dropped. The example on page 74 contains the flourishes between the phrases, but makes a move in the direction of homogeneity by its florid harmonization. In its third phrase, too, the melody is lost sight of owing to the soaring exuberance of the right-hand part. Observe also that two phrases of the melody are used in combination, the fourth having for bass an imitation of the first. Now turn to the Prelude on 'In dulci júbilo,' on page 61, and see this primitive interlude form developed and used with such freedom and vigour that the result is one of the most effective of Christmas postludes.

The two Preludes on 'Liebster Jesu' (pages 70 and 71) show us the coloratura style attempted and almost accomplished. In the first we see it adopted for one phrase only, in the second it is carried out consistently save for the beginning of the second phrase, where Bach is content to leave the first three melody notes plain save for a mordente. Though not quite perfect, this little piece has a tender feeling of its own. For a perfect specimen of this method, we may take the Prelude on 'Herr Jesu Christ, dich zu uns wend' (page 50), and note how the simple tune grows into a long-drawn melodic line of beautiful delicacy.

The possibilities of a brief statement of the tune, with very slight decoration, are well shown in the exquisite little piece on 'Herzlich thut mich verlangen,' on page 53. Its appeal depends on several factors—the perfect harmonization, the interest of the accompanying parts, and the broken utterance obviously evoked by the word 'verlangen.' It is a melancholy fact that there are hundreds of organ students wasting precious hours over the least successful of Bach's fugues,



and at the same time unaware of such gems as this. Every young player who has reached the Eight-short-preludes-and-fugues stage should surely be working at the pick of the shorter and easier choral preludes as well. He will soon exhaust the somewhat slender interest of the Eight, whereas he will never be too old or sophisticated to respond to the appeal of such music as :

Ex. 1. *Adagio.*

Book XVIII. contains some varied examples of chorale fugues, the best being a pleasant and obviously youthful one on 'Allein Gott' (page 7); the curiously impressive piece on 'Durch Adam's Fall' (page 28), called a fugue, but really a prelude in the Pachelbel style, with polyphony vocal rather than instrumental; the naive and genial movement, for manuals only, on 'In dich hab' ich gehoffet, Herr' (page 59); the intimate little 'Das Jesulein' (page 24); and, far and away the best of all, the fine fugue on the 'Magnificat,' the subject being the first half of the *Tonus Peregrinus*. It is worked out in four parts on the manual until the ninety-seventh bar, at which point the plainsong is delivered in long notes by the pedals, the result being a fine *Coda* of thirty-nine bars. Schweitzer calls this work 'sublime'—a description that seems over-generous until we hear it played at a good pace (the minim as unit) with a fine body of diapason tone, and for its final section a pedal reed able to speak through the full organ. Failing this latter requirement, the pedals should be played in octaves. The movement is rather difficult at the required pace, and is a good study in four-part manual playing.

The Prelude on 'Ein' feste Burg' (page 30) is interesting chiefly because it is one of the few cases in which we have definite registration indicated by Bach himself. The piece was played by Bach at the reopening of the Mulhausen organ, the renovation of which had been carried out under his supervision. He began the prelude with the curious combination of bassoon 16-ft. in the left hand and sesquialtera in the right. The latter must be understood to signify a group of stops. Spitta says that, in

accordance with Bach's specification, 'a *tertia* had been put into the Brustpositiv, with which, in combination with several other stops, a good full sesquialtera tone may be obtained.' At bar 20 he went over to the Rückpositiv with both hands, the Pedal here making its first entry. From bars 24-32 he returned to the two manuals with which he began, both no doubt strengthened in order to balance the pedal, which here has a couple of phrases of the choral, probably brought out by the improved posauene. Bars 33-39 were played on the third manual, and with three semiquavers at the end of bar 39 (not 37 as Schweitzer suggests), Bach went with both hands to the Rückpositiv, with manuals coupled, the full organ coming on at the fiftieth bar. Despite its thinness, the prelude is a spirited affair well worth playing to-day, though we cannot reproduce Bach's registration, owing to our three-manual organs rarely possessing a Choir of the right power or brilliance. The registration suggested in the Novello edition is a good substitute for the original, except in bars 39-50, where the Choir solo with Swell accompaniment seems rather tame; the final *ff* would be led into better by Great diapasons.

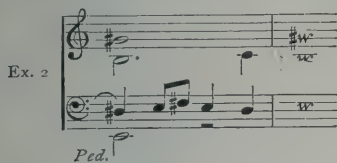
Good short pieces of a solid type, excellent for voluntary purposes and capital studies of moderate difficulty, are the Preludes on 'Der Tag der ist so freudenreich' (page 26), 'Christum wir sollen loben schon' (page 23), 'Gottes Sohn ist kommen' (page 42), and 'Gelobet seist du' (page 39).

The long setting of the Te Deum (page 44) may be left severely alone. It was evidently written to serve as an accompaniment, and is hopelessly tedious as a solo. It has some good five-part harmony, often of a modal character, and is interesting in that it shows us Bach accompanying with an eye on the programme. Reference to the angelic host brings forth the usual scale-passages and the supplicatory verses have the customary chromatic background.

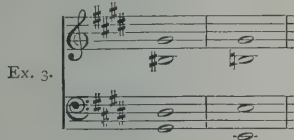
Some of the Preludes for manuals alone are too good to be neglected, both as studies and on their musical merits. The best is the lengthy Fantasia on 'Jesu, meine Freude' (page 64), a beautiful piece of three-part writing. The concluding section in 3-8 time is different in character from the rest, and is based on a little motive from the fine chorus 'Death, I do not fear thee, in the Motet on the choral. The reference seems to be to the words 'He that reigns will rend my chains.'

Of the three pieces on 'Ach Gott und Herr,' the second and third repay study. The former is a closely-packed page of ingenuity, and not without appeal as music; the second is a poignant canon on a minor version of the tune. How square-toed and tedious the Pachelbel form of prelude may become is well shown in 'Ich hab' mein' Sack Gott heimgestellt' (page 54). The fault is partly that of the tune, which hangs so much round a few notes that it cannot stand the test of being repeated and augmented. Bach does his best, but the tune beats him. He scores a point in bar 20

page 55, however, by giving us on the fourth beat a very modern harmonic touch:



Bach here hints at a progression very popular with modern composers. In this form:



made more enigmatic by the C $\sharp$  being called B $\sharp$ , and by the doubling of the G $\sharp$ , it is the basis of a good many delightful passages.

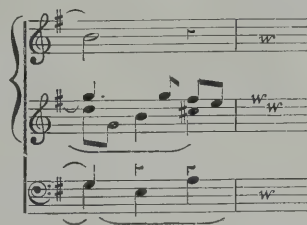
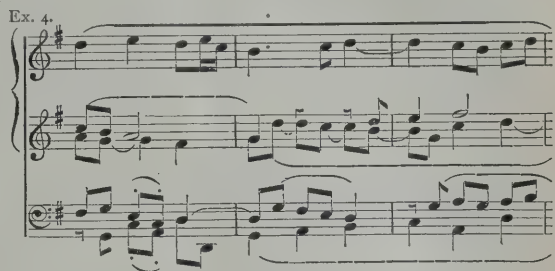
The Prelude on 'Nun freut euch' (page 80) is an appropriately joyous expression of the text of the hymn ('Rejoice now, Christian souls'), and if we play it at recitals we should make it clear by a programme note that the piece has nothing to do with the Advent hymn to which the tune is invariably sung in England. The Prelude may be played as a Trio, but is perhaps better with both manual parts played on Great *f*, with 16-ft., 8-ft., 4-ft., and 2-ft. diapasons, provided we have an 8-ft. pedal reed strong enough to make the choral stand out. The effect is very brilliant and festive. Readers who were present at a pianoforte recital given a few years ago in London by Leo Ornstein, the self-styled 'futurist composer,' will remember his playing of a transcription of this Prelude—a very dazzling affair he made of it.

Two delightful settings for manual only are the Preludes on 'Allein Gott' on pages 5 and 11. The former is headed 'Bicinium,' an old term for any short two-part composition. The right whirling effect of the left-hand part is got only when the piece is played at a high speed. The suggested  $\text{♩} = 84$  is on the staid side:  $\text{♩} = 104$  is better, and gives the left hand a fine bit of exercise. The Prelude on page 11 is a flowing three-part treatment—a valuable study in polyphonic playing and an attractive piece of music.

The Prelude on 'Embarm' dich mein,' and the second of the two pieces on 'Christ lag in Todes Banden,' have been mentioned in a former chapter.

Only one more number in Book XVIII. calls for notice—the great five-part prelude on 'An Wasserflüssen Babylon,' a movement that appears to have been written in Bach's prime. Griepenkerl tells us that it does not exist in the autograph. In Krebs' manuscript book it appears coupled with the four-part version which Bach included in the set of eighteen preludes he put together at Leipsic. The two movements in Krebs' book are headed, 'Vers 1, a 5 con 2 Clav. e dopp. Ped.' 'Vers 2, alio modo a 4 con 2 Clav. e simp. Ped.' Both are very similar in material. The five-part

version is one of the finest double-pedal studies imaginable, besides being a beautiful piece of music. The pedal stops should be of 8-ft. pitch, and if they are of string quality so much the better. Flute-tone is apt to become vague at the bottom of the keyboard unless pointed by the addition of 4-ft. Such an addition would be out of place here, so 'cello tone is the telling quality we should aim at. We may then play the two left-hand parts on the Choir or Great, with 8-ft. flute or lieblich, the melody being given to a soft reed. Here is the opening phrase of the choral:



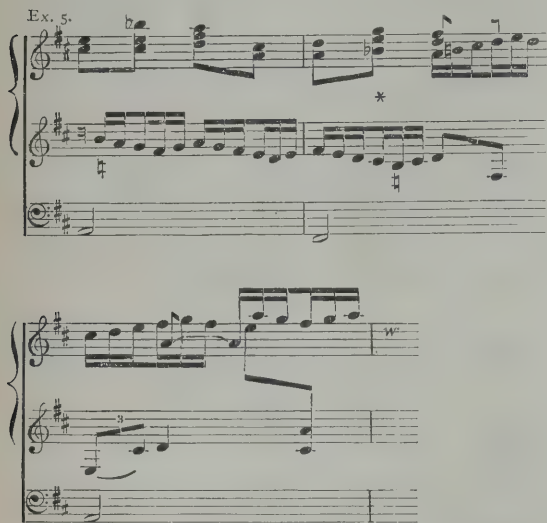
Why bother about purely technical studies in double pedalling when there are such works as this waiting to be played? The organist who can go easily through the eighty bars of 'An Wasserflüssen Babylon' is ready for anything of the kind, and will, moreover, have in his répertoire a piece he will not easily outgrow.

Book XIX. need not detain us long, as some of its contents have already been discussed in the first article of this series. The volume opens well with two splendid pieces on 'Valet will ich dir geben'—the tune familiar in England through its association with 'All glory, laud, and honour.' The first of the pair shows us the Pachelbel method at its best. Bach had evidently come to the conclusion that the plan of announcing a choral melody line by line, unaccompanied, and then proceeding to treat each line fugally, is apt to become both disjunct and monotonous unless the tune is a short one. Here he binds the whole long movement together by episodic matter, and the announcement of the various phrases is saved from the usual thin effect by an accompanying part of an animated character.

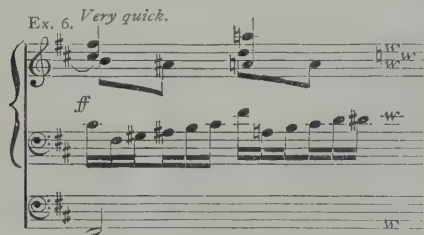
Good as this prelude is, its fellow is far finer. The tune is given to the pedals in minims, under a brilliant three-part *moto perpetuo*. The rapid manual passages are throughout based on the tune, though the connection does not always leap to the eye. Examination will show that the fine blend of unity and variety is largely due to the way each



phrase of the tune is anticipated by suggestion rather than by statement—a subtle development of the Pachelbel method. The following quotation gives an idea of the buoyant energy of the music, and at \* shows a striking use of the progression quoted in Ex. 3. There it was probably a chance shot: here it is deliberate:



Reger evidently had this prelude at the back of his mind when writing his tremendous 'Jauchz, Erd, und Himmel, jubel!' Not only is the key and the rhythmic scheme the same; twice he makes use of the progression under notice—at the beginning of bar 8, and again in bar 23. The second of these passages is a hammer-stroke worthy of his great model:



Both of these 'Valet will ich dir geben' pieces make a ready appeal, and should be far better known than they appear to be. It may be added that the bustling animation of their 'valet' is expressive of the joy of one whose impending journey is homewards. There is no 'sadness of farewell' at the end of a pilgrimage.

The severe little Prelude on 'Vater unser' (page 12) may be played with any degree of power from *p* to *fff* with equally good effect. Its polyphony owes something to the vocal style of the Palestrina school, and is beautifully knit. Note the continuity obtained by the sparing use of full closes.

The three pieces on 'Vom Himmel hoch' differ widely. The first is a vivacious three-voice

fughetta for manuals, surprisingly difficult to play quickly and cleanly, and therefore a valuable finger study. The second is a fugue, an early effort, and one of Bach's worst movements, so we may mercifully pass it by. The third is a fine, compact little piece, full of interest and effect, especially in the cross-rhythms of bar 12, where the treble has crotchets, the alto quaver triplets, the tenor semiquaver sextolets, and the bass quaver duplets—a bar to linger over.

The only other preludes of importance are the pleasant piece on 'Wir Christenleut' and the five-part treatment of 'Wir glauben all.' The latter is a double pedal study, less difficult than that on 'An Wasserflüssen Babylon.' There are fewer skips, and the whole, both on manuals and pedals, lies more comfortably. It is a beautiful piece of writing. The best effect seems to be obtained by giving the solo to a flute stop, against a string quartet background. The cadenza should be toned down by a change of solo stop, and we must not allow the demisemiquavers to lead us into rattling it off. The *rallentando* should begin with the last note of the tune, and the flourish should be elastic and slackening to the end.

The Trio on 'Wo soll ich fliehen hin' is rather tedious. We shall find Bach treating the same idea much more happily in the Schübler set of preludes.

Of the three groups of variations that follow, only 7-11 of those on 'Sei gegrüßet' date from Bach's maturity. This is evident both from the writing in general and from the independent pedal part. The early partitas were for manuals only, with sketchy *ad lib.* pedal passages. These later variations are well worth playing, especially the melodious and expressive No. 10 and the massive five-voiced No. 11.

Bach's crowning work in the choral variation field is the wonderful set of canons on 'Vom Himmel hoch,' with which this book closes. There is a disposition to regard them merely as examples of consummate craft. They are that, of course, but in all but a few bars they are delightful music as well.

Parry says: 'The musical effect in these variations is subordinated to the display of skill. The third and fourth variations contain some beautiful music: otherwise . . . the tribute to the chorale is rather of the head than of the heart.' He goes on to remark that Bach had so habitually used his skill in the expression of devotion that he had apparently come to regard the skill itself as something sacred—a variant of 'laborare est orare' worth considering. Schweitzer thinks that Bach's only purpose in writing the variations was 'to pack into a single chorale the complete art of canon . . . If this work already shows the tendency to abstract thought that was characteristic of his last years, there is, for all that, a good deal of emotion in these choral arrangements. They are full of Christmas joyousness and cheeriness.' Anything like an attempt to describe the feats of skill shown here would take up far more space

man can be spared. Nor is it necessary; without copy the reader would hardly be helped, and with one he is in no need of assistance. Far more important is it to recommend him to play the movements. Only the last will give him much trouble. Not many players will be insensible to the simple tunefulness of the first two, and the calm meditative contentment of the third and fourth—especially the latter, with its long-drawn *quasi* violin solo. The final variation opens with more skill than attractiveness, but after the introduction of the semiquavers it makes ample amends, and there is music even in the closing *tour de force*—a simultaneous use of all the four phrases of the tune. Parry's description of this closing passage is very happy: '... ending in five parts, including pedal, with a profusion of little canons in diminution, which seem to be tumbling over one another in their eagerness to get into the scheme before the inexorable limits of formal proportion shut the floor with the final cadence.'

The two books we have been considering are a very mixed bag, so to speak. The proportion of indifferent music is considerable, as is bound to be the case in a posthumous collection. But there are some notable things, and no organist can afford to neglect volumes containing such pieces as the best of those described above—works worthy of a place among the cream of Bach's organ music.

(To be continued.)

## THE PRESENT PLACE OF MUSICAL THEORY

By ARTHUR L. SALMON

Twenty or thirty years ago it would certainly have been said that every young musician, especially with a view to composing, should study harmony and counterpoint. At the present moment it might be said almost as unquestionably that these things are negligible. The older rules of harmony are now almost entirely confined to strict part-writing as we find it in Church music. In this they remain still essential, though the modern writer takes liberties that would have horrified Albrechtsberger and Macfarren, and even Prout. The preparation and resolution of dissonances—the phraseology that could even speak of a dominant 7th as a dissonance—seem to us absurd; the terrified avoidance of false relations, and the still greater dread of consecutives, appear to us an excess of pedantic timidity. There were reasons for these laws; they may have been absolutely wise and necessary in the childhood of composition; and they were governed—or, rather, we may say demanded—by a certain correctness of ear that we have either lost or no longer obey. Some such development was clearly foreseen by Helmholtz when he asserted that 'the system of Scales, Modes, and Harmonic Issues does not rest solely upon unalterable natural law, but is at least partly the result of æsthetic principles which have already changed,

and will still further change with the development of humanity.' If these words are pressed to their logical extreme they would provide an apology for any excesses of modernism. It is of course a conviction of the conservative in any art that 'æsthetic principles' do *not* change, and in basis this must be true. The difficulty is in deciding with finality as to what the true æsthetic principles are, and this knotty point affords the everlasting quarrel between conservative and radical, classicist and modernist, romanticist and naturalist, or by whatever names we may classify the disputants. Prout, a man of broad common-sense, though with an unquestionable bias towards the conservative position, was ready to admit that 'examples of very free part-writing may be found in the works of Bach and Beethoven, or even of Haydn and Mozart'—examples that we smile at now when we think of Strauss or Debussy or d'Indy; but he was wise enough to concede that practice must precede theory, which again is an assertion that may justify any extreme of novelty. The inspired composer, he continues, goes first and invents new effects; the theorist must follow modestly behind and make his rules fit in with the practice of the masters. One might suggest that this is too humble a conception of the theorist's position, and that surely it is his function to discover the inalienable and eternal principles of beauty and form to which the greatest master must adhere. Judging from the advance of musical composition, one is forced to conclude that the work of theorists in the past has been chiefly to insist on non-essentials—that harmony, for instance, has always been something retrospective rather than any regulation for future use—and that every step taken has been to render some law of the past inoperative and obsolete. That is to say, the theory-books have been engaged in the notification of things done, but not of things yet to be done; which is as much as to say that they are historic and not didactic, records but not rulings. We may cordially accept that definition, and yet strongly suspect that it would have been strenuously repudiated by certain of the old harmonic law-givers, who imagined themselves to be judges pronouncing sentence rather than counsel stating a case.

It would seem, then, that harmony has never been an exact science, and that it has now come to be a mere chronicling of former methods. The student who masters it to-day masters it to break its rules. It was never based on an undying principle; it could never be more than the servant, not the controller or dictator of beauty. Æsthetic principles, said Helmholtz, change; in this we must believe that he was speaking loosely, though the spirit of what he meant was right. Neither truth nor beauty can change, but our understanding and presentation are constantly fluctuant. That which satisfied in the past does not satisfy now. The essentials of music must remain unalterable until the essential characteristics of humanity alter; yet music to-day claims to be metaphysical, psychological, ethnological, philosophic, and in



thus broadening its aims has been compelled to broaden its vehicle. Whether it can actually become any of those things, whether it does not always remain emotional rather than intellectual, need not further be discussed; but it is certain that even for its emotional advance some broadening of means was needed. We demand to-day something that we suggest as atmosphere, a word that indicates rather than defines; and atmosphere as we understand it is elusive, vague, mystical, and is almost entirely a property of the moderns. The old harmonic regulations very scantily provided for it; yet we find it sometimes in Bach, sometimes, perhaps, in Gluck, rarely or never in Handel. The tendency of former days was to express an explicit and not an indefinable emotion; the means used were definite and explicit. It is possible to take almost any work of a century or more since and give a figured-bass presentment of its framework; it would be very difficult and entirely unsatisfactory to figure-bass a page of Debussy or Scriabin or Rebikov. With the ancients the mere figuring would preserve a good deal; with the moderns, practically everything would be lost. It does not necessarily follow that the moderns are the greater—certainly this test would not be enough to prove it; but it does really seem that in emotional suggestion and atmosphere there has been a gain. We find something in Schubert and Chopin that Handel and Haydn and Mozart apparently never dreamed of; and these two, who may in a sense be termed fathers of the modern school, have been followed—in France and Russia and England—by many whose work entirely fails to fit in with the earlier formalities and conventions. One convention that they have wholly left behind is that of harmonic or structural rigidity. Great literary work was done by the Greeks under regulation of the so-called ‘unities’; greater was done by Shakespeare in actual contempt of them. The essential—whether in literature or music—is the individual genius; and even genius is governed by rules, but these are never rules of formality and artifice.

To understand, then, what has been done in the past, and why, it is necessary for us to study the theorists; but as we shall neglect their theories, we may prefer to call them by another name. They give us a history of the past, but cannot legislate for the future. The music to which we listen will present breaches of every rule once held sacred, so that in a measure the text-books are a series of graves and *hic jacet*. There is a melancholy pleasure in meditating among the tombs, and in this case there may without heartlessness be an added joy, a consciousness of deliverance and escape. But we must exercise our freedom wisely, remembering always that some structure, some regulation, even some harmonic basis, must always be desirable, and that the finest symphonic effects are hardly possible without a full mastery of contrapuntal intricacies. Old systems must not be our despots, but they are often magnificent assistants.

## NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

### XV.—RICHARD HYGONS

Those who have studied the famous Eton College MS.—which has been so admirably and minutely described by Mr. W. Barclay Squire in *Archæologia*, vol. lvi.\*—have been struck with the beauty of the five-part anthem, ‘Salve Regina,’ by R. Hygons. Yet no details have hitherto appeared as to the biography of Hygons, and the only fact deducible from the MS. is that he lived before the year 1510 or 1515.

As stated in the previous article on Richard Bramston, there is mention of Hygons in Mr. John E. West’s ‘Cathedral Organists’ (Novello, 1899), as the first recorded organist of Wells Cathedral, under the slightly disguised form of ‘Richard Hugo.’ Mr. West, however, did not suspect the identity of this ‘Hugo’ with Hygons, but the ‘Calendar of the Manuscripts of the Dean and Chapter of Wells,’ vol. ii., issued by the Historical Manuscripts Commission in 1914, leaves no room for doubt, and furnishes unimpeachable material for a memoir of this early Tudor composer.

An antiquarian friend suggested to me that probably Richard Hygons was identical with Richard Huchins, who was a vicar-choral of Wells in 1470; but this suggestion cannot stand, because the latter was dead in 1494, and Hygons was certainly living in 1507, as will be seen later.

Richard Hygons studied under Abyngdon, and was Master of the Choristers of Wells Cathedral in 1474. In the Chapter Act Book for 1486-87, under date of May 2, 1487, there is a record of a grant to Richard Hygons, Master of the Choristers, ‘for his life,’ in recognition of ‘his diligence and good service,’ of an increased salary of 26s. 8d. yearly, issuing from a vacant stall.

Hygons was also organist of Wells Cathedral, and in the Chapter Acts there are several references to the organ and the choristers in the closing years of the 15th century.† We learn also that Robert Wydow, Mus. Bac., was installed a canon of Wells on September 10, 1497, and was appointed successor being further admitted a canon residentiary on February 26, 1499-1500.

Evidently the organist and Master of the Choristers of Wells felt the burden of years in 1507, because on July 23 of that year the Chapter issued an order confirming a private arrangement whereby Richard Bramston was to take over the duties hitherto performed by Hygons, receiving 5s. for the half-quarter ending on September 29 ensuing, and 40s. a year henceforth; the said Bramston undertaking to teach the choristers and also ‘to keep and play the organs both in the great choir and the chapel of the Blessed Virgin Mary.’

This arrangement of Bramston as deputy did not last quite a year, as on May 15, 1508, the Chapter appointed John Clausy to the office of Master of the Choristers, ‘to instruct them to sing plainchant and discant.’ By a strange slip the editor (Mr. William Paley Baildon) of the Calendar

\* See also an article on Eton College by Mr. F. G. Edwards in the *Musical Times* for December, 1908.

† In the Chapter Accounts from 1492-93, a sum of 6s. 8d. was paid to the King’s Commissioner ‘not to take away three choristers.’

translates 'ad cantandum et discantandum' as 'to sing, and sing earnestly,' whereas the ordinary meaning of *discantandum* is 'discant,' in opposition to 'plain chant,' and not to 'sing earnestly.' It is also found as 'in torto cantu,' and has been Anglicised 'diffuse chant' and 'curious singing' in documents of the mid-16th century. In this Chapter Act, John Clausy is ordered not only to teach the choristers, but also to play the organ 'both in the great choir and in the chapel of the Blessed Virgin Mary behind the high altar as Richard Hygons did heretofore.' Further, the said Clausy was to receive four marks from the Clerk of Works of the Cathedral from two vacant stalls, and 'he shall also receive from the escheator all escheats, with the consent of the vicars, so that the vicars non-perpetuated shall have during the life of Richard Hygons the things which yearly accrue. Moreover, he shall have a house of the yearly value of 26s. 8d.'

From the same Chapter Act we learn that Richard Hygons, late Master of the Choristers, had agreed to pay John Clausy out of his fee and portion 40s. a year,' with the proviso that 'after Hygons's death, Clausy shall receive all the fees that Hygons now has.'

By a strange irony of fate both Hygons and Clausy died early in the year following the above agreement, for under the heading of Receipts in the Accounts of Thomas Weston, the Escheator, from Michaelmas, 1508, to Michaelmas, 1509, there is a significant entry: 'Oblations: At the anniversary of John Clausy 1½d.; of Mr. John Hanse, ½d.'; that is to say, the sum of three-halfpence was given as an offering at the burial of John Clausy, and one halfpenny at the burial of Master John Hans, sub-Dean of Wells. The exact date of the death of Hygons is not recorded, but it was probably about the same time as that of the sub-Dean, either in December, 1548, or January, 1509. Certain it is that Hans was replaced as sub-Dean on February 8, 1509, by Reginald West, while John Gye, vicar-choral, appears as organist and choirmaster in 1511, and evidently had been acting as such for some time, as on October 25, 1512, he was given a substantial douceur 'for his good and diligent service to God and St. Andrew, namely, his praiseworthy organ playing and diligent instruction of the boys and choristers.' I take the liberty of thus translating the italicised words 'his praiseworthy organ playing' as more correct than Mr. W. Paley Baildon's reading: 'his musical praises'; for the Latin text is distinctly '*laudibus organicis*'—literally 'praises on the organ.' It is also as well to add that no permanent organist of Wells Cathedral was appointed till William Lyde in 1559.

### 'THE BEGGAR'S OPERA'

BY FRANK KIDSON

As I mentioned in my first article\* the tunes used for the verses in 'The Beggar's Opera' number sixty-nine, and all were popular airs current among people of every class.

As melodies pure and simple they are in general excellent and tuneful. It is certainly a fact that the selection has caused the work to sustain a vogue through a century-and-a-half, during which time it formed a stock piece for London and provincial theatres of all classes.

A consideration of the sources of the tunes may be

useful. The first scene of the opera opens with Peachum, the receiver of stolen goods, seated looking over his account books. As an excuse for his dishonesty he sings:

Through all the employments of life

Each neighbour abuses his brother, &c.

The air selected is 'An old woman clothed in gray,' a 17th century tune which occurs in two varieties: one, 'Let Oliver now be forgotten' (see 'Pills,' ii., p. 283), and the other which Gay used for his verse. Beside early sheet copies of the music and song, the words alone will be found in 'The Nightingale,' a small song book published at Edinburgh in 1776. They begin:

An old woman clothed in gray

Had a daughter both charming and young,

But she was deluded away

By Roger's false flattering tongue, &c.

The third volume of the 'Dancing Master,' circa 1726, gives the name of the tune as 'Unconstant Roger,' obviously an allusion to the Roger of the song. It is also under this title in Walsh's 'Dancing Master' of the same period.

In the same scene Filch sings:

'Tis woman that seduces all mankind,

using the tune 'The Bonny Grey-ey'd Morn.' The nationality of this air is in dispute. It has been claimed as of Scottish origin, but it is more likely to be the composition of Jeremiah Clarke fitted to Anglo-Scots words. It was introduced by Mrs. Willis into a representation of 'The Fond Husband.' The tune appears in print in 1698.

Mrs. Peachum sings 'If any Wench Venus' Girdle wears,' set to the tune 'Cold and Raw.' It is needless to repeat the oft-quoted anecdote in which Queen Mary is said to demand the song, and how Purcell used it for a bass in one of his Birthday Odes—that for 1692. Its original name appears to have been 'Stingo, or Oyle of Barley,' and under that title it occurs in the first edition of Playford's 'Dancing Master,' 1650, and under 'Cold and Raw' in later editions. It was afterwards used as a Catch in Hilton's 'Catch that Catch can,' 1652. The song beginning 'Cold and Raw' is to be found in 'Pills' (second volume). The tune has been used for a variety of songs, and generally with the chorus, 'Up in the morning early.'

Mrs. Peachum's other song is 'If Love the Virgin's Heart Invade.' This is united to a delightful air in minuet form—'Why is your Faithful Slave disdained?' which is also adapted to another air in 'Pills.'

Lack of space compels me reluctantly to skip a number of 'Beggars' Opera' tunes, and I must confine myself to the more famous airs. One of the most popular melodies is 'London is a fine Town,' to which Mrs. Peachum sings 'Our Polly is a Sad Slut.' The tune belongs to a lengthy ballad singing the praises of London. The air is of considerable antiquity and of uncertain origin. It was used in the 18th century as a vehicle for a variety of popular ditties. Polly's first song is the pathetic

Can love be controlled by advice,

Will Cupid our mothers obey?

It was sung to the fine air 'Grim King of the Ghosts,' a ballad tune of about the middle of the 17th century, originally adapted to a song 'The Lunatic Lover.' The whole ballad will be found in Percy's 'Reliques of Ancient Poetry,' vol. ii., 1765. The tune was afterwards used for Nicholas Rowe's poem, 'Colin's Complaint,' beginning 'Despairing beside a Clear Stream.'

\* Musical Times, January, 1921.



The next song, sung by Mrs. Peachum and Polly, 'O Polly, you might have toy'd and kissed,' is sung to the old air 'O Jenny, where hast thou been?' The tune is familiar to every school-child to the words 'Golden slumbers kiss your eyes,' verses which were first adapted to the air by William Chappell.

The original tune was called 'May Fair' at the beginning of the 18th century. About this time it was also known as 'The Willoughby Whim,' commencing with 'Oh, Jenny, Oh, Jenny, where hast thou been?' In early Scots collections it is used for the song, 'My mither says I maunna.'

Another of Polly's songs is, 'Oh, ponder well, be not severe.' This is set to the old tune used for the ballad, 'The Babes in the Wood.' Gay did not confine himself to English airs. There are one or two French tunes, and several from Scotland. Among the latter are 'Over the hills and far away,' 'Gin thou wert mine awn thing,' 'Bessy Bell,' 'O the Broom,' and 'The lass of Patie's Mill.' Most of these he got from William Thomson's 'Orpheus Caledonius,' 1726.

One of the most lively tunes in the opera is Macheath's song, 'If the heart of a man is deprest with cares.' This is used to the tune, 'Would you have a young virgin of fifteen years?' This song, by Tom D'Urfey, appears in his play, 'Modern Prophets,' acted 1709. It can be found in his first volume of 'Pills.' Under the name 'Poor Robin's Maggot,' the air is in the second volume of 'The Dancing Master,' 1719. Elderly people will remember it as forming part of the 'Lancers' in Victorian days.

'Youth's the Season made for Joy' has had its meed of popularity. It is set to a pretty cotillon, probably a French one. The song was preceded by a dance, *à la ronde*, to the same air. Jenny Diver next sings, 'Before the Barn-door Crowing.' This is to the old air, 'All on a Misty Morning,' or 'The Old Man dressed in Leather.' The tune was originally called 'The Fryer and the Nun,' and it is to be found in 'The Dancing Master' from 1650 onwards. The words, 'All on a Misty Morning,' belong to a song, 'The Wiltshire Wedding,' in 'Pills,' vol. iv.

Jenny Diver sings another song in this scene, 'The Gamesters and Lawyers are Jugglers alike.' This air, besides the old title given in the opera score, is known as 'The King's Jig' and 'The Winchester Wedding.' There are sundry versions of the tune. The song, 'The Winchester Wedding,' is in the first volume of 'Pills,' and also in early editions of 'The Dancing Master.'

Lucy's song, 'How Cruel are the Traitors,' is set to the air to Gay's fine song, 'Twas when the Seas were Roaring.' A tune which has attained world-wide popularity, sung by Macheath, is used for the words, 'The First Time at the Looking-Glass.' It first appears in 'A Third Collection of New Songs,' the words by Tom D'Urfey, 1685, as 'The Winchester Christening,' beginning 'The sun had loos'd his weary team.' The tune is good and lively, and it appeared to have been known locally in some part of Scotland as 'The Diel's awa wi' the Exciseman.' Taking the title of this version, Burns wrote his well-known verses to the air.

Lockit's song, 'You'll think ere many days ensue,' is put to a ballad air which seems to have been used on the stage for one of the songs sung by Ophelia in the Mad Scene. Macheath next sings, 'If you at an office solicit your due,' to the tune 'London Ladies.' This song is in 'Pills,' vol. ii., as 'Advice to the Ladies.' Another lively tune is 'How happy could I

be with either,' sung by Macheath. The old name of the tune is 'Have you heard of a frolicsome ditty.' This belongs to a song called 'The Jolly Gentleman's Frolick or the City Ramble.' It is otherwise called 'The Rant,' and many long narrative ballads of a humorous character have been sung to it. 'Cease your Funning' has always been a favourite tune from this opera. Harpsichord and pianoforte pieces have been made from it, with an amount of variations. Although the old name of the tune is not printed with the text, yet it belongs to a late 17th century song called 'Constant Billy,' which commences with the words, 'When the hills and lofty mountains and the vales were hid in snow.' The air is in the third volume of 'The Dancing Master,' and in one of Walsh's 'Dancing Masters.'

The next song, sung by Lucy and Polly as a dialogue, 'Why, how now, Madam Flirt,' is set to the old tune, 'Good-morrow, Gossip Joan,' a tune familiar to the school-children of to-day, with revised words. The song, 'Gossip Joan,' is in the sixth volume of 'Pills.' Another song to the same tune of contemporary date is 'Happy Dick,' 'Packington's Pound' and 'Lilliburlero,' both tunes with histories which space will not allow me to deal with, follow.

'I'm like a skiff on the ocean tossed,' sung by Lucy, is put to the air, 'The Happy Clown.' This song commences, 'One evening, having lost my way.' The song is on early half-sheet music, and the words are in 'The Thrush,' 1749. As 'Walpole or the Happy Clown,' it is in sundry editions of the 'Dancing Master,' and it had been used in Ramsay's 'Gentle Shepherd' before Gay employed it in his opera. Lucy's song, 'Come, sweet Lass,' is to a pretty tune with the same first line. As 'Greenwich Park' it is in the 'Dancing Master' of 1698, and the song is in 'Pills.' 'Tom Tinker's my true Love' is used for a song by Macheath, 'Which way shall I turn me?' The song of Tom Tinker is in the sixth volume of 'Pills.' The plaintive air, 'I am a poor Shepherd undone,' is used by Polly for her song 'When my Hero in Court appears.' The tune, under the title 'Hey, ho! my honey,' is in many editions of the 'Dancing Master,' and with the song, as 'The distressed Shepherd,' in 'Pills.' Lucy's song, 'When he holds up his hand,' is adapted to John Barrett's very popular tune 'lanthe, the lovely.' The song and air are in 'Pills,' vol. v., p. 300.

The next song is to the old tune of 'Bonny Dundee'—not 'The Bonnets of Bonny Dundee,' as known to-day. It is another of the many Scots or Anglo-Scots tunes introduced in the opera. It is used for Macheath's song, 'The Charge is Prepared.' The next scene, the Condemned Hold, finds Macheath in fetters and drinking wine. He sings a medley of tunes which include 'Happy Groves,' 'Britons, strike Home,' 'Chevy Chase,' 'Old Simon, the King,' 'Joy to great Cæsar,' and some others, concluding with a very corrupt version of 'Greensleeves,' to the words 'Since laws were made for every degree.'

The fine 16th century air, 'Greensleeves,' has suffered most undignified changes. All its subtle beauty has been stripped off it as it passed downward through the 17th and 18th centuries. Many degraded copies of the tune will be found in 'Pills' united to such songs as 'The Blacksmith' or 'The Brewer,' with the refrain, 'Which nobody can deny.' Country fiddlers got hold of the tune, and the present writer has many of their versions in old manuscript volumes. The concluding air, 'Lumps of Pudding,' sung by Macheath after a dance to the

ords, 'Thus I stand like a Turk,' is in the 1716 edition of the 'Dancing Master.' Burns employs the r for his song 'Contented wi' little and canty wi' mair.' I think all will agree, after trying over the sixty-nine tunes in Gay's opera, that no better representative selection of English airs could have been made, and that they are all worthy of preservation.

The flood of ballad opera which succeeded the 'Beggars' not only employed many airs which had been used there, but brought from obscurity many others of equal beauty. Thanks to John Watts' editions the musical antiquary is furnished with many tunes of interest and charm which otherwise would have been lost.

## FESTIVAL OF BRITISH MUSIC AT HASTINGS

BY ALLAN BIGGS

A few of our most representative composers foregathered at Hastings in the last week of January to try conclusions with Mr. Julian Clifford's well-equipped orchestra at the Royal Concert Hall. They were engaged in the exposition of their own works, and as each one has done sterling service in his own particular way, the scheme was both interesting and enlightening to the numbers of people who greeted the composers. Percy E. Fletcher, Thomas F. Dunhill, Norman O'Neill, Frederic H. Cowen, W. H. Speer, and Edward German cover a fairly wide field of activity, while several works of Julian Clifford, Howard Carr, and Ernest Farrar further revealed what has been accomplished in these islands. The last-named, whose promising young life was lost in France, was present only in spirit, but he has left us 'The Heroic Elegy,' 'Lavengro' Rhapsody, and Variations for pianoforte and orchestra (played by Mr. Edgar Heap), all of which were interpreted *con amore* by Mr. Julian Clifford. The share of the popular *chef d'orchestre* comprehended his 'Coronation March,' 'Lights Out,' and the delightful Ballade in D—a work worthy of inclusion in any Festival scheme.

The lightest element of the week was introduced by Percy E. Fletcher, who conducted the two Suites 'Sylvan Scenes' and 'Rustic Revels,' the Poem and Valse for violin and orchestra (excellently played by Mr. John Davies), and two Bagatelles. Excepting the last, which are really dainty, the composer's contributions might have approached quality but for their admirable orchestration, for each instrument is allotted the work that suits it best, and the *tutti* balance is masterly. Thomas F. Dunhill, with his lofty ideals and broad sympathies, as a polished phraseology of his own. His Dance Suite for strings well illustrates his turn for lyrical beauty, while there was abundant poetry and romance in the Prelude inspired by W. B. Yeats' 'The King's Threshold,' a work that deserves wide recognition. Sally in our Alley' forms the material for ten well-contrasted and ingenious variations for violoncello and orchestra which suitably displayed Mr. Norman Nuttwell's smooth style and agreeable tone. Some songs from the same pen were very welcome.

A dreamer of dreams and a mystic, Norman O'Neill has the power of expressing in his music the ethereal world in which he dwells. His flights of fancy, intangible though they are, touch a responsive chord in the hearts of the imaginative. The 'Mary Rose' Prelude and the 'Blue Bird' Dances, with their pentatonic type of melody, supported by a rich harmonic texture, are at once appealing and elusive, and their repetition was resolutely demanded. The 'Mary Rose' call continued to haunt the ear with

gentle insistence long after it had reached echo-land. A Valse Suite by Coleridge-Taylor, orchestrated by Mr. O'Neill, was heard for the first time in its present form, but it cannot be said to reveal its gifted composer at his best. The magic of Frederic H. Cowen's name was responsible for a full hall. Old favourites as they are, his 'Butterfly's Ball,' 'Phantasy of Life and Love,' 'Language of Flowers,' and 'In Fairyland' Suites have lost none of their inherent freshness and spontaneity. They reveal yet another aspect of the spirit of refined delicacy which characterised the programme of the day before, and so well do they wear that they bid fair to outlast many of our ultra-modern effusions.

W. H. Speer's Symphony in E flat was an acceptable relief from some of the evanescence of the previous five days. The composer, who lives at St. Leonards, was greeted no less ardently than the visitors who appeared; and rightly so, for though a prolific writer, he has never surpassed this Symphony for sheer effectiveness. The first two movements are particularly attractive, their coherent design and agreeable melodic outline investing them with a distinct character of their own. The work's possibilities were realised by orchestra and audience alike, and the composer, who conducted, had an enthusiastic reception. We have had occasion to refer previously to Arnold Trowell's symphonic poem 'The Waters of Peneios,' an intensely passionate and emotional illustration of the Greek legend, conceived in startling and glaring tone-colours and scored with an unusual command of orchestral technique. The same concert introduced Mr. Julian Clifford's gifted son as a conductor. Though still in his teens, he interpreted MacCunn's 'Land of the Mountain and Flood' like a veteran.

A packed house greeted Edward German, whose 'Welsh Rhapsody' made the biggest sensation of the week. In the view of the 'plain man' it is certainly a serious rival of the '1812' kind of thing, in spite of its being infinitely better music. The composer's eminently English trait was delightfully manifested in his 'Nell Gwyn' Dances, 'Richard III.' Overture, and excerpts from 'Merrie England.' Contrasted with these were the fanciful 'Valse Gracieuse' (from the Symphonic Suite), and the distinguished Theme and six Diversions—the latter striking out a line in the field of variation writing which might well be investigated by other composers.

Howard Carr, the last composer to appear, filled the place of Arthur Herve, who was indisposed. There is enough sensationalism, but little subtlety, in Howard Carr's explorations into descriptive regions. Of 'The Carnival of the Elements,' the Procession music from 'The Lilac Domino,' and the 'Three Heroes' Suite, it was the last-named which left the most favourable impression, so realistic is the orchestral version of an air-raid. Throughout the Festival Mr. Clifford's orchestra more than sustained its reputation as an exceedingly capable and versatile body of musicians.

## THE LATE GERVASE ELWES AND THE 'DREAM OF GERONTIUS'

In the obituary notice of Gervase Elwes in our February number it was stated that he sang the title-rôle at the first performance of the 'Dream of Gerontius' in 1904, whereas the occasion was his own first performance of the part. The work was produced at the Birmingham Festival of 1900, with Mr. Edward Lloyd as 'Gerontius.'



# DISCOVERY OF AN ANCIENT HEBREW MANUSCRIPT CONTAINING NEUMS

BY ARTHUR M. FRIEDLANDER

In the *Musical Times* of January, 1914, an article written by me appeared entitled 'Facts and Theories relating to Jewish Music.' It dealt largely with the ancient Hebrew signs and their similarity to some of the neums, *i.e.*, the mediæval system of musical notation. In the course of the article I mentioned that Mr. Elkan N. Adler had very kindly lent me the oldest known book [printed 1518], containing the rendering of those Hebrew signs into the musical notation known at that period. I asked Mr. Adler if he possessed amongst his unique collection of Hebrew MSS. and books, anything bearing upon the subject of my research work on Hebrew music. Besides the book already referred to and some modern writings, he was able to show me only a photograph of a *Maḥser* (a Festival Prayer Book), 1525, on which were depicted some signs which he considered were meant to indicate a special vocal utterance by the Cantor. Some considerable time afterwards he showed me a Hebrew MS., and consulted me as to the meaning of the signs contained therein. Before proceeding further it is important to relate that Mr. Adler had found this MS. amongst his extremely valuable Genizah\* fragments.

I was soon convinced that the signs in the MS. were neums. Subsequently I consulted Mr. Hughes-Hughes at the British Museum, who kindly referred me to another authority, Mr. Abdy Williams, who not only gave me considerable and valuable information, but also brought the subject of my investigations to the notice of Dom André Monquereau, of the Benedictine Fathers (Solemes), of Quarr Abbey, Ryde, Isle of Wight, the eminent authorities on Gregorian music, who wrote to me as follows :

'I confided the study of the leaf with the neums to three of my brethren. One of them has some knowledge of Biblical Hebrew. On returning me the leaf he took care to tell me that he would not guarantee the transcription, but would only suggest it, before permitting musicians to place the neums under the different syllables. Your knowledge of the Hebrew language is able to supply what there is defective and indistinct in this essay.

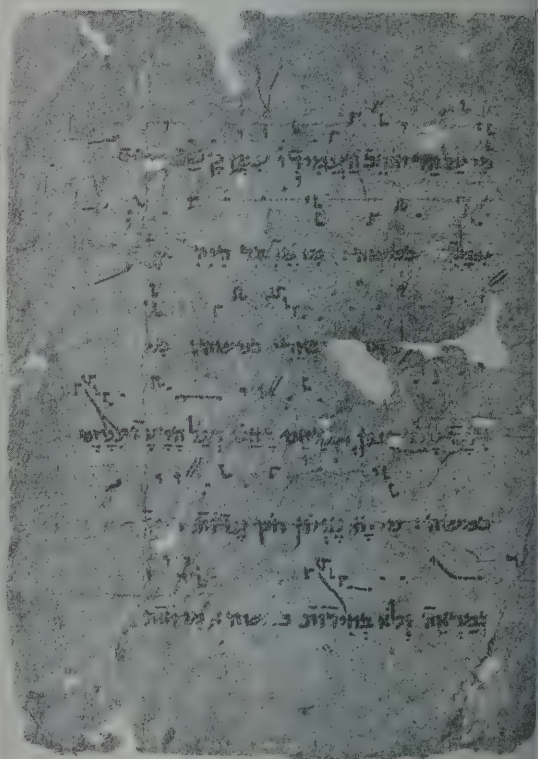
'Two others of our fathers have worked on the neums. Although they worked separately, they both arrived at the same musical transcriptions for the first nine lines of the document.'

As a result of this investigation of the Hebrew MS. the date assigned to the music is the end of the 12th or 13th century. Moreover, so far as I am aware this is the only Hebrew MS. containing neums that has been discovered.

\* Genizah (*lit.*, hiding or hiding-place). The storeroom or depository in a synagogue; a cemetery in which worn-out and heretical or disgraced Hebrew books or papers are placed. A genizah serves, therefore, the two-fold purpose of preserving good things from harm, and bad things from harming. A passage in the Talmud (Shab. 115a) directs that holy writings other than the Hebrew and Greek languages require 'genizah'—that is, preservation. The discovery by Solomon Schechter, on May 13, 1896, of a fragment of the original Hebrew of Ecclesiasticus drew so much attention to the genizah whence it came that the term 'genizah' is now applied almost exclusively to the hoard at the old Synagogue at Fostat, near Cairo. This was a church dedicated to St. Michael until the conquest of Egypt by Chosroes, 616, when it became a synagogue. In 1888, and again in January, 1896, E. N. Adler visited the synagogue, and brought with him many fragments.

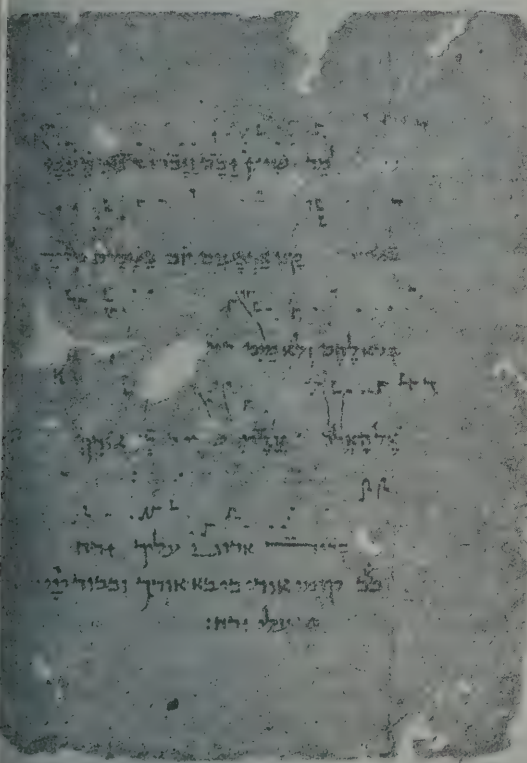
Regarding the Hebrew text, Mr. Adler gives the following version in an Appendix to his forthcoming Catalogue of MSS. printed by Cambridge University Press. The fragment consists of a poem, the acrostic of which points to Amr ibn Sahal as the author. Several of his compositions are to be found in the Genizah, and he lived in the beginning of the 11th century. Following the poem is a quotation from Isaiah lx. 1. He attributes the poem for us either for Pen ecost or Simhath Torah (Rejoicing in the Law). From the particulars of the analysis furnished to me by Dom G. Beyssac, I quote the following :

'I do not know what name to give this sort of elegy in honour of Moses which commences (?) at the first line of recto and finishes before the end of line 9. It is composed of six strophes noted on the same song and limited by the same word reappearing by way of refrain, Ka-Moseh, which the scribe has not noted



after the third line (line 5). Each strophe is divided in the centre by a sort of mediant expressed in the manuscript by a double line, 11. The strophes 1, 3, 5 and 6 have not this mark, and the place which it occupies at the beginning of line 3 (and not at the end of line 2) might suggest the idea of some sort of peculiarity in the execution,—perhaps the repetition of the last part of the strophes or a change of the choir. On line 10, perhaps also at the end of line 9, if this end is a doxology—which does not seem probable, considering the tune—there begins a new piece of song inspired by Isaiah lx. 1, at the end of which the copyist by way of colophon seems to have applied to himself the verse of Isaiah, which he has just copied. The notation is grounded on a clear stave of four lines traced with a stife. But these lines have not been traced specially for the notation

which only makes use of them. One sees clearly in the margin of the verse, the side on which they are allowed, that they are alternatively too long, reaching a point pierced with a compass, the shorter tending hardly over a centimetre of the line which limits the writing on the right-hand side. In the places not quoted in the manuscript, the writing has been suspended as in the last two lines of the verse on the longer lines. At the beginning of lines 6, 8, 9, and 10, a sign appears which is evidently a clef. One sees it even before the last note and line 6, which in fact ought to be written a line higher. It is clear that we must read this sign, as all the rest, from right to left as a 7 or a 7. Is there or was there ever in Hebrew cantillation a sort of admission? Anyhow, this sign should correspond with the clef *ut* or with the clef *fa*, both admissible, having regard to the small extent of the melody.



certain notes (lines 6, 4, and 10) does not belong to the melody. It is unknown to the Gregorian notation. Is it a mark of legato?

Regarding the point raised by Dom Beyssac concerning the clef, I would suggest that the numerical value of the Hebrew letter 1 being 4, this letter was used to denote the clef *Fa*, on the fourth line. As to the stroke, it appears to me to be for the purpose of showing that a certain number of notes are to be sung on a particular syllable of the word over which it is placed. As to the provenance of the music I suggested a Lombardic influence to Mr. Abdy Williams. With this view he concurred.

The following illustration marked A shows the neums as arranged by Dom Beyssac. The illustration marked B is the rendering of the neums depicted on page 1 of the Hebrew MS. into modern notation by Mr. Abdy Williams. That marked C shows my rendering into modern notation of the neums found on page 2 of the MS. Mr. Williams having described the neums on this page as being 'too fragmentary for any attempt at reconstruction,' I am indeed glad to state that my solution of it—with the exception of a slight error or two in the matter of notes and rhythm—has been found to be correct by him. At first I considered this portion of the melody might be that for the Cantillation of the Prophets, but further investigation induced me to reject that opinion. In all probability it is a species of 'Hazanut,' i.e., an intonation rendered by the Cantor. Moreover, there seems to be something in common with the melody that precedes this latter portion:

A. 1st Strophe.

Mi - 'al har Hô - rêb ha - 'a mi - di

'in ian qâ sa . . . 'i - mâ - di ka - mo - seh :

Last Strophe.

? ? ? ? 'el hâ 'e lô - [him]

'a da - li qô-mi kî bô'ô - rêk ô k bôd

'a - dô - nâ - i 'â - la ik zâ - râh.

Mr. Williams suggested the rhythm or style of singing by analogy with the music of the Armenian Uncial church. I have added time-signatures, bars, and pauses so as to give readers a better impression of the melody:

B. 1st Strophe.

*Andante maestoso.*

Mi 'al har Hô - rêb

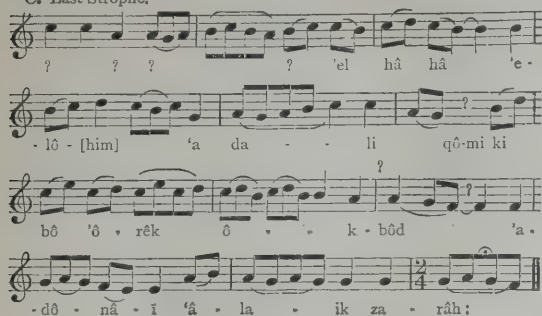
ha - 'a - mi - di 'in ian qâ sa . . . 'i - mâ

di ka - mo - seh :

As to the provenance of this fragment it is difficult to be quite sure. The form of the *clinis* would suggest an Italian influence, but one can well perceive that the scribe was not comfortable in transcribing the neums from right to left when he had been used to writing them from left to right, so he occasionally forgets himself, but regularly writes the *verga* in the right sense, but not in the inverse sense. The second note of the *pes* is often outside (lines 4, 5, 7); conversely, the second note of the *clinis* is sometimes instead of . It seems to me difficult to date this manuscript before the 13th century. Perhaps it is of the end of the 12th century. One point struck me in the writing: the form used for the clef. Is it not unusual? Could not this form assist us to date or localise the manuscript? The stroke which unites



## C. Last Strophe.



The notes of interrogation underneath the music denote what appears to be missing in the Hebrew text, and those above it what is doubtful as to the melody.

In concluding this article I desire to express the hope that, whilst it has been the means of throwing light on an hitherto unknown phase of musical history, it will also be the means of affording stimulus for attempts at further discoveries of Hebrew MSS. containing neums. Maybe there are many such manuscripts in existence which till now have escaped the notice of librarians and musical historians.

## Ad Libitum

BY 'FESTE'

My space this month must be devoted to the discussion of a number of letters, some handed to me by the Editor, one sent to me direct. First, a few words in reply to Mr. Kaikhosru Sorabji's letter in our Correspondence columns. Mr. Sorabji sees in my comment on the *Sackbut* paragraph concerning 'The Planets' and Liszt's 'Totentanz,' 'a curious implication' that 'an advanced instrument of musical opinion' must needs be concerned with modern or ultra-modern music. It is surprising to find Mr. Sorabji regarding the term 'advanced' as having, necessarily, any connection with date. It may have such a connection in matters of science or commerce, but in literature and art the calendar is an almost negligible factor. Some of the most vital things in music—vital, therefore still in the front rank, and so, in the most literal sense of the word, advanced—were written generations ago. This is no news to Mr. Sorabji, of course. I don't suppose for a moment that he regards the music of Erik Satie as any advance on that of Bach, Wagner, or Strauss. Similarly, I am sure he will agree that the term 'advanced' should not be appropriated by (say) a journal run by Marinetti or the apostles of 'Dada.' I am as diligent and interested a reader of the *Sackbut* as Mr. Sorabji, and I regard it as an advanced journal first on account of the literary quality of most of its pages, and even more because of the catholicity of its musical taste, the latter shown by the inclusion of long and discerning articles on 'composers so disparate in date as Gesualdo and Béla Bartók.' That an 'advanced' musician (using the adjective in Mr. Sorabji's sense) has an ear not only for the productions of to-day and the week after next, is proved by the fact that some of our most modern of native musicians are largely responsible for the revival of interest in the works of Byrd and other old English composers, just as in France and Italy (especially the latter) similar revivals have owed much to composers who have been described as ultra-modern and even futurist.

Mr. Sorabji says that one of the aims of the *Sackbut* 'is certainly not to deny expression or approval by one of its contributors of a work that was composed earlier than the last decade, if he deems it a valuable or worthy example.' Precisely, and if Mr. Sorabji will read my comment again he will see that I expressed surprise, not at the *Sackbut* contributor being allowed to describe the 'Totentanz' as 'a superlative masterpiece,' but at her being able to do so. Even when all due allowance has been made for personal taste, one expects some kind of critical judgment from a contributor to a journal so discriminating—one might almost say fastidious—as the *Sackbut*. After this discovery of hitherto unsuspected 'superlative' excellence in one of Liszt's most superficial works, we may open our *Sackbut* one fine day and discover Barbara chanting a pæan over one of the numerous essays of the same type by Sydney Smith.

Mr. Sorabji adds that my 'assertion of a "practically unanimous verdict" in favour of "The Planets" is not supported by the facts,' and brings forward 'the new critic of the *New Age* and one very prominent young British composer' as holding adverse opinions. The critic, the very prominent young composer, and Barbara, added together, make three. If Mr. Sorabji has no more than these to throw at me, I must hold to my view that Holst's Suite met with practically unanimous approval. In fact, I know of no other new work of such scope and challenging character having been so well received.

When I described 'Ta-ra-ra-boom-de-ay' as 'a wretched tune' I was concerned with its quality, not with its source. Mr. Herbert W. Horwill's letter tells me that it is 'classical music,' being the theme of a set of variations by Beethoven. I don't know whether Mr. Horwill means to accuse me of lèse-majesté or to make a dig at Beethoven. If the former, his letter is typical of that blind worship of the classics which is responsible for so much that is unsatisfactory in our musical life. If the latter, his dig goes astray because there is no analogy between a song melody and a theme used for variation or development. A song tune must stand or fall on its melodic qualities. A theme for development may be—and often is—quite worthless until it has been through the composer's hands. Returning to the first point, it is high time we recognised and admitted frankly that a lot of classical music is bad, and that a no less large quantity of popular music by lesser composers is good. The recent controversy on popular music showed most of the disputants far too ready to judge by the name on the title-page rather than by the matter inside. The jazz enthusiasts lightly dismiss all classical music as caviare, forgetting that innumerable pieces by Handel, Bach, Beethoven, Wagner, and other classical composers have enjoyed, and still enjoy, and will continue to enjoy throughout the civilised world a popularity beside which that of the latest Charing Cross Road 'winner' is as nothing. There are only two kinds of music—good and bad, and all we have to do is to give the good a fair chance. It is natural that musicians should look to recognised composers for the good type, but it is lamentable that they should make a fetish of a mere name, however great. There should be no place in these democratic days for the snobbishness that prefers to put on a programme bad music by a dead composer rather than good music by a living one.

this matter above all a living dog is better than a dead lion, even if the dog be plain and unknown. Mr. Smith and the lion Beethoven.

Mr. Algernon Ashton has lately shown us to what lengths the 'classic' fetish will lead a musician. He wrote to the Press saying he was 'appalled' to read Beethoven concert report in which the critic opined at the composer had written a good deal better music than that of the 'Emperor' Concerto. Mr. Ashton would be even more 'appalled' if he knew how many of us have thought the same for years. However, he puts us all in our places. After chastising the critic by calling him 'this person,' Mr. Ashton decides that the 'Emperor' is 'the finest and grandest pianoforte concerto in existence,' and then, having settled the matter so far as the present generation is concerned, he looks ahead and settles for posterity. 'I am perfectly certain,' he says, 'that such sublimely beautiful music will never be written again as long as the world lasts.' So that's that, and you may take it from him that Beethoven's *Sale and Arpeggio Manual en forme de Concerto* is—and will be—the finest ever and then some.

But there is no peace for this conscientious Defender of the Faith. Hardly was he safely delivered of the above proclamation before they were at it again. Rosenthal, on his return to the English concert-platform, played Chopin's E minor Concerto. A lot of people wondered why, and said so, adding, truly, that it shows Chopin a long way from his best. Whereupon Mr. Ashton:

STR,—Whatever is coming over our music critics? It was only the other day that I had severely to reprimand a Manchester musical reporter for speaking most disparagingly about Beethoven's great 'Emperor' Concerto (the finest pianoforte concerto ever written), and now I see nearly every London critic running down Chopin's superb and delightful Pianoforte Concerto in E minor through thick and thin! Are they being infected by some of that atrocious modern stuff which is falsely called music? It looks uncommonly like it.

ALGERNON ASHTON.

'Only the other day I had severely to reprimand'—could anything be more amusingly pontifical? And yet these persons were not a bit awed. Here they are, nearly every one of them, speaking of a work of Chopin as if it were the product of a mere human being like themselves!

The pained query at the end of Mr. Ashton's letter very nearly touches the spot. Our critics and musicians generally are being infected with something modern, but it is not modern music and it is not atrocious. It is a refusal to open their ears and shut their eyes and take whatever the bigwigs send them. The golden age of music will be once more at round the corner when we are all agreed that a classic has its place in a programme not by divine right, but by its ability to answer the challenge of the present. Is it a good work, showing the composer at his best, and with a message for us still, as most great works have? If so, let us hear it often, no matter how old it be. Is it fourth-rate, Hummel aside, with a Beethoven label, so to speak? If so, give it a friendly good-bye and put it on the top shelf. There is always plenty of good stuff, old and new, waiting for the vacant place in our programmes. The classical composers have no worse enemy than champions of the Ashton type. Such admirers are

well qualified to see that the tombstones of the great are decently tended, but they are not to be trusted any farther.

A correspondent writes:

In support of your remarks on the apathy of the musical profession in the matter of journals devoted to the art, I am writing to say that in my journeyings throughout the country—I am a commercial traveller and amateur musician—it is a constant surprise to me how few musicians support their own Press. They seem to be content with the odd paragraphs on the art scattered about the ordinary daily papers. As you pointed out in the February *Musical Times*, only a definitely musical journal can give the space, music-type illustrations, &c., necessary for a proper consideration of the development of the art in various countries. The letter you published from a famous violinist, asking for particulars of modern British music, would never have been written if the lady had been a regular reader of musical journals. The long series of *Musical Times* articles on the subject by Mr. Edwin Evans alone would have kept her busy. No wonder the rank and file of our teachers follow the same groove year after year. There is an enormous public for music in this country, and never surely was so much interest taken in it. If all music-lovers, amateur and professional, read at least one of the various excellent musical magazines, all kinds of questions—musical appreciation, support of orchestral concerts, &c.—would practically solve themselves. We ought to be able to obtain a musical journal as easily as we can *Tit-Bits* or *John Bull*, and if musicians woke up and did their duty the bookstalls would soon find it worth their while to stock musical papers for the casual purchaser.

Like my correspondent, I am constantly amazed at the number of musicians who not only do not read musical journals, but who are apparently ignorant of their very existence. It looks as if some kind of intensive propaganda were needed. My daily journey takes me through a long and densely populated back street of a type very little above the slum. There are newspaper shops galore, and at all of them it seems to be easy to obtain magazines dealing with every kind of hobby but music. Am I a fancier of the Dog, the Cat, the Pigeon, or the Rabbit? A journal telling me how to fancy successfully beckons to me from the shop window. Do I collect postage stamps—the last infirmity, surely, of a feeble mind? Even that strangest of passions is fed by a journal read by every philatelist. What draper is there who does not buy and read the organ showing him how to well and truly drape? The tailor and cutter devours his own weekly, so that he may tail and cut in the latest mode. And so on. Apparently, only the musician thinks he can get along without a journal. If he does want one he has to order it specially or subscribe, and both operations are far too complicated for so unbusinesslike a person. As to the back street mentioned above, I am pretty sure that quite as many of its people are interested in music as in dogs, pigeons, or even postage stamps, especially as the residents show in their faces their membership of the chosen race—the most musical of nations. Clearly there is something wrong somewhere, and we must get a move on.

The Editor lately received an anonymous postcard, which he passes on, asking me to write a reply that may haply catch the eye of the sender. Here is the text:

'L.S.O.' stands for London Society of Organists, so when you borrow these initials for something else it might be better to make the matter clear beyond a peradventure (not, of course, that anyone but a . . .



Do you remember the fuss there was when a certain widely-used adjective was shot at the audience in Shaw's 'Pygmalion'? It was the great moment of the play. Crowds stood in queues and paid good hard money nightly, and then hung upon the word—a word which they could have heard as well delivered free of charge in the street outside. That word follows next on the postcard, and cannot be quoted in a journal that prides itself on being so conducted that it may safely be left about the house and read even by the oldest. So we will borrow from the more harmless side of Old Bill's vocabulary, and put 'blinkin'' in its place:

... beyond a peradventure (not, of course, that anyone but a blinkin' fool . . .)

And there the card ends,—on an unresolved suspension, so to speak. Turning up last month's *Musical Times*, I find a contributor speaking of the London Symphony Orchestra as the 'L.S.O.,' little knowing what trouble he was making. Now, the London Society of Organists is a small body about two years old—at all events as at present constituted. We may safely say that beyond the members, their sisters, their cousins, and aunts, nobody knows of their existence. Their fame is bounded on the north by Palmers Green, on the south by Denmark Hill. The London Symphony Orchestra, on the other hand, is known (at least by name) to musicians not only over the greater part of Europe but in North America as well. Its initials have been used as a title for many years.

Was there ever a more ludicrous case of,  
'Said the Flea to the Elephant:  
"Who're you shovin'?"'

## ENGLISH FOLK-SONG

BY RICHARD CAPELL

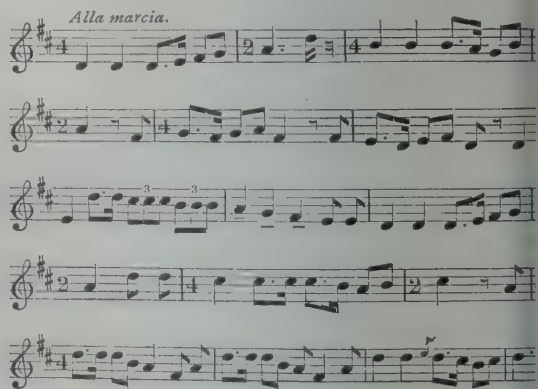
All national art, says a wise Frenchman, is a source of beauty. Of course Beauty and Art are difficult words, and none but the professed philosopher can say just what he means by them; but still one's feeling may be some help on the way in default of strict philosophy. We may (without straying out of sight of our concern, which is Mr. Sharp and his English folk-songs\*) see Beauty as possessed of double aspect, and the one or other allures and is adored in its season—the one is the imagined and fantastic, the other the assured and experienced.

For one whose lot just before the war lay amid London musical doings the days were gorgeously crowded with the exotic succession of tribute-payers who seemed to be bringing to our feet all that the world held of the strange, rich, and monstrous. As Asia of old sent her elephants, apes, and peacocks in offering to imperial Rome, so there showered down on us tetralogies and symphonic poems, the pyramidal scores of Scriabin, Mahler, and Strauss, the fairyland of the Russian Ballet (ah, at its prime!), the opera-casts with all the golden throats of Italy, not to speak of opera-houses simply thrown at our heads by America.

One August day, and all this was like snow upon the desert's dusty face. It left the barest memory of a dream, and it was like awakening from a dream to face the new world, so irrelevant to the intoxication of the eve! The fantastical beauty that mirrored so flatteringly the impossible ends of the earth left not enough comfort to be worth a thought. That

autumn there dawned on you perhaps that other beauty, the beauty of the assured things that have made and moulded you and yours for time without mind. It dawned on you, no doubt with a pang, the look of some bit of road, low hills, and home county village, by which you were trudging in weather you would perhaps never have chosen to be out in and with an absurd lot of things on your back.

The beauty had a voice, to be perceived in certain turns of speech of your fellows—the butcher, the baker, and the candlestick-maker. Oh! admirable, vivid and vigorous, a speech that was untouched by the pallor of the printed word. When song put in an appearance, here and there were snatches that were clearly an English voice, a voice which could be recognized from its hints in our prose from Shakespeare to Thomas Hardy. No tune was, I think, 'magnificent.' The feeling was more of humour than of declared heroism. It could bear irony, but could not bear with any of the emotion of the heart-worn-on-sleeve. But here is a sample which was much sung in the neighbourhood of Festubert and Cuinchy in grim days—spring, 1917. There may be a known composer—or even a known author of the verses (the refrain of which begins 'I don't want to be a soldier, I don't want to go to war,' and ends, 'I'd rather stay in England, I merrie, merrie England, than throw my precious life away'). We knew of none, and here is a case of folk-song in the making:



Such artless songs are not to be disassociate from the artless singers, who are our own people ourselves; and their beauty is of more than this surface of cheerful irony, such being just the emerging aspect of that hidden bulk of our own soundness, the solidity of our virtue of self-rescue which 'saved the sum of things' in the day 'when heaven was falling, the hour when earth's foundation fled.'

The causes of our delight in art are doubtless never unmixed, and conceivably these two books of a hundred English folk-songs, chosen from Mr. Sharp's collections of twenty-five years, might leave some persons untouched if beauty in her exotic phases were dominant. But the passions, the disillusion and endurances of the war have perhaps contracted a little our hearts, which used to be so very expansive. We perhaps have come to trust more in ourselves and less in any glib and flattering stranger's effusiveness. Anyhow there is a consistent strain in these song-books which is certain to be seized on more eagerly now than it ever would have been in the past. These songs have not the poignant accent of the

\* English Folk-songs: collected and arranged by Cecil J. Sharp, 2 vols. Novello & Co., Ltd.

eat Irish airs, or the sensuousness and savage rhythmic life of Spanish or of Hungarian folk-songs. To generalise (for often the lyre of pathos is most delicately touched), these are the songs of a happily happy, contented people, with a cheerful humour all its own. There are not the gloom or supernatural terrors of the lore of mountain-folk. Beyond the favourite case of a bridegroom being seized by the press-gang there is no oppression. But short of the grand dramatic flight, these old country songs range over a multitude of human feelings. The ballads give us hints of the really chaotic. Some of these, in Mr. Sharp's scrupulously improved versions, are occasionally fragmentary and obscure. The lyric songs offer to the listener the authentic voice of our countryside. For of course these are countrymen's songs (such as are not sailors'), for urban song is a different thing, picking up and dropping its favourites as often in a year as does the country in a generation. This artless voice, sweet, now tender, now rollicking, has us wholly won, and for the just reason that at the mocking notes of the courted milkmaid, at the plaint of the forlorn swain, or the home-coming sailor's tale everyone must instinctively call from memory's store some corner of the green and pleasant land, a scene from favoured shire, or home.

How propitious May mornings are to Somerset writers is to be learned from many a song (a good proportion of these first two books comes from Mr. Sharp's Somerset collection). On the other hand even that melting season, it is clear, leaves some minds whole-hearted and scoffing. The sailor is a favourite hero, but some sailors only court to thieve, and hence the rueful modal complaint of more than one once merry milkmaid or shepherdess.

If any doubt that such songs may not have been held they had over English folk, there was a demonstration the other evening at the Morley Working Men's College (Waterloo Road, London), where the chanty 'Let the Bulgine run'—an irresistible tune from Dr. Terry's collection—caught the audience's does not one music-hall song in a thousand.

This collection of Mr. Sharp's, which seems to have every virtue of taste and fidelity, will be an acknowledged record and store-house. It will be the best beloved of song-books in many English homes. Its song recitals a bunch of flowers from Mr. Sharp's garden will always be welcome.

## New Music

### PIANOFORTE MUSIC

In our January number mention was made of the first set of Caprices and Rhythmic Studies by M. Jacques-Dalcroze. Here is the second set (Augener), and one need give it no higher praise than to say it is as good as its predecessor. It is a pleasure to meet with music of this kind—free and imaginative, and handling complex rhythmic and harmonic problems with ease and assurance. The pieces are for good players. For 'good' we must substitute 'advanced' in speaking of Arthur de Greef's 'Études de Concert' (Augener). There are five, published separately. Here again we have an unusually high standard. The technical excellence of these pieces goes without saying. Far more important is the fact that they

have real beauty and power as well—for example, the delicate wistful charm of the Etude in E takes one captive at once. However, there is no space for detailed description. It must suffice to draw the advanced pianist's attention to these excellent additions to his repertoire. Ravel's *Poème Chorégraphique*, 'La Valse,' has been transcribed for pianoforte solo by the composer (Durand). It makes a fine piece, though one feels the need of the orchestra in the opening pages, where the music lies rather too low to be clear, and later where some important decorative passages for woodwind, written in small notes, will mostly have to be taken as read. 'La Valse' is very difficult and very long—twenty-four pages.

'The Hour Glass' is a set of three pieces by Frank Bridge, published in separate numbers by Augener. 'Dusk' is appropriately vague and slightly melancholy. 'The Dew Fairy' gives us some delightful arabesque treatment of an elvish little tune. In 'The Midnight Tide' fearful conglomerations of notes and tempestuous *arpeggi* point to dirty weather. The piece is not long, but it has the right sense of bigness. These three highly picturesque sketches are difficult, but they 'come off,' which is more than can be said for a great deal of difficult music.

The pianoforte duet is such a valuable means of getting a good working idea of complex orchestral and chamber works that one is glad to see some of our modern composers taking advantage of it. Here is Malipiero's 'Panthea,' a symphonic drama for chorus and orchestra, boiled down for four-handed consumption (Chester). A very pungent dish it is, too. Only the varied timbres of the orchestra can make some of the dissonances tolerable, so it is to be hoped that no one will judge it from the pianoforte point of view. An arrangement of this kind must be regarded merely as a kind of glorified analytical programme.

We return to pianoforte music proper with some pleasant sets of pieces by Melartin—'Chips' and 'Intermezzi' (Augener). These are fairly easy essays, picturesque and tuneful, excellent teaching material of the type of Grieg's lyrical pieces, though less highly coloured. From the same publishers comes Liszt's edition of Schubert's 'Wanderer' Fantasia. A batch of material for youthful players calls for no more than mention. Four Miniatures by Reginald S. Thatcher (Augener), an album of Ten Preludes and Miniatures by M. E. Marshall (Bosworth), and a Little Suite, 'Nursery Secrets,' by Felix White (Keith Prowse). The last-named gives us not only some unusually pleasant little pieces, but also something new in titles, perhaps an even more difficult feat. Here they are: 'The Forbidden Fairy Tale (with Ghosts in it),' 'A Dream of the Russian Ballet,' 'Who broke the New Toy?' and 'Why the Flies go round and round.' Having settled this last point, perhaps Mr. White will in his next Suite go one better and answer a popular question as to where they go in the winter. C. W.

### ORGAN MUSIC

Parry's interest in the organ showed itself in a series of works written in his later years—works so good that organists regretted he had not turned to their instrument before his numerous public and educational duties made composition a mere extra. Among the MS. works he left a Toccata and Fugue entitled 'The Wanderer,' which has now been



published (Novello). A note tells us that it had not been finally revised by the composer, but that all the material exists in autograph. The Toccata, after a brief introduction, delivers a chromatic questioning phrase which gives the work its title, and from which most of its two movements is derived. Parry here regards the Toccata as a form of fantasia rather than as a brilliant show-piece. The movement has a good deal in common with his Fantasia in G published a few years ago, though it is less vigorous. It consists mainly of passage-work, and carries on the rather troubled feeling expressed by its motto theme. The fugue subject gives us the motto in more definite shape, though it is still broken up into brief interrogations. It is worked out at considerable length—eleven pages—with a delightfully flexible semiquaver treatment on pages 12 and 13, followed by a bold and effective section in the unexpected key of B flat. The final pages recall something of the style of the Toccata, though the mood is brighter. Most players will agree that this Fugue is one of Parry's best organ works on a large scale. They will take pleasure in the thought that one of the very last pieces Parry wrote was for their instrument, and that it showed him at his happiest.

The set of Fifteen Versets that Marcel Dupré included in his programme at the Royal Albert Hall have been issued under one cover by Novello. They are remarkable in several respects, but perhaps they impress most by their variety. Nothing can be more typically French in brilliance and audacity than the toccata-like movements that form the *finales* of the suites on 'Ave Maris Stella' and Magnificat. Yet side by side with them are such diverse things as severe canonic studies, a choral prelude *à la* Bach (a little piece that has borrowed something from the simpler side of Reger *en route*), expressive *cantilène* movements, solemn diapason interludes, and a strikingly daring chordal affair for opening number. This last-named calls for a huge organ and building, to say nothing of hands of ample grasp. The standard of difficulty is high, but in every case the result is well worth the pains. Rarely does one meet with so much brains and originality in organ music. Despite the fact of their being based on fragments of plainsong, they lose little or nothing by being played apart from the offices for which they were written. The English player will do well to exercise considerable freedom in the matter of registration. That indicated by the composer will often be found unsuitable for our average organs. Some other works by Dupré demand more space than is available in this issue, and must be held over.

The newer French school of organ writers is getting farther and farther away from the French style of our youth. They are liable to fits of uncompromising severity and complexity, and Emile Bourdon's choral 'Varie sur l'Hymne Ave Maris Stella' (Leduc) is a good example of this style. The piece contains some beautiful music (it seems impossible to write round this loveliest of plainsong melodies without catching some of its magic), and may be warmly commended to players who have ample time for practice and who are not afraid to serve up a voluntary that will leave the churchwardens and sidesmen cold—perhaps even annoyed.

A first-rate postlude or recital piece for Lent is James E. Wallace's Chorale Fantasia on the well-known tune to 'Forty days and forty nights' (Novello). A large organ is called for, with a player who is able to let himself go. Mr. Wallace is

apparently an admirer of Karg-Elert. His harmonies are very warm and rich, and he has a good deal of his model's freedom and spontaneity. Indeed the piece more often than not suggests a good improvisation and there can be no higher praise for music written round familiar hymn-tunes. This is the first of Mr. Wallace's works to come my way. I hope it will not be the last. If he has any more of this type up his sleeve the sooner he brings them out the better. His Fantasia is streets ahead of our average essays in the choral prelude field. To many of them are suggestive of Bach on a good off-day.

R. G. Hailing's 'Cradle Song' (Novello) is a simple and tuneful piece that calls for no comment.

The last four parts of Ernest Austin's Narrative Poem, 'The Pilgrim's Progress,' have just been published (Larway). There is no need to discuss in detail a work the scope and style of which have been frequently mentioned in these columns. These new sections show the same picturesque and attractive qualities of their predecessors. Part X. rounds off the whole by employing an *ad libitum* chorus, bell and solo violin. Organists who give regular weekly or at least fairly frequent, recitals should add serious interest to their scheme by the playing of one or two parts of this work at each.

H. G.

#### SONGS

It is worth noting that some of the most significant songs recently issued are also the simplest. Gustav Holst's Four Songs for Voice and Violin (Chester) are not for every palate, still less are they for every singer. They call for a rhythm and style so free and natural that they would come badly off in the hands of most of our public singers. Mr. Holst has gone to 'A Mediæval Anthology' for his words, and has caught to perfection the intimate devotion of the text—so much so, in fact, that the settings call for surroundings other than the concert room. One hates to think of applause or bouquet after such things. The songs need the atmosphere of the home or the church.

The old French, Scottish, and English songs with which Madame Collignon recently delighted London audiences have been issued by Chester under the title of 'Répertoire Collignon.' There are twelve of them in separate numbers, with accompaniment provided by Bax, Goossens, Ireland, Frank Bridge, and Howells. The first four composers form a syndicate in the case of 'Cadet Roussel,' with piquant results. This set of songs is worth attention for their accompaniments alone.

Sidney's 'My true love hath my heart' is one of the most hackneyed of song texts, but there is always room for another setting by a composer with something to say. John Ireland comes forward with a very fervid and full-blooded version—one of his best songs, because of this unusual warmth. The piano forte part, though not unduly difficult, needs skilful management (Augener).

A very useful book, especially for school purposes, vol. iv. of Novello's Songs, containing thirty classic examples by Horn, Mozart, Bach, Rubinstein, Gounod, Goetz, Arne, Sullivan, Brahms, Morley, Tchaikovsky, Dvorák, &c., the voice part being given in both Ton-Sol-fa and Staff notation. This volume and its companions provide a repertoire of which no singer need be ashamed.

C. W.

## MUSIC FOR STRINGS

Mr. Albert Coates has done good service to the cause of music in general and of English music in particular by editing a Suite for Strings by Henry Purcell (Novello). As the programmes of our own Promenade concerts show, good string music is rare, and of modern composers Tchaikovsky alone appears able to write a string suite which has had more than a passing success. English music, on the other hand, must derive greater confidence in its future by this new evidence of the lasting quality of Purcell's work. The greatness of Purcell, of course, has never been denied, but there is (or at least there was) a tendency to take it for granted until recent performances of 'Dido and Æneas' and 'King Arthur' swept away the dead ashes and revealed the still glowing fire. The Suite in question is yet another proof of the vitality of this music. Mr. Coates has done his share with discretion, and refrained from rendering Purcell the kind of service less scrupulous editors are wont to do in dealing with old MSS. He has allowed Purcell to tell his own tale in his own way, making only those alterations which are conducive to the most effective performance by a modern orchestra. To him is due the credit for the production; the pure charm of the music is Purcell's.

The Suite consists of five movements, easy to play and, save for a few bars at the end of No. 5, without *divisi*, so that any four players of moderate ability can enjoy them. To such, and to amateur orchestras, the Suite will be a boon and an education, for the study of Purcell is as sure a foundation for the musician's taste and temperament as the study of the classics is for the writer. The professional orchestras of the concert-halls must find it a singularly welcome addition to the somewhat slender repertoire of first-class string music.

A striking contrast to Purcell's methods is offered by Mr. Frank Bridge's 'Suite for String Orchestra' (Goodwin & Tabb), in which the composer uses modern devices with consummate art. Technically his work should not be beyond the ability of competent amateurs. Like most of Mr. Bridge's music, however, it possesses a delicate charm which evades the touch of an unskilled or unsympathetic hand. Fairly recent performances at the Promenade and Queen's Hall Symphony concerts dispense us from the task of discussing the Suite in detail.

Of recent original compositions the most formidable is probably Eric Fogg's 'Phantasy' for 'cello and pianoforte (Bosworth). It shows an absolute disregard for the limitations of the 'cello no less than a firm determination to employ the most up-to-date harmonies and rhythmical devices. It is exuberant and unequal. Yet its very obvious faults are a sort of passport. One cannot but feel through it all that in spite of errors of taste, of grasping at the nearest straw, of consequent loss of a clear and characteristic style, Mr. Fogg is absolutely sincere in his desire to say something. Certain things, such as the theme of the *Allegretto Scherzando*, cannot possibly be saved from the commonplace by any sort of harmonist or, for that matter, by any ingenuity of orchestration. But if this Phantasy were stripped of all its oddities and cleared of its superfluous material, something would be left of promise for the future. Mr. Fogg is at present still suffering from a kind of disease that attacks most ambitious young men, and is brought about by the

desire to emulate those who at the time happen to be in the very centre of the limelight. When the sufferer has completely recovered, when the feverish energy characteristic of the disease has left him, comes the time when his real strength is put to the test. It must be remembered, however, that the disease seldom attacks absolute nonentities.

William Ackroyd's 'Waltz' (Augener) and Karjinsky's 'Chant Slave' (Chester) are good examples of music for the beginner. Mr. Karjinsky's work is just a trifle more ambitious and also slightly more difficult. Two pieces by Quentin Morvaren Maclean (Ricordi) demand a fair technical command of the instrument, such as would be expected from a student who is going through the Kreutzer Studies. Both show skill and discrimination in the accompaniments.

Of new issues of older music the most important are: Veracini's Sonata in B minor (Chelsea Book Club)—a work typical of its class and time, as difficult as the original 'Follia' of Corelli—and Augener's edition of Wieniawski's Polonaise in A and of Rovelli's classical studies. Both have been supervised by Emile Sauret. The Studies, as in Singer's edition, lack a few useful and concise directions such as are found in most editions of other violin studies.

In 'Modern Violin-Playing' (H. W. Gray, Novello) the authors, Messrs. Samuel B. Grimson and Cecil Forsyth, appear to look upon modern technique as something quite different from that of the old masters. They are thus led into apparent contradictions such as the assertion that a telling *vibrato* must be available everywhere and at every time, after quoting abundant evidence to the contrary in the past. *Vibrato* is, as it always was, only a nuisance if it be not controlled by a keen sense of fitness and taste. The volume contains much excellent advice, and will be read with great profit by teachers and students. F. B.

## London Concerts

BY ALFRED KALISCH

The last in chronological order, the first orchestral concert to be mentioned is that of the Queen's Hall Orchestra on February 12, at which Sibelius appeared and conducted his own fifth Symphony. The hall was crowded, and the composer was welcomed with enthusiasm. Whether from nervousness or not, he certainly failed to make the most of his own work, and one could not help wondering how far the extreme greyiness of the score was due to the music itself or to his way of treating it. To a certain extent Sibelius has become the victim of a formula. The word has gone forth that the great merits of his work are its 'reticence' and its elimination of everything that is superfluous. This dictum applies to his matter as well as to the manner of its presentation. We are hypnotized by the epigram, and look for these qualities in all his work. In the Symphony (No. 4) that was heard at the Birmingham Festival before the war, reticence was carried to such an extent that we seemed to be hearing rather a few rough sketches for a symphony than a symphony itself. This fifth Symphony is not quite so sketchy, and is in parts a little more finished, although whenever a climax seems to be indicated it stops abruptly, as if the composer were saying to himself, 'Here, there should be a big climax, but we



all know the sort of thing that a climax is, therefore it is enough to show the world that this is the place where it ought to be. Let them imagine the rest.'

Compression and emotional balance are qualities of particular value in these voluble and neurotic days, but it must honestly be confessed that Sibelius carries them too far. The impression left is sometimes that he is silent because he has not really much to say, and that he refrains from the expression of emotion because of his lack of human sympathies. It is true that the latest Symphony does not convey quite the same idea of disgruntlement as the fourth, but it does suggest a warped and unpleasant outlook on life. The third movement has some very effective string passages. I see that in some places this movement has been condemned on the ground of monotony and angularity, but to my mind the very insistence on ordinary rhythms is the true source of its effect. The *pizzicato* is used in a striking way, which, strangely enough, suggests similar things in another fifth Symphony. The mysterious background and moving strings, against which we hear an expressive melody towards the end of the last movement, shows that Sibelius can be picturesque and emotional if he likes. This is the only passage in the Symphony which gave me, personally, any impression of bigness of idea or individuality.

The other novelty at the same concert was 'In the Tatra Mountains,' by Novak. The composer handles the familiar recipes for describing natural phenomena like a good workman, but there is nothing personal or even distinctly Bohemian in the music.

At its concert, on January 24, the London Symphony Orchestra, under Mr. Albert Coates, performed Mozart's 'Requiem,' with Mesdames Stralia and Olga Haley, Messrs. John Coates and Norman Allin as soloists, and the Philharmonic Choir. It was frankly a disappointing performance, singularly lacking in warmth of expression and devotional atmosphere. It seems almost incredible that Mr. Coates of all people should lay himself open to a charge of undue rigidity, but so it was.

Mr. Coates also conducted the Philharmonic concert on January 27. It began with the Overture to the 'Barber of Seville,' which he made irresistibly cheerful, while the strings achieved some magnificent feats of virtuosity. There were two almost new items in the programme: Hamilton Harty's Violin Concerto, played by Miss Murray Lambert, and Ottorino Respighi's 'Fountains of Rome.' Respighi is a modern Italian, but not quite so modern as Malipiero and Casella. He has a great gift for picturesque description and luminous orchestral effects. Mr. Coates made it all very splendid, especially the section descriptive of the Fountain of the Triton. But I have a suspicion, based on a previous hearing, that the composer wished it to be dainty rather than splendid. I am inclined to criticise Mr. Coates' reading of the *Trio* of the *Scherzo* of Beethoven's seventh Symphony in the same way. It was made to sound like a battle-hymn rather than a simple song of pilgrims. There were fine points in the *Finale*, and the rhythmical swing was exhilarating; but it is surely open to doubt whether it should be played so that the string melody with which it opens is almost drowned by the accompaniment. Hamilton Harty's Concerto is a work that aims at pleasing rather than impressing, and succeeds very well with its characteristically Celtic alternation of gaiety and melancholy. The scoring is not heavy, but every touch tells, and the

solo part is grateful. It was very sympathetically played by Miss Murray Lambert.

She repeated it at her own concert on February 14 with the composer conducting, and again made a great effect. On this occasion the playing of the Mendelssohn Concerto was very pleasing to listen to. Mr. O'Connor Morris' two pieces for violin solo, orchestra, and organ, based on Irish folk-songs, are well worth the attention of violinists.

To return for a moment to the Philharmonic concert, Signor Corrado most deservedly was successful in the 'Count's Air' from 'Figaro.'

M. Kussevitzy has conducted several concerts at the Albert Hall, and is becoming a great favourite with the audiences there. He conducted an orchestral concert at Queen's Hall, the most interesting feature of which was his reading of Scriabin's 'Poème de l'Extase.' It is worth remembering that he was the first to conduct it in London, and if memory serves, that was our first introduction to Scriabin as an orchestral composer. We have now become fairly well acquainted with this particular work. M. Kussevitzy's interpretation is widely different from that of Mr. Coates. Under the Englishman the work is a kaleidoscope of gorgeous hues, vague in outline and mainly a matter of colour and mystic atmosphere. M. Kussevitzy's aim, apparently, is to lift the veil and make it clear what is going on behind it, or, to speak prosaically, he gives us a more definite outline and clear cut details. Both conductors can claim to have been well acquainted with the composer and his intention. In the matter of working up the impressive climaxes, Coates and Kussevitzy are equally remarkable.

At the concert of the British Symphony Orchestra on February 5 Mr. Boulton revived John Ireland's 'Forgotten Rite.' It is a very able study in atmosphere inspired by close sympathy with nature. There are some beautiful passages, but it somehow leaves the impression of being a fragment of a larger work instead of a self-contained whole.

A word must be said of Percy Grainger's Suite 'In a Nutshell,' produced at a Queen's Hall Symphony Concert. We had heard a great deal about the 'Narimba' and 'Mabimba,' members of the Xylophone family, which were in the score, but their effect was not in proportion to the expectation raised. The most remarkable thing about the music is that one number is called a 'Humlet,' a new word invented by the composer to describe a song hummed to oneself. The music is jolly, but ordinary.

During the period since last month's issue the have been a good many vocal recitals, but many which clamour for notice here. Again the one that is latest in chronological order is that which should be mentioned first. Mr. Plunket Greene sang at Æolian Hall on February 15. There is nothing new to be said about his art; he can scroll the words faster off his tongue and more clearly than anybody has ever been able to do, and his whisper is still instinct with tragedy. In other respects his technique is as open to question as ever, and his dramatic and interpretative powers more brilliant. There are two points not exactly connected with singing which should be recorded. First of all, he decided to allow smoking. If we smoke at prominent concerts, why should we not smoke at the Æolian Hall? Secondly there appeared a notice in the programme that one of the songs sung was the 'The

## Prevent us, O Lord.

ANTHEM FOR GENERAL USE.

Words from a Collect in the Office for the Holy Communion.

Composed by GEORGE RATHBONE.

LONDON: NOVELLO AND COMPANY, LIMITED: NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

*Larghetto. ♩ = 76.*

ORGAN. *Ch. Sw. coupled. mf*

*Ped.*

BASSES (OR BASS SOLO). *tranquillo. mf*

Pre - vent us, O Lord, with

*Sw. senza Ped.*

*cres.*

Thy most gra - cious fa - vour, and fur - ther us with Thy con - tin - ual

*cres.*

*dim. bV*

help; that in all our works be - gun, con - tin - ued, and

*Sw. dim. Ch. Ped.*

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end - ed in Thee, we may glo - ri - fy Thy ho - - ly

*Gt.*

*express.* *p* *poco rit.*

Name, and fi - nal - ly by Thy mer - cy ob - tain ev - er - last - ing

*p Sw.* *Gt.* *poco rit.*

*Ped.*

*a tempo.* *tranquillo.* *pp* *cres.*

Pre - vent us, O Lord, with Thy most gra - cious fa - vour, and

*a tempo.* *tranquillo.* *pp* *cres.*

Pre - vent us, O Lord, with Thy most gra - cious fa - vour, and

*a tempo.* *tranquillo.* *pp* *cres.*

Pre - vent us, O Lord, with Thy most gra - cious fa - vour, and

*a tempo.* *tranquillo.* *pp* *cres.*

life. O Lord, pre - vent us with Thy fa - vour, and

*a tempo.* *p Sw.*

No. 447.

THE ORPHEUS.  
(NEW SERIES.)

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## BUSHES AND BRIARS

ESSEX FOLK-SONG

NOTED AND ARRANGED FOR FOUR MEN'S VOICES (T.T.B.B.)

BY

R. VAUGHAN WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante sostenuto.*  
*p espress.*

1st TENOR.

Through bush-es and through bri - ars I late-ly took my way; All

2nd TENOR.

Through bush-es and through bri - ars I late-ly took my way; All

1st BASS.

Through bush-es and through bri - ars I late-ly took my way; All for to

2nd BASS.

Through bush-es and through bri - ars I late-ly took my way; All

*Andante sostenuto.*

(For practice only.)

*p*

for to hear the small birds sing and the lambs to . . skip and play.

for . . to hear the small birds sing and the lambs to skip . . and play.

hear . . the small birds sing and the lambs . . to skip and play.

for to hear the small birds sing and the lambs to skip and play.



# BUSHES AND BRIARS.

*pp* I o - ver - heard her voice . . so clear, "Long  
*pp* I o - ver - heard her voice so clear, "Long  
*p* o-ver-heard my own true love, her voice it was so clear, "Long  
*p* o-ver-heard my own true love, her voice it was so clear, "Long  
*pp*  
*p*

time I have been wait - ing for the com - - - ing, the com-ing . .  
time . . . I . . . have been wait - ing for . . the com - - - ing  
time . . . I've been wait - ing for the com-ing . . of my dear, of my  
time I have been wait - ing for the com-ing . . of my dear.  
*pp*

*mf* of my dear. . . Some-times I am un - ea - sy and troubled in my  
*mf* of my dear. . . Some-times I am un - ea - sy and troubled in my  
*mf* dear. . . Some-times I am un - ea - sy and troubled in my  
*mf* Some-times I am un - ea - sy and troubled in my

# BUSHES AND BRIARS.

mind, Some-times I think I'll go to my love and tell to . . him my mind.

mind, Some - times I think I'll go to my love and tell to him . . my mind.

mind, Sometimes I think I'll go . . . to my love and tell . . to him my mind.

mind, Some-times I think I'll go to my love and tell to him my mind.

*pp* And if I should go he will say

*pp* And if I should go he will say

*p* And if I should go to my love, my love he will say

*p* And if I should go to my love, my love he will say

*pp*

*p*

*p* nay, If I show to him my bold - - ness, he'll

*p* nay, If I show to him . . my bold - - ness, he'll

*p* nay, If I show . . to him my bold - - ness, he'll

*p* nay, If I show to him my bold - - ness, he'll



# BUSHES AND BRIARS.

ne'er love . . me a - gain, . . if I show . . . my

ne'er . . love me a - gain, . . if I show to . . him my

ne'er love me a - gain, . . if I show . . . my

ne'er love me a - gain, if I show to . . him my

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. Dynamics include *f* (forte) and *sf* (sforzando). The key signature has two flats, and the time signature is 4/4.

bold - - ness he'll ne'er love me a - gain."

bold - - - ness he'll ne'er . . love me . . . a - gain."

bold - ness he'll ne'er love . . . me . . . a - gain."

bold - ness he'll ne'er love me . . . a - gain."

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. Dynamics include *p* (piano) and *smorzando* (diminuendo). The key signature has two flats, and the time signature is 4/4.

TO "GLEE CLUB," WINCHESTER COLLEGE.

## JOHNNIE COPE

SCOTTISH SONG

ARRANGED AS A PART-SONG FOR MIXED VOICES

BY

E. T. SWEETING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

## Allegro marziale.

SOPRANO. *mf* Cope sent a let - ter . . frae Dun - bar: O Char - - lie, *p*

ALTO. *mf* Cope sent a let - ter . . frae Dun - bar: O Char - - lie, *p*

TENOR. *mf* Cope sent a let - ter . . frae Dun - bar: O Char - - lie, *p*

BASS. *mf* Cope sent a let - ter . . frae Dun - bar: O . . Char - lie, meet me . .

PIANO. (For practice only.) *mf* Allegro marziale. ♩ = 168. *p*

meet me, And I'll learn ye the art of war, Gin ye'll meet me in the

meet me, And I'll learn ye the art of war, Gin ye'll meet me in the

meet me, And I'll learn ye the art of war, Gin ye'll meet me in the

an . . ye . . daur, And I'll learn ye the art of war, Gin ye'll meet me in . . the . .



## JOHNNIE COPE.

morn - ing. Hey, John-nie Cope, are ye wau - kin.. yet? Or are your drums a -

morn - ing. Hey, John-nie Cope, are ye wau - kin yet? Or are your \* dr

morn - ing. Hey, John-nie Cope, are ye wau - kin yet? Or are your \* dr

morn - - ing. Hey, John-nie Cope, are ye wau - kin.. yet? Or are your drums a -

beat - in'.. yet? If ye were wau - kin', I.. wad wait To go to the couls i' the

ums a - beat - in' yet? O I wad wait To go to the couls i' the

ums a - beat - in' yet? O I wad wait To go to the couls i' the

beat - in'.. yet? If ye were wau - kin', I wad wait To go to the couls i' the

morn - ing. John-nie Cope, John-nie Cope! He

morn - ing. John-nie Cope, John-nie Cope! He

morn - ing. When Char-lie looked the.. let-ter up - on, He..

morn - ing. John-nie Cope, John-nie Cope!

\* Roll the "r."

## JOHNNIE COPE.

drew his sword the scab - bard from: Come, fol - low me, my mer - ry men, And  
 drew his sword: Come, fol - low me, my mer - ry men, And  
 drew his sword the scab - bard from: Come, fol - low me, my mer - ry men, And  
 He drew his sword: Come, fol - low me, my mer - ry men, And  
 we'll meet Cope i' the morn - ing. Hey, John - nie Cope, are ye wau - kin' yet? Or  
 we'll meet Cope i' the morn - ing. Hey, John - nie Cope, are ye wau - kin' yet? Or  
 we'll meet Cope i' the morn - ing. Hey, John - nie Cope, are ye wau - kin' yet? Or  
 we'll meet Cope i' the morn - ing. Hey, John - nie Cope, are ye wau - kin' yet? Or  
 are your drums a - beat - in' yet? If.. ye were wau - kin', I.. wad wait To  
 are your drums a - beat - in' yet? O I wad wait To  
 are your drums a - beat - in' yet? O I wad wait To  
 are your drums a - beat - in' yet? If ye were wau - kin', I wad wait To



# JOHNNIE COPE.

go to the couls i' the morn - ing. When

go to the couls i' the morn - ing. John-nie Cope! When John-nie

go to the couls i' the morn - ing. John-nie Cope! When John-nie

go to the couls i' the morn - ing. John-nie Cope! John-nie Cope!

*p*

John - nie Cope he .. heard of this, He thocht it wad - na .. be .. a - miss To

Cope he heard of .. this, He thocht it wad - na be a - miss To

Cope he heard of .. this, He thocht it wad - na be a - miss To

He thocht it wad - na be a - miss To

*p*

*cres.* hae a horse in rea - di - ness To flee a - wa' i' the morn - ing. John-nie

*cres.* hae a horse in rea - di - ness To flee a - wa' i' the morn - ing.

*cres.* hae a .. horse in rea - di - ness To flee a - wa' i' the morn - ing.

*cres.* hae a horse in rea - di - ness To flee a - wa' i' the morn - ing.

*cres.* *p*

# JOHNNIE COPE.

*mf* *mf*

Cope! John-nie Cope! \* Na,

Eye, John-nie, now get up and rin, The

*p* John-nie Cope! John-nie Cope! \* Na,

John-nie Cope! John-nie Cope! \* Na,

*cres.*

Na, a, It's best to sleep in a hale skin, For'twill

High-land bag-pipes mak' a . . din; It's best to sleep in a hale skin, For'twill

*cres.*

Na, It's best to sleep in a hale skin, For'twill

*cres.*

Na, It's best to sleep in a hale skin, For'twill

*cres.*

**Allargando.** **a tempo.**

be a blui-dy morn-ing. Hey, John-nie Cope, are ye wau-kin yet? Or

be a blui-dy morn-ing. Hey, John-nie Cope, are ye wau-kin yet? Or

be a blui-dy . . morn-ing. Hey, John-nie Cope, are ye wau-kin yet? Or

be a blui-dy . . morn-ing. Hey, John-nie Cope, are ye wau-kin yet? Or

**Allargando.** **a tempo.**

\* To be sung nasally.



# JOHNNIE COPE.

are your drums a - beat - in' .. yet? If .. ye .. were - wau - kin', I .. wad wait To

are your dr~~~~~ums a - beat - in' yet? O, I wad wait To

are your dr~~~~~ums a - beat - in' yet? O, I wad wait To

are your drums a - beat - in' .. yet? If ye were wau - kin', I wad wait To

go to the couls i' the morn - ing, i' the morn - ing. *rall.* **Lento.** *p* When

go to the couls i' the morn - ing, i' the morn - ing. *rall.*

go to the couls i' the morn - ing. *rall.*

go to the couls i' the morn - ing. *rall.* i' the morn - ing. **Lento.** *p*

John - nie Cope to .. Ber - wick cam', They speer'd at him, "Where's

*p* When John - nie Cope to Ber - wick cam', They speer'd at him, "Where's

*p* When John - nie Cope to Ber - wick cam', They speer'd at him, "Where's

JOHNNIE COPE.

*rall.* *tempo primo. cres.*  
*mf*  
a' . . your men?" "The deil con-found me, gin I ken, For I left them a' i' the

*rall.* *tempo primo. cres.*  
*mf*  
a' your men?" "The deil con-found me, gin I ken, For I left them a' i' the

*rall.* *tempo primo. cres.*  
*mf*  
a' your men?" "The deil con-found me, gin I ken, For I left them a' i' the

*rall.* *tempo primo. cres.*  
*ff*  
a' your men?" "The deil con-found me, gin I ken, For I left them a' i' the

"The deil con-found me gin I ken, For I left them a' . . i' the

*mf*  
morn - ing." Hey, . . John - nie Cope, are ye wau - kin' yet? Or . .

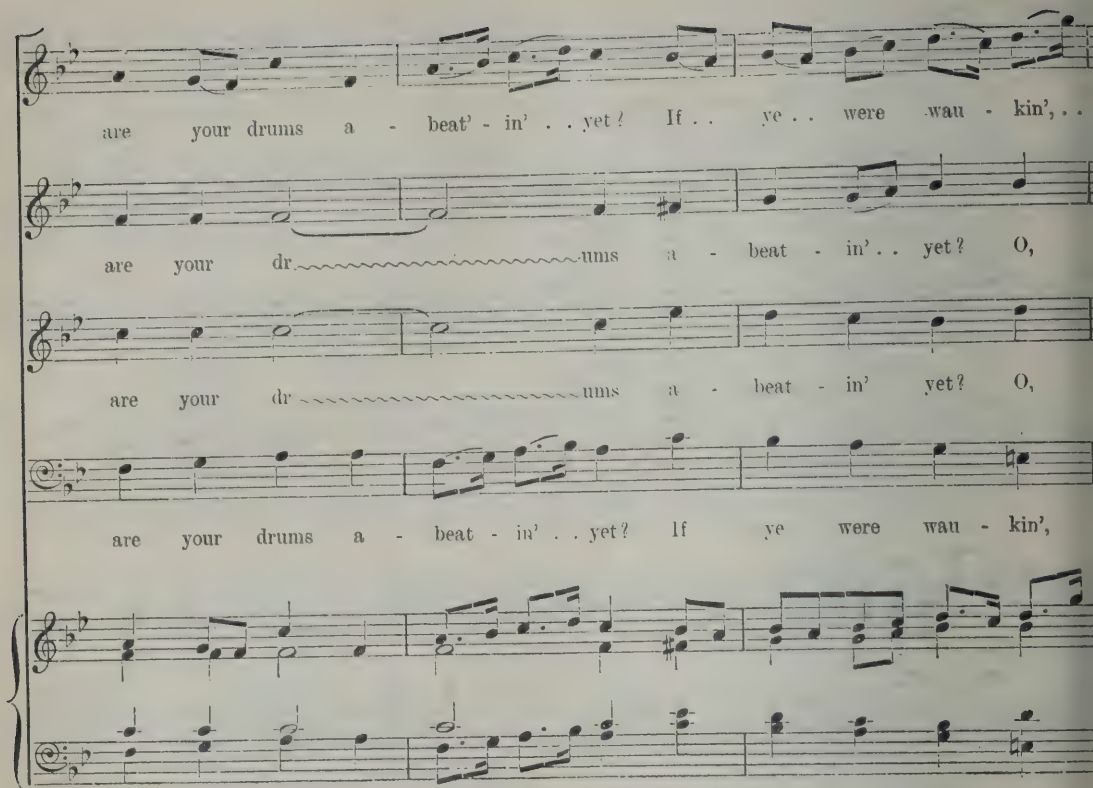
*ff*  
morn - ing." Hey, . . John - nie Cope, are ye wau - kin' yet? Or

*ff*  
morn - ing." Hey, . . John - nie Cope, are ye wau - kin' yet? Or

*ff*  
morn - ing." Hey, John - nie Cope, are ye wau - kin' yet? Or



JOHNNIE COPE.



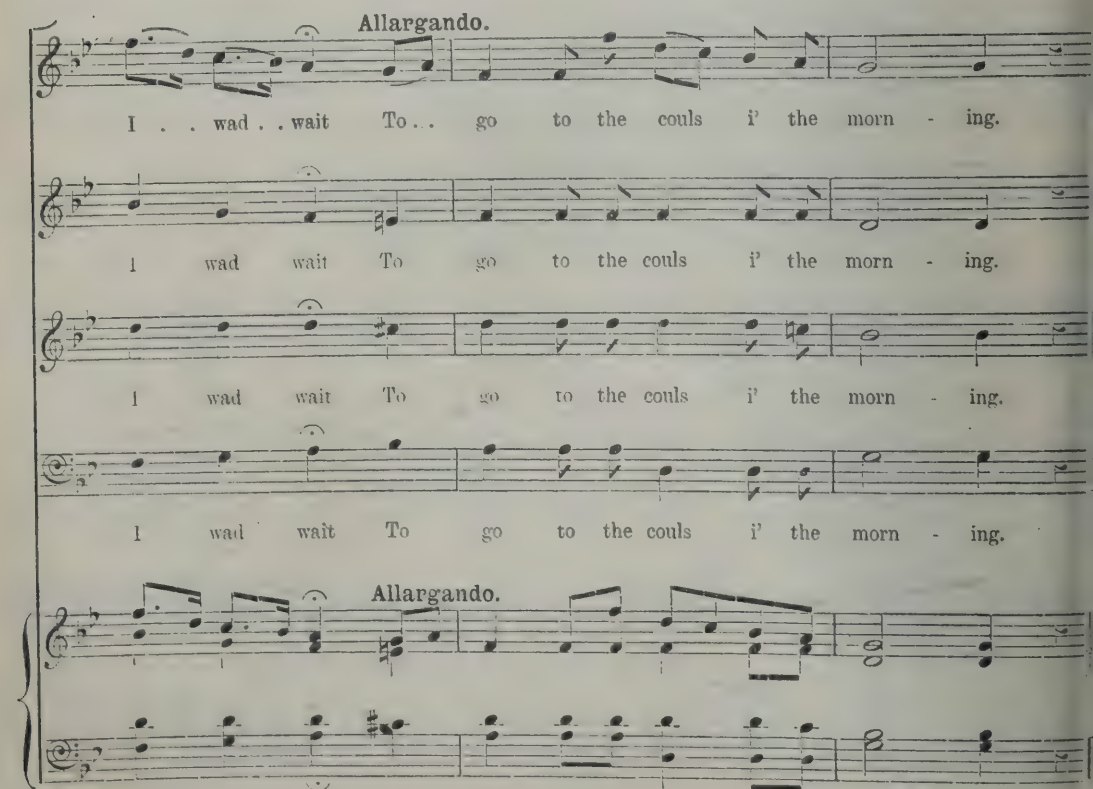
are your drums a - beat - in' . . yet? If . . ye . . were wau - kin', . .

are your dr~~~~~ums a - beat - in' . . yet? O,

are your dr~~~~~ums a - beat - in' yet? O,

are your drums a - beat - in' . . yet? If ye were wau - kin',

*Allargando.*



I . . wad . . wait To . . go to the couls i' the morn - ing.

I wad wait To go to the couls i' the morn - ing.

I wad wait To go to the couls i' the morn - ing.

I wad wait To go to the couls i' the morn - ing.

*Allargando.*

*mf*

fur-ther us with Thy con-tin - ual help ; that in all our works be -

*mf*

fur - ther us with Thy help ; that in all our works be -

*mf*

fur - ther us with Thy help ; that in all . . our works be-gun, and

*mf*

fur - ther us with . . . Thy help ; that in all our works be -

*mf* (Sw.)

*f*

- gun, con-tin-ued, and end - ed in Thee, we may glo-ri-fy Thy ho - ly

*f*

- gun, and end - ed in Thee, we may glo-ri-fy Thy

*f*

end - ed in Thee, we may glo-ri-fy Thy ho - ly

*f*

- gun, and end - ed, be-gun, and end - ed, we may glo-ri-fy Thy

*f Gl.*



*espress.* *p* *cres.* *poco rit.*

Name, and fi-nal-ly by Thy mer-cy ob-tain ev-er-last-ing

*espress.* *p* *cres.* *poco rit.*

Name, and fi-nal-ly by Thy mer-cy ob-tain ev-er-last-ing

*espress.* *p* *cres.* *poco rit.*

Name, and fi-nal-ly by Thy mer-cy ob-tain ev-er-last-ing

*espress.* *p* *cres.* *poco rit.*

Name, and fi-nal-ly by Thy mer-cy ob-tain ev-er-last-ing

*p Sw. espress.* *cres.* *Gt.* *poco rit.*

*Ped.*

*Slow and sustained.* *pp*

life; through Je-sus Christ our Lord. A-men.

*pp*

life; through Je-sus Christ our Lord. A-men.

*pp*

life; through Je-sus Christ our Lord. A-men.

*pp*

life; through Je-sus Christ our Lord. A-men.

*Slow and sustained.* *pp Sw.*

(Continued from page 178.)

hundredth song by Mr. Plunket Greene at his London recitals. A wonderful record. If we bear in mind how many of these songs were by native composers, and how much he has done in this way to bring our own musicians into notice, it will be seen that native art is much indebted to him.

M. Rosing has been giving some recitals, and of him too all has been said that it is useful to say. His popularity remains undiminished. Of the lesser-known artists who have given vocal recitals, mention should be made of Miss Hilda Blake, who gave a recital at Wigmore Hall on February 1. She has an exceptionally sympathetic voice, and a pleasant, if not very deep, style; but she made the impression of not yet being at her best. She was joined by Mr. Harold Williams, whose robust and sincere manner will make him popular. He can also give a good account of himself in songs requiring thoughtfulness and delicacy of expression.

The violinists have been very active, but there is no newcomer who calls for special notice. The recitals most deserving of special notice were those given by M. Huberman and Mr. John Dunn, who, however, introduced nothing new. An interesting concert was that given on January 31 at Wigmore Hall by Miss Gwendolen Mason, who played a good deal of harp-ensemble music, including Arnold Bax's Trio for flute, viola, and harp, and that of Goossens for flute, violin, and harp, both unusually interesting from the point of view of tone-colour.

At the same concert Mr. John Coates sang two songs accompanied by harp, flute, clarinet, and string quartet, by Mr. Philip Sainton, the husband of Miss Mason. Grandson of the famous violinist, he is at present a member of the Queen's Hall Orchestra. The songs show a fine feeling for instrumental colour, and keen instinct for interpreting the moods of the poems set.

These songs were repeated by Mr. Coates at the meeting of the Music Club on February 13, and again made a marked impression. At the same meeting of the Music Club, a new cycle of songs, free arrangements of French folk-songs by Arnold Bax, were sung by Mrs. Anne Thursfield. Mr. Bax has chosen delightful tunes, and there is something very attractive in the skill with which he has retained the old-world spirit while employing the most modern means. One of the numbers, 'Femmes, battez vos Marys,' was repeated—as all of them might have been.

There is a good deal to be said about the pianists. M. Rosenthal gave a recital at which he showed that his technical mastery is as great as it ever was, and that he is still without a rival in certain matters. But he has changed a good deal, both in personality and in the matter of actual tone. Being the artist that he is, it is natural that his change of heart should be reflected by a change of finger. His tone is still of extraordinary brilliancy, but the hard glitter which in the past some people found a defect, has given place to a delightful roundness and softness. We remember his performance of the Schumann 'Carnaval' of old—it was always full of vigour and impulse. It has not lost these qualities, but there is now an added grace and tenderness, and deeper thoughtfulness. He did once or twice bring down the full weight of his left hand on chords when it was least expected, but that is a minor detail. His Chopin playing is full of imagination and sympathy.

After a considerable interval, Mr. Leonard Borwick is again giving recitals. He serves to remind us that there is much value in the style of playing which has now become little more than a memory. It is a matter of fine balance of tone, of nicely calculated proportion in interpretation, and of rigorous self-effacement before the composer. The style has its limitations, and has become somewhat unfashionable in an age which likes things more highly flavoured; but it is good that its virtues should be remembered, and its tendency to adopt a professorial, not to say sacerdotal, attitude should be forgotten. One newcomer among pianists has made a very decided mark—M. Leff Pouishnoff, who is by birth a Persian and by education a Russian. He has a remarkable technique, a sane and healthy style, and an agreeable personality. He deserves better at my hands than to be dismissed in a few lines at the end of a long article, and will be discussed at greater length next month, by which time he will have given several more recitals.

## A FEW NOTES FOR MARCH

M. Pouishnoff's next recitals take place on March 3 and 17 at Wigmore Hall. At the Symphony concert at Kingsway Hall, on March 5, Mr. Paul Franz, the operatic tenor, makes his reappearance. The principal feature of the concert of the London Symphony Orchestra on March 14 is the performance of Delius' double Concerto for violin and violoncello, with Mr. Albert Sammons and Mr. Felix Salmond, and on April 4 there will be a performance of the B minor Mass. The last concert of the Philharmonic takes place on March 10, when Miss Myra Hess will play Mackenzie's Pianoforte Concerto, and the principal orchestral items are Delius' 'Appalachia' and Scriabin's 'Prometheus.' At the Queen's Hall Symphony Concert on March 12, there will be introduced to us M. Franz Schreker—a composer much discussed in Germany just now—when his 'Prelude to a Drama' will be performed for the first time here.

The orchestral version of Gerrard Williams' 'Pot-Pourri' will receive its first performance at Queen's Hall on March 9, when it will be included in the programme of a concert arranged for the English début of the soprano, Miss Ethel Frank. The programme includes also the Scarlatti-Tomasini 'Good-Humoured Ladies.' The orchestra will be the L.S.O., conducted by Mr. Albert Coates.

## Opera in London

BY FRANCIS E. BARRETT

It is an easy matter to deal with 'Opera in London' during February, for the simple reason that there has not been any. All the seasons of operagiving have resulted in an eliminative process that leaves the Metropolis without any representation at all. The fact is not by any means due to the unpopularity of the form, for there is plenty of evidence that the public is willing to patronise opera as well as anything else. But there seems to be no one ready at the moment to take up the torn and tattered banner—with its numerous patches—that stands for Opera in English, and thus it is that at the very time the iron is hot there is no one ready to strike. Operatic arrangements generally seem to be *in nubibus* even as regards a summer season by the Grand Syndicate, but we live in hopes. One thing



only is certain, and that is that there will be opera at Covent Garden in the autumn.

#### THE 'OLD VIC.' PERFORMANCES

In the meantime the good work at the Old Vic. has gone on. Even there it is in reality a side-show, and tolerated as an alternative to the Shakespeare performances. Still it is very popular with the patrons, and very well done. Unfortunately there has not been much of it. At Christmas and the New Year the company gave 'Elijah' in a stage version, the plan meeting with much approval. The visualisation of the familiar oratorio is undoubtedly effective, although I do not think that the stage arrangement given by this company is the best. There is not that wonderful instinct for the theatre that distinguished Mr. Charles Manners' version. It takes the form rather of an illustrated cantata, and leaves a good deal to the imagination—as, for instance, in calling upon Elijah to sing 'Is not His Word' in front of the curtain instead of to the people to whom he has just given proof of the fact. The arrangement of the Widow's Scene struck me as clumsy, and at the opening I missed that thrilling rush of the people on to the stage with their cry of 'Help, Lord.' Nevertheless, although it is by no means so effective a transference as has been shown can be made, it served its purpose in holding the attention of the audience. In whatever way it may be done, there is no question of the impressiveness of the work as thus illustrated. The representation was very good, with a wholly notable Elijah in Mr. Joseph Farrington. It was, in fact, a remarkable reading that met all the demands of the music. How it would come out in the cold light of the concert platform no one can say; but on the stage, with the aid that costume and surroundings afford, it was unquestionably of a very high order. Very excellent singing came from Miss Gabrielle Vallings in the soprano music, and from Miss Irene Ainsley, who had charge of the contralto numbers; and the chorus did its work with a will that never failed.

#### OLD ITALIAN OPERA

The next opera on the list we reached in February, when the turn of the wheel brought Verdi's 'La Traviata' into the light. I am not one of those who yawn at 'old Italian opera.' It is always of interest to me to hear it because of the extraordinary development that has come about in the form and its expression. And when the particular example is by one of the hands that contributed to the development of the form and expression, I am still more interested. With all the approval they had bestowed upon 'Tristan,' the Old Vic. audiences still had an ear for 'La Traviata.' They enjoyed the performance thoroughly. It was certainly highly commendable for its comprehensibility. The Father's appeal to Violetta was made very poignant, and the whole representation was well calculated to leave no one in doubt as to what it was all about. This is what is wanted. People on the other side of the water rather regard 'Traviata' as a vehicle for the display of the powers of some particular colorature singer and nothing more; the Old Vic. company showed it to be a very human affair, with some music of extraordinary impressiveness such as no man living to-day could provide in the same terms. Miss Muriel Gough attacked the vocal flights courageously, and acted with more effect than I have seen for a long time. Mr. Ben Morgan sang pleasantly as Alfredo, and Mr. S. Harrison made Germonte, the Father, a particularly sympathetic figure, and delivered his

famous air in a simple, unexaggerated way that was particularly telling. The audience received it all with warm approval. And what an audience! It may be peculiar to the Old Vic.; it may be its following; it may be its own particular cultivation; but it showed unmistakably how great a love of opera there is among us, and how utterly wrong it is that there should be so few means of gratifying it.

## Gramophone Notes

By 'DISCUS'

In last month's notes I suggested that in the case of records of songs in a foreign tongue, a slip containing an English version should be pasted on the record or its cover. After hearing some records sung in English, I have come to the conclusion that the words should always be attached, even when the song is in the vernacular. Here is a fine record of Frank Mullings in the Forging Song from 'Siegfried' (Columbia, d.-s.). The label tells me he is singing in English, and I must needs believe it, but no word are recognizable. This is not necessarily Mullings' fault. The gramophone is capricious in such matters and can furnish two records by a singer—one giving perfect enunciation, the other suggesting that his artificial teeth have temporarily left their moorings. Our enjoyment of a vocal item, whether in the concert-hall or via the gramophone, depends a good deal upon our being able to follow the words, so they should always be attached. This Mullings record is tremendously powerful and exciting. The anvil part comes out curiously like a little flash on the piccolo, but not many other details of the orchestration are clear. This suggests a query: Would it not be an improvement if complex and heavily scored accompaniment were rearranged for recording purposes? A smallish orchestra, with the bulk of the work done by strings and wood-wind, would usually give a much better result than the original.

A good example of the effectiveness of a light orchestral texture is seen in the record of Nos. 1 and 2 of de Greef's Four Old Flemish Dances played by the New Queen's Hall Light Orchestra (H.M.V., d.-s.). The second of these, 'Hoepsasa,' is one of the clearest orchestral records I have heard. The music is delightful, too, with something of the quality of Edward German in it.

That composer's 'Henry VIII. Dances' are still very much alive. Here are the Morris Dance and the Torch Dance, played by the Æolian Orchestra on one side of an Æ.-V., d.-s., and very brilliantly they come out. On the other side is a contrast in Debussy's 'En Bateau,' an orchestral version of one of the charming suite of four pieces for pianoforte duet written in the composer's early days. I have so much regard for it in its original form that I put the record on with misgiving, feeling sure that the delicate little piece would not bear orchestrating. It comes through the ordeal well, however, and in some respects even gains. There are some telling little bits for the lower register of the flute, for example, and the soft brass is more effective than usual.

It seems to be generally agreed that Heifetz is a great player in small pieces. A record of his performance of Chopin's Nocturne in E flat, Op. 9, No. 2, is exquisite in its delicacy and finish (H.M.V.). Did Chopin ever hear this piece as a violin solo? If so, he must have realised that the pianoforte is the wrong medium for it. Only a stringed instrument can sing the higher flights of the melody as they

ought to be sung. Heifetz adds some decoration that fully justifies itself, being well in keeping and faultlessly clear in execution.

A first-rate chamber music record is that of the Flonzaley Quartet in the *Lento* of Dvorák's Quartet in F—the 'Nigger' Quartet (H.M.V.). The texture is above the average in the matter of clearness and balance, and the hauntingly beautiful movement should make many new friends. The remaining movements are presumably on the way.

Grieg's violin and pianoforte sonatas are among his most attractive works, so there should be a welcome for the first movement of the Sonata in C minor, Op. 45, played by Albert Sammons and Frank St. Leger (Æ.-V.). The violin part lies chiefly in the lower and middle registers, and the result is very sonorous, with a good balance between the instruments.

One of the obvious advantages of the gramophone is the facilities it offers in the way of repetition till an unfamiliar work is thoroughly grasped. If I had heard the Romance from Benjamin Dale's Viola Suite once at a concert, I do not think I should have been greatly impressed. But after hearing it a few times on the gramophone, as played by Lionel Tertis and Frank St. Leger (Æ.-V.), it has taken hold of me, and I can see it becoming a favourite. The tone of the viola loses nothing of its appealing quality, and the playing is a delight.

An exceptionally good batch of H.M.V. records arrives just as this review is being closed. I have space now to mention only three. On a double-sided is Butterworth's 'Shropshire Lad' Rhapsody, played by the British Symphony Orchestra, conducted by Mr. Adrian C. Boult. Some of the *pianissimo* sections are barely audible, otherwise this is a very successful record. In violent contrast to its wistful strains is the Scarlatti-Tomasini 'Good-humoured Ladies,' a concert version of the popular ballet music, played by the British Symphony Orchestra under Mr. Boult. This example bears out what was said above as to the excellent results obtained from records of orchestral works in which the scoring makes liberal use of strings and woodwind. The brass so plentifully used in most modern works rarely makes a good show. The trumpet loses its nobility, and suffers a sea-change into something neither rich nor strange—in fact, it comes down in the world, and joins hands with its humble brother of the toyshop, price one penny (pre-war). The lower brass often becomes no more than a vague snore.

In 'The Good-humoured Ladies' the texture of both music and scoring is light, bright, and clear. I have not so far heard an orchestral record in which the scoring could be so easily followed. One could give a lesson in orchestration from such a record as this. Of the music itself, with its old-world gaiety and charm, there is no need to speak.

A first-rate pianoforte record is that of Rachmaninoff's Prelude in G minor, played by the composer. The top and bottom of the keyboard are more equal than usual, and the result altogether is so good that we may hope a large number of people will make two important discoveries: (1) that Rachmaninoff wrote more than one prelude, and (2) that the C sharp minor is not the best of the bunch.

The Great Eastern Railway Musical Society held its hundredth concert at Liverpool Street Hotel on February 2. Miss Hilda Bertram played Tchaikovsky's B flat minor Pianoforte Concerto, and Colonel Galloway conducted.

## VILLAGE CONCERTS

The reader need not be alarmed. The title looks threatening, but the village concert in this case just happens not to be of that sort which is one of the minor horrors of rural life (the sort at which the curate sings 'I am a Banderillero,' and there are 'recitations'). Quite another sort is posited by 'Village and Country-Town Concerts,' which is the name of an organization that has only to be known in order to win every music-lover's sympathies. The lines on which during the past two years it has run are those which lead to breaking of fresh ground for cultivation. After all, is not that perhaps the most urgent of needs? The *averti* musical public sometimes appears like a little close corporation, which as things go the novice finds less and less easy of entry. So these concerts of Miss Mary Paget and the Rev. Walpole E. Sealy are not offered to the jaded souls who frequent Wigmore Hall, but they seek to initiate a fresh public in the temple-court of good music (which does not necessarily imply the profoundest, or the most involved and brain-racking music).

Some two hundred and sixty of these concerts have already been given between Devon and Yorkshire. Mozart and Couperin, Elgar and Parry, have been carried far and wide. Sometimes the entire programme is encored, and people have followed the concert-party from one village to another to hear the whole again. The usual plan is for the local arrangements to be managed by a committee or organizer on the spot. The musical arrangements are in the hands of the honorary organizers (Miss Paget and Mr. Sealy). Five musicians are chosen by them, whose fees and expenses are paid out of the takings of the concerts. The cost of a concert varies according to local conditions, but is approximately £5, and the hon. organizers are grateful wherever possible for a guarantee to this amount. A branch of activity which can be indulged in when a tour shows some profit is concert-giving at institutions (workhouses, industrial schools, and so on), such concerts being quite gratuitous. Those who have never attended music-makings in such places can, it is said, have no conception of the delight manifested by the inmates enclosed there from the world.

The organization of 'Village and Country-Town Concerts' is voluntary, and there are no office expenses or commissions. Miss Paget's address is 20, Clarendon Road, London, W.11.

## THE BRISTOL 'NEW PHILHARMONIC'

When the critic or the scoffer shoots barbed words at the routine performances of the 'provincial choral societies,' one which assuredly goes unscathed is the Bristol New Philharmonic. The spirit that rules in its choice of programmes proves that here is a musical society that exists pre-eminently for the sake of music (we all know the sort where the music is only an excuse for the Society). What strikes one in its record is the freshness and boldness of this choice, which have given it a career wholly its own. It has not stuck to the ruts, but has chosen to cut across country—yes, and English country!

From its early days the Society made a point of bringing to light at each concert some composition not previously known at Bristol, and more particularly some English work. The Society sprang from small beginnings nineteen years ago. The singing members now number about



a hundred and fifty, the orchestra includes fifty professional players of Bristol and Bath (including the members of the Bath Pump Room Orchestra), with a few from London and elsewhere. Three concerts are held each winter. The Society was the first at Bristol to introduce the flat pitch. The president is Mr. George A. Wills. The hon. secretary for seventeen years was Mr. C. J. Weaver. Mr. A. E. Webb now holds the office. One proof of the Society's spirit was its tackling of the formidable 'Sea Symphony' of R. Vaughan Williams, of which it gave one of the first performances. Dr. Vaughan Williams is among its vice-presidents. Mr. Arnold Barter is the honorary conductor of this enterprising organization. The following list of a few of the works performed gives some notion of the Bristol New Philharmonic's activities:

- Elgar: 'The Music-Makers,' 'Sea-Pictures,' 'The Fourth of August,' 'Carillon,' 'Polonia.'  
 Vaughan Williams: 'Sea Symphony,' 'Toward the Unknown Region,' 'Fantasia on Christmas Carols,' 'Norfolk Rhapsody.'  
 Gustav Holst: 'Hymns from the Rig Veda,' 'Eastern Pictures.'  
 Parry: 'Voces Clamantium,' 'Ode on St. Cecilia's Day.'  
 Bantock: 'Sea Wanderers.'  
 Percy Grainger: A number of choral and orchestral works.  
 Hamilton Harty: 'The Mystic Trumpeter.'  
 Rutland Boughton: 'Midnight.'  
 B. J. Dale: 'Before the paling of the stars.'  
 Frank Bridge: 'A Prayer.'  
 Berlioz: 'The Childhood of Christ.'  
 Bach: 'Christmas Oratorio' (Parts 1 and 2) and Church Cantatas.  
 Debussy: 'The Blessed Damozel.'  
 Orchestral works by Delius, George Butterworth ('A Shropshire Lad'), John Ireland ('A Forgotten Rite'), W. J. Fenney, Frank Merrick, Herbert Howells.

## A GERRARD WILLIAMS CONCERT AT BATH

A composer who can write witty and ingenious music which is of good intrinsic quality has large claims to an audience's favour. In the case of Mr. John Gerrard Williams he can pursue his claim throughout a whole concert programme without any weakening. This was most clearly shown on February 2, when a recital of Mr. Williams' songs and pianoforte music was given at the Pump Room, Bath. The songs—sixteen in number—included 'Absence,' 'In the bower,' 'A song in Autumn,' 'A widow bird,' 'March morning,' and the favourite 'Inconsequent ballad.' Among the pianoforte solos were six numbers from the 'Pot-Pourri' and two Preludes. With Mr. Osmond Davis to sing and the composer to play, nothing was wanted to make the occasion a success. We are glad to report this step in the progress of a promising young composer whose name is gradually becoming known in programmes and—better still—publishers' catalogues.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Pianist and vocalist (young lady) wishes to meet with violinist and 'cellist for practice of good music. Highgate district.—'MUSIC LOVER,' c/o *Musical Times*.

There are a few vacancies for good voices, especially tenors and basses, also instrumentalists with good experience, the Marylebone Philharmonic Society. Rehearsals—Orchestra, Tuesdays, 7.30; choir, Thursdays, 7.30, Marylebone College, 248, Marylebone Road, N.W. 1.

Wanted, good viola player and 'cellist (male) for quartet. Must be sufficiently advanced to play the most difficult chamber music. Residents in or near borough of Hornsey preferred. Evening work only.—S. F., c/o *Musical Times*.

Experienced orchestral pianist wishes to meet good string players for practice of standard works, suites (e.g. Coleridge-Taylor), &c. North London district. Must be good sight-readers.—'CLERY,' c/o *Musical Times*.

Accompanist (lady) wishes to join trio. West Norwood district.—W. N., c/o *Musical Times*.

Pianist (male) wishes to meet others, for study of chamber music. Romford or Ilford district preferred.—A. I. MENDHAM, 68, Mildmay Road, Romford, N. 1.

Pianist wishes to join violinist and 'cellist for enjoyment. Trios, classical and modern.—'AUTHOR,' c/o *Musical Times*.

Experienced pianist would be pleased to hear from good violin, viola, and 'cello players who would be willing to join him for practice of chamber music.—W. MEACHAM, 39, Springfield Gardens, Upper Clapton, E. 5.

Intermediate pianist-violinist (young lady) would like to accompany violinist (lady or gentleman); or, alternatively, is desirous of meeting pianist who would accompany her on violin. Is willing to help violinist commencing pianoforte study, or to assist pianist beginning violin study. City of Nottingham.—'SNEINTON,' c/o *Musical Times*.

Cornetist (trained) desires to join good orchestra. J. SYDNEY, 9, Birdhurst Road, S.W. 19.

Gentleman (Bristol) with numerous classical and modern original pianoforte duets and arrangements of orchestral scores, seeks gentleman pianist's assistance in same locality, evenings or week-ends. Facility at sight-reading essential.—'INSATIABLE,' c/o *Musical Times*.

Tenor wishes to arrange with pianist, trio, or quartet, for practice of chamber-music. Balham or Wimbledon districts.—'CLARINETIST,' c/o *Musical Times*.

['Clarinetist' made two mistakes: he failed to add his name and address, and (forgetting that announcements are inserted free of charge) he enclosed a postal order. Perhaps he will let us hear from him, otherwise we shall be unable to forward replies.—ED., *M. T.*]

## Church and Organ Music

It is frequently said that organ recitals fail to attract an audience. Of more than passing interest is it therefore that at the annual recital by Mr. Alfred Hollins, at Clapton Park Congregational Church, on Monday, February 7, about eighteen hundred persons were present, and many were unable to gain admission. The great G minor Fugue, Bach; Prelude, Fugue, and Variation, César Franck; an Andante in D and Scherzo, Hollins, were skilfully performed. The programme was still further enriched by the inclusion of Liszt's Concerto in E flat, performed as a duet for organ and pianoforte, Mr. Hollins taking the pianoforte part. Mr. John Jefferys supplying the orchestral part.

An orchestra is being formed in connection with the Islington Choral Society. The choir at present numbers about two hundred, and it is intended to give at least two performances this season. Instrumentalists, who are asked to give their services this first season, are invited to communicate with the conductor, Mr. Ronald A. Chamberlain, at the Society's headquarters, 84, Grosvenor Road, London, N. 5. Voices (all parts) are also required.

bach's 'St. Matthew Passion' will be performed in Abbey by the Westminster Abbey Special Choir, with British Symphony Orchestra, on Monday, March 14, 8 p.m. Applications for tickets, which must be accompanied by a stamped addressed envelope, should be sent to the Secretary, W.A.S.C., The Song School, the Cloisters, Westminster Abbey.

bach's Passion ('St. Matthew') will be sung at Southwark Cathedral on Saturday, March 12, at 3 p.m., with full orchestral accompaniment. No tickets are required.

The first of a series of recitals of English Church Music, old and new, will be given at St. Mary's, Primrose Hill, on Sunday, March 12, at 3 p.m. The programme will contain recent works by Holst, Rutland Boughton, Harvey Grace, and Martin Shaw, together with specimens of English Song, and Faux Bourdon Canticles by Byrd. The little known 'Reproaches' by Bernabei will also be sung. Geoffrey Shaw, the master of the music at St. Mary's, will be glad to hear from any tenors or basses willing to help.

A musical service of an enterprising character took place at Andover Parish Church on January 26, when Wesley's 'The Wilderness,' and Franck's '150th Psalm' were sung. Miss Fiander, Miss Violet Bannerman, and Mr. and Mrs. J. Farmer played Beethoven's Quartet in F, Op. 18, No. 1. Mr. Farmer played also three organ solos by Karg-Elert, and Parry, and well-known hymns were sung by the congregation a share.

On January 23, at Seven Kings Baptist Church, Mr. Under's cantata 'Bethlehem' was sung by the church choir. The soloists were Miss Vera Edwards and Miss Martha Forster, and Messrs. J. Piper, R. W. Bentley, and Gull. Mr. Edward D. G. Mason was at the organ, and Mr. E. Carlier Mason, organist and choirmaster, conducted.

#### ORGAN RECITALS

Henry G. Ley, St. David's, Exeter—Three Preludes on Good Christian men, rejoice, *Bach*; Prelude, Fugue, and Variation, *Franck*; Prelude on Welsh Hymn Tune No. 1, *Vaughan Williams*.

Walter Hoyle, Coventry Cathedral—Fugue 'Ad nos,' *Debussy*; 'Pomp and Circumstance' (No. 2).

R. Walker Robson, Christ Church, Crouch End (four recitals)—Rhapsody in A minor, *Saint-Saëns*; Chaconne, *Karg-Elert*; Rhapsody No. 1, *Howells*; Prelude and Fugue in A, *Bach*.

W. Hunt, St. George's, Belfast—Fantasia and Fugue in G minor, *Bach*; Allegro Marziale, *Frank Bridge*.

George F. Brockless, St. Lawrence Jewry—Toccata in B, *Bach*; Concert Overture, *Faulkes*.

G. Virgil Dawson, Mount Zion Congregational Church, Sheffield—Sonata No. 1, *Guilmant*; Valse Triste, *Sibelius*.

W. S. Wallbank, Hexham Abbey—Chorale with Variations, *Mendelssohn*; Cortège, *Debussy*; In Paradisum, *Dubois*.

Harold M. Dawber, St. George's, Stockport—'Now thank we all,' *Karg-Elert*; Christmas Fantasy, *Best*. Manchester Cathedral—Prelude on 'A Strong Fortress,' *Bach*; Sonata, *Reubke*; Finale in B flat, *Franck*.

Bertram Hollins, Beckenham Congregational Church—Toccata and Fugue in D minor, *Bach*; The Curfew, *Forster*; Sonata No. 1, *Guilmant*; Imperial March, *Elgar*; Bromley Congregational Church—Fugue in A minor, *Bach*; Intermezzo, *Hollins*.

Caradog Roberts, Brunswick Wesleyan Church, Stockton-on-Tees—Légende, *Dvorák*; 'Finlandia'; Fugue in G minor, *Bach*.

Ambrose P. Porter, St. Matthias', Richmond (two recitals)—Prelude on 'Sleepers, wake!' *Bach*; Phantasie on 'Sleepers, wake!' *Roger*; Symphonie de Noël, *de Maleingreau*.

E. W. Caulcutt, Abington Avenue Congregational Church, Northampton—Choral Prelude on 'St. Michael,' *Vest*; Marche Héroïque, *Saint-Saëns*.

C. E. Blyton Dobson, High Pavement Chapel, Nottingham—'Finlandia'; Toccata in F, *Widor*.

Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Carillon, *Sowerbutts*; Prelude 'To God alone,' *Bach*; Festival Prelude, *Dunhill*; 'Now thank we all,' *Karg-Elert*; Prelude on 'Dundee,' *Parry*.

Mr. C. F. Waters, Immanuel Church, Streatham Common (two recitals)—Prelude and Fugue in G, *Bach*; Pavane, *Johnson*; Folk-Song and Morning Greeting, *Waters*; Choral Song and Fugue, *Wesley*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn (four recitals)—Sonata No. 3, *Mendelssohn*; Toccata and Fugue in C, Fugue in E flat, *Bach*; Theme with Variations, *Best*.

Mr. Fred. W. Gerrett, Southgate Parish Church—Prelude on 'Vexilla Regis,' *Baird*; Harmonies du Soir, *Karg-Elert*.

Mr. Francis W. Sutton, Croydon Parish Church—Prelude in D minor, *Stanford*; Fantasia in E flat, *Saint-Saëns*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (two recitals)—Toccata and Fugue in D minor, Prelude and Fugue on BACH, *Bach*; 'Pilgrim's Progress,' Part I, *Ernest Austin*.

Mr. John Pulein, St. Andrew's Episcopal Church, Addington—Prelude and Fugue in E minor, *Bach*; Trumpet Tune and Air, *Purcell*; Prelude on 'Rockingham,' *Parry*; Fantasia on Plainsong Melody, *Willan*.

Mr. S. M. Popplestone, All Saints', Weston-super-mare—Prelude and Fugue in A minor, *Bach*; Evening Song, *Baird*; Toccata (Symphony No. 5), *Widor*.

Mr. H. C. Tonking, Park Hall, Cardiff—Fugue in D, *Bach*; R.A.F. March, *Tonking*; Christmas Fantasy, *Best*.

Mr. F. C. Welling, St. Michael and All Angels, South Bromley—Epilogue and Legend, *Harvey Grace*; Sonata No. 2, *Mendelssohn*; March on a Theme of Handel, *Guilmant*.

Mr. C. F. Eastwood, St. John's, Dumfries—Allegro Op. 105, *Stanford*; Preludes on 'Martyrdom,' 'Rockingham,' and 'St. Ann's,' *Parry*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Solemn March, *Best*; Prelude and Fugue in G, *Mendelssohn*; Prelude and Fugue in F minor, *Bach*.

Mr. J. A. Meale, Central Hall, Westminster (four recitals)—Symphony No. 5, *Widor*; Sonata in D, *Rheinberger*; Prelude and Fugue in C, *Bach*; Overture to 'Othello.'

Mr. Eric Brough, St. Gabriel's, Bounds Green—Sonata No. 1, *Mendelssohn*; Toccata and Fugue in D minor, *Bach*; Choral in B minor, *Franck*.

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (three recitals)—Fugue, *Alan Gray*; Triumphal March, *P. J. Mansfield*; March of the Three Kings, *Dubois*.

Mr. James M. Preston, St. George's Newcastle-on-Tyne (four recitals)—Sonata No. 1, *Mendelssohn*; Toccata in A, *Best*; Carillon, *Sowerbutts*; Variations on an Old English Melody, *Stuart Archer*.

Mr. W. J. Lancaster, Bolton Parish Church—Sonata (second movement), *Reubke*; Chant de Mai, *Jongen*; Fantasia in G, *Bach*.

Mr. Frank G. Price, St. Giles', Cripplegate—Ave Maris Stella, *M. R. Calho*; Prælium, *Eslava*; Versets, *Dupré*.

Mr. Lynnwood Farnam, Church of the Holy Communion, New York (nine recitals)—Pastorale, *Roger-Ducasse*; Fugue in C minor, *Shippen-Barnes*; Choral Improvisations, *Karg-Elert*; Introduction, Passacaglia, and Fugue, *Willan*; Symphony No. 2, *Vierne*; Prelude on 'London New' and Christmas Postlude, *Harvey Grace*; Passacaglia and Fugue, *Daniel Gregory Mason*; Chaconne, Fugue, Trilogy, and Choral, *Karg-Elert*; Symphony, *Shippen-Barnes*; Adagio, *Frank Bridge*.

Mr. H. J. Timothy, St. Vedast Foster (five recitals)—Sonata No. 6, *Mendelssohn*; Old French Carol, *Quef*; Elegie, *Rebikoff*; Fugue in G minor, *Merkel*; Sonata No. 5, *Rheinberger*.

#### ORGAN APPOINTMENTS

Mr. W. J. Allen, organist and choirmaster, Holy Trinity, Hawley, Camberley.

Mr. George Milton Whitehouse, organist and choirmaster, Cannock Parish Church.



## Letters to the Editor

### ORCHESTRAL ARRANGEMENT OF BACH'S ORGAN SONATAS

SIR,—In his article on Bach's organ sonatas, Mr. Harvey Grace mentions Sir Henry Wood's orchestral version of some of their movements. Is he aware of Wetzler's fine transcription for full orchestra of No. 1? It is published by Messrs. Novello. I have often wondered that so effective a work is apparently unknown. It would, I believe, prove to be one of the most popular of Bach's instrumental compositions. Perhaps Sir Hugh Allen will give it a thought when arranging the next Bach Festival programme.—Yours, &c.,

Latimer Road, Notting Hill.

February 12, 1921.

A. W. C.

### SYSTEM IN MUSICAL NOTATION

SIR,—Dr. Tozer writes that he 'does not suppose that there is any system discoverable in the notation of either Bach or Beethoven.' I do not know whether there is or not, nor do I care, but I know there is a vast amount of 'common-sense' in both these composers which goes far deeper than any 'system' or 'surface-logic.' That is why I would undertake, very cheerfully and confidently, to defend almost any example of Bach or Beethoven that might be attacked on the score of notation by either Mr. Button or Dr. Tozer (or, for that matter, by anyone else).

I do not wish to give to this controversy—or rather friendly discussion—any personal tinge; but I cannot help feeling that Dr. Tozer brings to these questions of notation precisely the same rigidity of mind that he brings to the consideration of my poor little sentence about 'youthful exuberance.' 'Do you mean this, or do you mean that?' we seem to hear him saying to the unfortunate composer. But it is precisely the peculiarity of the composer—if he is a good composer—that he often has half-shades of meaning to express, undercurrents of thought, as it were, which cannot be exactly brought out by any system of notation; they have to be hinted at. Hence the composer has to compromise—to fall back upon methods of notation which may not seem, on a hasty view, to be strictly logical, but which, having regard to *all* he wishes to express, are logical in the highest degree. It would be easy for me to give particular instances of this, choosing in fact, examples from Mr. Button's book; but it would need the use of musical notation for any clear discussion, and would, besides, take more space than you could probably afford.—Yours, &c.,

10, Ambrose Place,

A. R. CRIPPS.

Worthing, February 10, 1921.

SIR,—If we may judge from Mr. Cripps' recent letter on this subject, he appears to think that the great composers knew how best to put their ideas on paper, and that any attempts to make the rough places plain are a kind of blasphemy. It would be easy to give him, in proof of the contrary, more examples than would fill a whole number of the *Musical Times*, but I will content myself with two out of many I recently noted in César Franck's set of six organ pieces. Here they are, first as Franck wrote them, then as Buttonised by myself:

EX. 1.

ORIGINAL

REVISED

EX. 2.

ORIGINAL

REVISED

Now it is safe to say that a few such passages as the above—badly laid out, and bristling with unnecessary sharp and double-sharps—in an already difficult work are enough to turn the scale against it, and to cause a busy or impatient organist to abandon the study of it. The more accessible work can make fine music the better. I hope that all new works and as many reprints of old ones as possible, will be edited on the lines laid down in Mr. Button's admirable book. Such editing is of the letter, not of the spirit. The more one sees of the casual and inconvenient way great composers threw their works on paper, the more one regrets that wit all their genius they were in this practical and important respect a Button short.—Yours, &c.,

Balls Pond, N.

February 15, 1921.

WILLIAM CHILD.

### 'THE RHYTHM OF THE CHANT'

SIR,—An article by Mr. Sidney Grew on the rhythm of the Anglican chant appeared in a recent number, and if this letter does not arrive too late, I should like to be allowed to make a few remarks upon it. The writer, I am glad to see, breaking away from Riemann and Prout, whose theory the strength of bar rhythm is about as far from the truth as it is possible to be.

Because the cadence is very important from a music point of view, Riemann and his followers insist that it therefore *loud*, and indicates the strong bar. According to this simple theory a penny, being larger than a sovereign is therefore the more important coin.

In dealing with eternal verities there is no such thing as 'Humming and hawing,' 'It might be,' 'In some cases or 'I can conceive it otherwise.' The rhythmic law of the chant follows naturally the rhythmic law in bars, the strong being:

IN BARS

EX. 1.  $\frac{4}{4}$  \* 1 3 2 4 |

EX. 2.  $\frac{3}{4}$  1 2 3 |

OF BARS

EX. 3.  $\frac{2}{2}$  1 3 2 4 ||

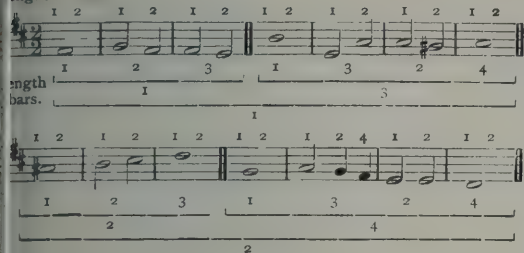
EX. 4.  $\frac{2}{2}$  1 2 3 ||

The Anglican chant therefore consists of four sentences, the first and third being three-bar sentences, and the second and fourth four-bar sentences. The following illustration shows clearly the rhythm of the bars, and of the sentence. It will be noted that the Anglican chant stands firmly up

\* The figures represent strength. The higher the figure the weaker the strength.

eternal rhythmic foundation of pressure and release 2):

length in bars.



entirely object to what Mr. Grew calls the cadential ss. A cadence is a decline and fall of a strain. mann, Prout, and their disciples have helped to kill the cious and natural flow of music by this unnatural rule of ssing the last bar of a musical sentence, and we must be nknful that our great conductors have enough rhythmic nct to save them from carrying out this monstrous ory to its logical conclusion. Mr. Grew's attempt at nining the rhythm of an Anglican chant, while avoiding horrid accentuation at the end of each musical sentence, l breaks the eternal law, the strength of his three-bar nences being either 2-1-3 or 3-1-2, and his four-bar nences being vaguely either 4-3-1-2 or 3-2-1-4.

It is a pity that musicians cannot deal with their art hout having recourse to the terminology of Greek poetry. e rhythmic analogy between poetry and music is not so mplete as a great many people suppose. In poetry the ations of rhythmic patterns are comparatively few: in sic they are illimitable. In poetry the discipline of nlength is imperative, but not the discipline of length. In sic the power to control both strength and length is olutely essential. 'Rising Anapest,' 'Falling Anapest,' actyl,' &c., therefore, while sounding very learned, do carry us very far, and certainly do not help to define the hmic foundation of music. Deep down where there is riability or shadow of turning the musical law stands —a movement, then release. The movement must come t, for absolute immobility is death, and the first sign of must be a movement. Until we know and obey this, ur music will always have an element of weakness.

have not touched upon the question as to whether the lms are pointed suitably or not. I only wish in this tance to stress the eternal law. As this law is not lderstood, it is not surprising that the pointing in our lers is sometimes a lamentable misfit. The law, ver, must *not* be altered to suit the words: the words st be altered to fit the law.

The Riemann theory is hopeless, because it is opposed to truth and antagonistic to the natural language of tivated humanity.

So far as I am concerned, the law I have stated is nutable, and I have never found it to fail, whether I am nducting a symphony or playing a chant.—Yours, &c.,

GEORGE SAMPSON

(Organist of St. John's Cathedral, Brisbane.

Conductor of the Sampson Orchestral Concerts, &c.).

The University of Queensland, Brisbane.

January 12, 1921.

## A PLEA FOR CATHEDRAL LAY-CLERKS

SIR,—As one who has attended several voice-trials for hedral lay-clerkships, and thus got into personal ch with the active members of certain choirs, I have n more or less filled with a sense of pity that the majority uch men, who after all are specialists in their profession, t it an exceedingly lean calling in these days.

In the large majority of Cathedrals, choral matins is still vogue, and as this of course takes place in that part he forenoon when business is at its height, one can quite eciate the fact that employers will not consider the agement of men who are missing from their posts just at ritical hour of the day. As a consequence lay-clerks are ctically excluded from taking part in actual commercial

life, and necessarily depend upon a slender teaching connection or upon the precarious emoluments of insurance canvassing, &c.

The two chief drawbacks under which lay-clerks labour are apparently the continuance of choral matins—generally held in an empty Cathedral—and the difficulty they experience in obtaining leave of absence from Saturday Evensong. The necessity for attending the latter service often prevents their acceptance of an engagement on Saturday evening, if a long distance away. The lot of lay-clerks could be improved by the employment of deputy choristers for such services as are likely to prevent the fulfilment of important engagements.

I am aware that at certain Cathedrals considerable licence is allowed choristers as regards absence from duty, but the reverse is the case in many instances.

I suggest, therefore, that a conference of lay-clerks be arranged during the August Bank-holiday week, when grievances could be discussed and a secretary and working committee could be appointed to act on behalf of the whole of the lay-clerks in the United Kingdom with a view to their conditions being improved.

Such a conference would doubtless receive the ready support of a great number of Deans, Chapters, and Cathedral dignitaries, with the result that instead of lay-clerks being, as at present, by reason of their vocation kept out of commercial or professional life, their duties could be so arranged that they would be able to augment the slender incomes derived from Cathedral singing with such extra emoluments as would make their total income derived from all sources equal to that of an ordinary full-time occupation.

I have written on the presumption that a society of lay-clerks is not already in existence. Should my suggestion of a conference be seriously regarded, I shall be pleased to co-operate with a view to its being put into operation.—Yours, &c.,

'INTERESTED.'

## 'TA-RA-RA-BOOM-DE-AV'

SIR,—In his 'Ad Libitum' notes in February's issue, 'Feste' describes 'Ta-ra-ra-boom-de-ay' as 'a wretched tune' and as one of the feeblest airs that have ever obsessed a helpless population. It seems to have escaped his notice that it is classical music. If he will turn to Beethoven's Clarinet Trio he will find that the essential part of this air is the theme of the *Allegretto con variazioni*.—Yours, &c.,

HERBERT W. HORWILL.

159, King Henry's Road, N.W.3.

February 5, 1921.

## THE SACKBUT, ETC.

SIR,—The curious implication in 'Feste's' remarks apropos the criticism in the December *Sackbut* of Mr. Holst's 'Planets' is worthy of comment. He ('Feste') says:

What puzzles me is that to-day anybody sufficiently musical and experienced to be allowed to help in the blowing of so advanced an instrument of musical opinion as the *Sackbut* should be able to describe the 'Totentanz' as a 'superlative masterpiece.'

As I myself am an occasional contributor to the *Sackbut*, and as the editor, Mr. Philip Heseltine, is a friend of mine, I may claim to know something of this paper's aims. One of them is certainly *not* to deny expression of approval by one of its contributors of a work that was composed earlier than the last decade, if he deems it a valuable or worthy example.

As, too, within a short space of time the *Sackbut* has published articles of a eulogistic nature on two composers so disparate in date as Gesualdo and Béla Bartók, there seems no reason why it should be called either advanced or reactionary. The *Sackbut* contributors have as little in common with those who think that music ends with Strauss as they have with the press agents of Dada.

'Feste's' assertion of a 'practically unanimous verdict in favour' is not supported by the facts. One other critic, at least, in addition to the syllogistic Barbara, is equally



severe—the new critic of the *New Age*: and one very prominent young British composer has expressed to me an opinion much the same as Barbara's.

'When they do agree . . . their unanimity is wonderful'—and appalling.—Yours, &c., KAIKHOSRU SORABJI.  
175, Clarence Gate Gardens, Regent's Park, N.W.1.  
February 3, 1921.

### MUSIC AT THE CINEMA

SIR,—In paying a visit to a local cinema the other day, I was much struck by the accidental effect obtained when, during a rather impressive scene in 'Alf's Button,' the pianist stopped playing for a few moments, presumably while she searched for a new piece. The scene in question was that in which 'the prettiest girl in London,' fired by a longing to see a battle-field as it really is, mounts upon the parapet of the trench and allows her horror-stricken eyes to travel round the ghastly scene in 'No Man's Land.' The absence of music while this was being shown gave an impression of silent grimness and solemnity which was very powerful indeed, and I have since wondered whether this more subtle use of music at cinemas has ever occurred to those who have the management of these things.

I would like to add that I have just started to take in your magazine as a regular thing, devouring each number from cover to cover and getting so much interest, instruction, and enjoyment out of it that I only marvel at not having discovered it before.—Yours, &c., STUART GUTHRIE.

Flansham, Bognor,  
Sussex.

[As a rule we exclude from our correspondence columns such appreciation as that with which Mr. Stuart Guthrie ends his letter. We allow the above to stand because of its bearing on a paragraph in 'Ad Libitum.'—ED., *M.T.*]

### A CORRECTION

SIR,—May I bring to your notice an error appearing in your February number under 'Music in the Provinces—Devon,' stating that 'a "Pageant of the Months" was sung by a choir specially formed and trained by Mr. Harold Jones.' I do not know the source of your correspondent's information, but it is so inaccurate that I am venturing to bring to your notice what actually occurred. The performance was given by pupils of the Grammar School, Ashburton, and consisted of the 'Pageant of the Months' and Purcell's Masque in 'Dioclesian.' In the case of the second, three men outside the school—but connected with it as old boys—came in for the solos and to help with the men's parts of the chorus. The orchestra, too, was comprised of friends of the school, who gave their services. Mr. Jones had nothing whatever to do with the training, producing, or conducting of either work. Further the 'Pageant of the Months' is not choir work—it is for twelve solo voices representing each of the months.

Forgive me for taking up your time in this way, but as you have done us the honour of mentioning the performance I felt that you would prefer that the facts of the case should be brought to your notice. Incidentally the educational value of Purcell's work cannot be overestimated. This is an out of the way part of Devon, and the boys and girls of the school have little opportunity for widening their musical knowledge, and by way of training that knowledge I felt that Purcell was excellent material for them to start on. Their only other public appearance was in the summer, when they gave a very successful out-of-doors performance of 'A Midsummer Night's Dream,' with an orchestra which played Mendelssohn's incidental music.—Yours, &c.,

The Grammar School, Ashburton. E. F. MALCOLM SMITH.  
(Senior Mistress.)

Dumfries and Maxwelltown Choral and Orchestral Society gave their second concert of the season on January 21, the programme, apart from the solo work, being orchestral. It included two movements from the 'Jupiter' Symphony, MacCunn's 'Land of the Mountain and the Flood,' J. H. Foulds' 'Celtic Suite,' and Saint-Saëns' 'Scottish Ballet' from 'Henry VIII.' Mr. W. J. Stark conducted.

## Sixty Years Ago

From the *Musical Times* of March, 1861:

MISS BARNWELL'S CLASS for the practice of Anthems and Glees meets weekly; each member has the privilege of learning a song. Terms, 10s. 6d. per quarter 165, Marylebone Road (N.W.).

R. SCHROEDER'S arrangements of 'D CHOOSE TO BE A DAISY, and WILLIE WE HAVE MISSED YOU, for the pianoforte. Price 2s. each.

TEMPTATIONS OF GOOD ST. ANTHON. Comic Song (new edition), for a Bass voice, with the verses carried out to music. Price 2s.

EYRE ARMS, ST. JOHN'S WOOD.—A concert was given at the Eyre Arms, on February 6, in aid of the funds for reimbursing the Rev. Mr. Irving for the heavy losses sustained through the destruction of his church at St. John's Wood. Among the various singers who gave their assistance upon the occasion may be mentioned Mr. Friswell, who sang 'Gratias agimus' in excellent style accompanied by Mr. A. Williamson on the clarinet. The performance was encored unanimously. . . . Miss Fosbrol sang (as every one else does) 'The beating of my own heart,' proving the old adage that we may have too much of a good thing; she also gave a charming ballad, 'The calm repose of eve,' by Regaldi. The concert was remarkably well attended.

MAIDSTONE.—An organ, by the eminent builder, Willis has been erected in St. Paul's Church, and was opened on the 17th ult. by H. S. Oakeley, Esq. The *Maidstone Journal* of the 19th says, ' . . . the organ was played on Sunday by Mr. H. S. Oakeley, who accompanied the choir with the most admirable taste, never intruding his instrument into undue notice, but supporting and assisting the voices in a manner that reminded us very strongly Dr. Wesley. He played Handel's "Occasional Overture" as a concluding voluntary in the morning; and in the evening, "I will sing unto the Lord," followed by Bach "St. Ann's" Fugue. The instrument consists of two complete rows of keys, of the compass CC to G, fifty-six notes, and a pedal board of the compass of CCC to (thirty-two notes.'

ORGAN PERFORMANCES.—On Wednesday, February 20, an organ performance took place at the manufacture of Messrs. Gray & Davison, to exhibit a new instrument built by this firm for the Church of All Saints, Kensington Park. . . . The powers of this beautiful instrument were exhibited by M. Lemmens, of the Brussels Conservatoire who is indeed a superb player. His style, however, is not English, and the extremely florid passages in which he much excels will not suit the general taste in this country. His touch is wonderfully clear and distinct, and his pedal play is perfect, but he seldom spares his right leg to give any effect to the swell, which in this organ is particularly full and rich.

## Obituary

We regret to record the following deaths:

LUIGI MANCINELLI.—The sudden and unexpected death of Luigi Mancinelli, at Rome, on February 2, at the age of seventy-three, removes one of the most notable figures in the Italian musical world. Born at Orvieto, Mancinelli early revealed himself a conductor of the highest quality, and his triumphal career in this field began at the International Exhibition of Paris in 1878, where he directed the famous Turin Orchestra. He visited England soon after, and had an altogether remarkable début at Covent Garden, whilst his more famous brother Mariano had preceded him. He was very successful also in America, Spain, and Russia, and it was under his baton that 'Lohengrin' was first presented at Rome, where on April 3, 1880, the opera had an extraordinary success, so much so that Wagner, hitherto unknown personally to Mancinelli, said

in an autographed photo with the inscription 'Bravissimo.' His episode marked the beginning of a friendship which lasted till the end of Wagner's life, and at his death it was Luigi Mancinelli who directed the great commemoration concert at Turin.

Bologna conservatory owes much to the brief period in which Mancinelli was its director, and he has never interrupted his activity as composer. Best known amongst his works are the operas 'Hero and Leander'—in which he enjoyed the co-operation of Arrigo Boito—and 'Francesca da Rimini,' the oratorios 'Isaiah' and 'St. Agnes,' and the *Scene Veneziane*. In his later years he employed his talent in writing musical commentaries for cinematograph scenes, notably for 'Frate Sole' (see *Musical Times*, August, 1918) and 'Julian the Apostate.' These efforts to reconcile the cinema and music have given rise to much discussion, but Mancinelli had no doubts as to the possibilities of their combination. At the time of his death he had just completed a new three-Act opera, 'A Summer Night's Dream,' with libretto by Fausto Salvini.

His sudden death has profoundly moved the people of Rome, who entertained the greatest admiration and affection for the master. At the moment of writing, an unceasing procession of visitors is passing before his house to pay their last respects to the memory of one who had gained and maintained a place amongst the foremost artists of the day.

LEONARD PEYTON  
(Rome).

CHARLES GAMBLIN.—On January 7, at the age of eighty-seven, a pupil of S. S. Wesley, and for many years organist of St. Cross Church, Winchester. For forty-two years he was conductor of the Winchester Choral Society.

WILLIAM WARD.—On January 22, at the age of eighty-seven, organist and choirmaster of Hinton Baptist Church, Wetherham, for over sixty years.

## CHORAL CONCERTS

Reading Philharmonic Society gave an excellent concert at the Town Hall on January 20, under the direction of Mr. E. Victor Williams. The choir sang Coleridge-Taylor's 'The lee shore,' Vaughan Williams' 'The spring-time of the year,' Quilter's 'To daffodils,' Balfour Gardiner's 'The sun is up,' Elgar's 'My love dwelt in a northern land,' Ireland's 'A cradle song,' German's 'London Town,' L. S. Robertson's 'The banks o' Doon,' and Sullivan's 'The long day closes.' The instrumental numbers were German's 'Theme and Six Diversions,' Foulds' 'Celticament,' the 'Unfinished' Symphony, Jarnefelt's 'Preludium,' Sibelius' 'Valse Triste,' Coleridge-Taylor's 'Hiawatha' Ballet, and the 'Peer Gynt' Suite.

CARLISLE.—The Carlisle Choral Society gave its second concert of the season on February 3, when the programme included Weber's 'Der Freischütz' Overture, and Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha.' Miss Cecilia Farrar, Mr. John Collett, and Mr. Herbert Smith were the principal vocalists; band and chorus numbered two hundred and forty, and Dr. F. W. Vadey conducted.

BASINGSTOKE.—'Hiawatha's Wedding-Feast' was given by the Basingstoke Victory Choir at the Town Hall, on January 20, under Mr. Duncan Hume. The choral programme included also Coleridge-Taylor's 'Sea-Drift' and Stewart's 'The Bells of St. Michael's Tower.' Mr. Manuel Jones and Miss May Ashley were the vocalists.

CHISWICK.—'Merrie England' was performed by the Chiswick and Gunnersbury Philharmonic Society, on January 25, under Mr. David M. Davis. The solos were in good hands, and with a choir of over a hundred and an orchestra of fifty the choruses made a good effect.

FOULDS (LINLITHGOW).—The Choral Society gave a highly creditable performance of 'Elijah' on February 2. The soloists were Misses C. Mawer and R. Graham and Messrs. W. Tawse and Herbert Brown, the latter giving the very best interpretation of the Prophet's part ever heard in the district. Mr. T. Sommerville conducted.

'Samson and Delilah' made a melodious and effective programme for the Royal Choral Society on February 5, and one that did not greatly tax the powers of the choir. The choruses gained an impressiveness beyond the reach of stage performance. The chief opportunities, however, went to the soloists, and Mr. Frank Mullings and Madame Kirkby Lunn did everything that could be done with the name parts. Sir Frederick Bridge conducted.

Under Mr. Allen Gill the Alexandra Palace Choral Society gave 'Israel in Egypt' at the Northern Polytechnic on February 5, and added one more to a long list of triumphs. In every respect the choral singing was memorable. Miss Mary Fielding, Miss Eleanore Mowbray, Miss Elsie Chambers, and Mr. Frank Webster sang the solos.

## ROYAL ACADEMY OF MUSIC

That amongst the students at the R.A.M. are a number of brilliant young organists was proved by the excellent organ playing which was heard at the recital on Monday afternoon, January 31. Noteworthy items in the programme were Bairstow's Toccata-Prelude (Reginald Paul), Bach's Toccata in C (William Veitch), and John E. West's Fantasia (Malcolm Boyle, Goss scholar). Other organ pieces were: Introduction and Fugue from Sonata by Reubke, two Chorals by César Franck, and Dr. Charles Macpherson's Fantasy Prelude. In addition to the organ music the programme included Mackenzie's Benedictus for violin and organ, and Bruch's 'Kol Nidrei' for 'cello and organ (Miss Lilly Phillips and Mr. Arthur Temple). 'Four Songs of Childhood' by F. Keel, sung by Miss Olive Groves, and two songs by Sullivan, sung by Miss Dorothy Collins, completed a most interesting programme.

The fourth and last of Dr. Richards' lectures on the history of music took place on February 16, when he dealt with the instrumental works of Haydn and Mozart, the illustrations being selected from the string quartets of these composers. In the two previous lectures the progress of instrumental music had been traced from the time of Bach, and the lecturer passed in review the work and influence of Bach, Handel, Couperin, Rameau, D. Scarlatti, and C. P. E. Bach. The illustrations were played by Miss Désirée MacEwan, and included Bach's Chromatic Fantasia and Fugue.

At the annual general meeting of the R.A.M. Club, held on Saturday, January 29, Dr. Richards was elected as the new president. The first social meeting of the year was arranged for February 26, when the Spencer-Dyke Quartet was announced to play works by Dvorák and Ravel and Miss Winifred Christie some pianoforte solos.

## A RAMBLERS' CLUB IN WARDOUR STREET

On January 20 some members of the London and Country Rambling Society made (under the auspices of Mr. A. H. Blake) an interesting 'ramble' through the printing and publishing works of Messrs. Novello. By the courtesy of the firm, the party were shown the various stages in the production of a musical composition, from the original manuscript to the printed and bound copy with which the lay public is familiar. They also had an opportunity for seeing something of the processes of type-setting, engraving, lithographing, &c.

During the course of the afternoon Messrs. Novello produced for the inspection of the visitors a number of historic books, manuscripts, autographs, portraits, &c., the history of which was explained by Mr. Augustus Littleton. Among the treasures thus on view were several original scores of Wagner, Gounod, and other famous composers, together with a number of rare and valuable volumes. As a souvenir of the occasion each guest was presented with a copy of 'A Short History of Cheap Music,' and also with copies of No. 1 and No. 935 of the *Musical Times*. The recipients were much interested to note that whereas No. 1 (dated June, 1844) contained only eight pages, No. 935 (dated January, 1921) runs to seventy-two pages. Tea, hospitably provided by the firm, brought a pleasant and memorable visit to an agreeable conclusion.



Other afternoon 'rambles' arranged by the London and Country Rambling Society during the next few weeks will be made to Barclay's Brewery, Child's Bank, Dr. Johnson's house and relics, and the Hall of the Saddlers' Company, &c. These expeditions are all conducted by Mr. A. H. Blake, who is a recognized expert on London's history. Full particulars as to membership, &c., are obtainable from the hon. secretary of the Society, 76, Queensborough Terrace, Hyde Park, W.2. H. W.

## A TWO-STAVE MUSIC RULER, AND HOW TO MAKE IT

By J. O. THAIN

The drawing of stave-lines by hand is one of those processes which, except in cases of dire necessity, cannot be tolerated. It is a process so obviously mechanical that the mind demands that mechanical means be employed in its execution. How often, however, does it happen that either through indolence or lack of foresight the music-writer finds himself minus ruled manuscript paper just at the moment when it is most desired, and when it is neither convenient nor possible to obtain a supply! In such a case, unless he has duly equipped himself with a stave-ruler, he is placed under the necessity for doing this most tiresome and monotonous task by hand. Such a contingency, it will be agreed, is worth while providing against; and a means which will allow of this being done without incurring any pecuniary expense, will be appreciated by all engaged in MS. work of a musical character.



FIG. 1.—Music Stave Ruler, drawing Two Staves simultaneously. (Actual size.)

Before, however, entering upon a description of the article in question, it may be remarked that a single stave-ruler of similar pattern was, in the first instance, constructed. This, though it worked admirably, was found not to represent all that could be desired in the way of speed: after a few pages had been ruled, one's interest in the work began to pall, and there was a disinclination to proceed beyond a certain point. This fact naturally led to the devising of an instrument capable of drawing two staves simultaneously. With such assistance the element of waning interest was at once eliminated. Page after page was successfully negotiated, and this with that delightful feeling which is indicative of energy well expended: for the work was not merely being done at ten times the speed possible by hand, but at the same time

a substantial saving was being effected in the cost of MS. paper.

That such a result can be achieved with such uncompromising materials as household pins and cigar-box wood is perhaps a matter for wonder. Yet the fact remains that this little appliance has proved itself to be thoroughly efficient and durable. Rarely does it occur that the lines 'miss'; and when this has happened such failure has not been due to any defect in the instrument itself, but has arisen from one or other of the causes enumerated below. As regards durability, it need only be said that the instrument has been in use for upwards of three years during which time some thousands of lines have been



FIG. 2.—A and B. Side and Front Views of one of the Pins.

B. Two Pins coupled to form one Pen.

drawn. No material deterioration in the quality of the work done by it has, however, become apparent, and practically no adjustment or attention of any sort has been called for. These considerations, I think, amply justify the small amount of trouble involved in making this little time and money-saving device, instructions for which will now be given.

As will be seen on reference to the diagram (Fig. 1), there are only two essentially different parts which call for any special attention, viz., the holder and the pens, the principle on which the instrument works being that of a pen compass. For the holder, one of the narrow sides or cover of a cigar-box is used, the thickness of which should be

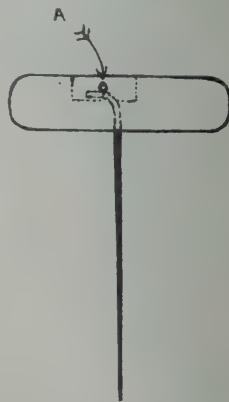


FIG. 3.—Sectional View of Borer. (Actual size.)

somewhere between  $\frac{1}{8}$ -in. and  $\frac{1}{4}$ -in. Strip off the paper, and shape the wood in the manner shown, then with a fret-saw cut out the two oblong apertures. These are subsequently filled with melted beeswax or glue. They serve a three-fold purpose:

- (1.) The boring process is simplified and made more certain and accurate;
- (2.) They assist adjustment of the pins by relieving them of undue pressure;
- (3.) The subsequent wax filling ensures perfect rigidity of the pins.

For the pens, procure a packet of  $1\frac{1}{2}$ -in. pins. Twenty of these will be required. Cut off the heads and points so that a length of  $1\frac{1}{4}$ -in. remains. Holding each one carefully with a pair of pliers, with the narrow end in the jaws, file and bend it to the shape shown in Fig. 2a, care being taken to preserve as broad a point as the diameter of the pin will allow, and then round off the edge as in Fig. 2b. The quality of the work done by the instrument depends on the perfection of the pen-points and of their alignment, every care should be taken to get them uniformly true and accurate.

The pins having been shaped to the desired form, the next thing to do is to fit them into the holder. For this purpose a borer, very slightly larger in diameter than the pins to be inserted, will be required. As there may be some difficulty in procuring a ready-made tool of precisely the correct dimensions, it will be expedient to manufacture one specially for the purpose. Fig. 3 shows how this may be done. Obtain a  $1\frac{1}{2}$ -in. pin. This will probably be found to have the correct diameter. Cut off the head and bend it down at right-angles as shown. For the handle get a cylindrical piece of wood  $1\frac{1}{4}$ -in. long and about  $\frac{1}{4}$ -in. in diameter. Round off the corners, and cut a groove to the centre sufficiently long and wide to admit the bent portion of the pin. Then insert the latter and drive a short pin transversely through the wood, just above the middle of the bend. This will prevent its slipping, and the result will be a very serviceable tool. Do not touch the point; any accurate work can be done with a centre point than with a bradawl-shaped one.

The method of fixing the pins into the holder is as follows: Commence at one of the outer ends, and work systematically towards the other end. As the pins are to be arranged close up against one another (thus giving a convenient width to the spaces between the stave lines), the boring must be done in conjunction with the pins. Bore hole No. 1 straight and accurate, and let the point of the borer protrude through the opposite end of the holder. Then insert pin No. 1, curved side outwards, and press until the end lies flush against the opposite side of the holder. Now hold the borer close up to and parallel with the pin just inserted, and bore hole No. 2; insert pin No. 2 so as to make a couplet (Fig. 2c) with the first pin. Proceed in the same way until all the pins have been inserted, special care being taken that the wedged point of each lies perfectly at right-angles to the holder.

Now comes the process of adjustment. Place a straight-edge longitudinally across the points, and note those which require depressing or elevating. To depress, press the protruding member gently against a hard surface. To elevate, apply pressure to the opposite end. Do not rest content until each separate point makes contact with the straight-edge. It will also probably be found that the points are more or less out of alignment. This is readily corrected by means of lateral pressure.

Now melt a little beeswax or glue—an old thimble will excellently serve the purpose of a melting-pot—and pour into the oblong apertures on each side of the holder. After allowing it to set, scrape off the surplus wax with a knife. All that now remains to be done to complete the instrument is to insert the guide-pin (shown at the extreme left in Fig. 1). This is necessary to prevent the pen-joint from being damaged by the guiding ruler; and it also serves to keep the latter clear of ink. Cut it off about  $\frac{3}{8}$ -in. below the pen-points, so that the manuscript paper will not be marked by it when the machine is in use.

Lastly, an ink-trough sufficiently large to allow of all the pens being dipped simultaneously must be constructed. A piece of  $\frac{3}{4}$ -in. square deal 2-in. long, having a well 1-in. by  $\frac{3}{4}$ -in. by  $\frac{3}{4}$ -in., will serve this purpose very well.

Now give the instrument a trial. Underneath the paper be ruled place a sheet of blotting paper, and see that the face on which it rests is perfectly level. Fill the ink-well with a non-corrosive ink, such as Field's, and allow the instrument to remain in it for a few minutes, so that the easy reaction of the new metal may be reduced to a minimum. Then, taking it out and holding it at an angle of 45 degrees, draw it across the paper with a firm, steady, and even pressure. If any of the lines fail to come out, or

are unequally spaced, or of uneven thicknesses; set to work to remedy the defects. There is ample room between the pens to allow of a file being used to good effect, and errors in alignment or spacing can readily be corrected by the application of pressure in the right quarter. Do not rest satisfied until the instrument is able to produce lines in every respect as perfect as a printed copy. Always wipe the pens dry of ink after using (a small flannel cloth being kept for this purpose), and when not in use keep in a little box together with the ink-well and the wiper. Should any 'missing' of lines occur after being in use some time, do not at once blame the instrument. It is more than probable that such defect is due to the clotting of the ink on the pens through careless wiping of these, and is especially liable to happen if precaution has not been taken to use non-corrosive ink. In such a case the remedy is to soak the pens in hot water, being careful not to wet the holder. Other causes of failure are insufficient inking of the pens, bad manipulation of the machine, and the use of greasy paper, or want of evenness in the surface worked on. Attention is therefore directed to these simple details. In case it should be necessary at any time to remove one of the pens for the purpose of repair, this can readily be done without disturbing the others by scraping off the wax immediately above the defective member, and pushing it out from the inner side with a flat-pointed pin. Replacement is equally simple.

### THE SUBCONSCIOUS MIND AND THE MUSICAL FACULTY

Miss Katharine Eggar chose the above as the subject of a paper read before the Musical Association on December 7. Quoting Miss E. M. Caillard to the effect that 'The quest of origins seems to have a special attraction for the modern mind,' the lecturer remarked that this was hardly true of the modern musician, who apparently was content to get on with the music and to let other people do the thinking. The word 'subconscious' was generally familiar, though psychoanalysts talked of the unconscious mind in reference to a certain activity in man, and used the expression 'the unconscious' to describe the region in which that activity worked. The word 'conscious' meant that we knew what we were doing, but we did many things without knowing that we were doing them. The study of human behaviour under various conditions by medical scientists, and the investigation of so-called supernatural phenomena by psychological researchers, scientifically proved the existence of an enormous range of subliminal activity in man—below the threshold of consciousness. Arising out of their work we found two lines of scientific study of human nature, the one covered by the term Psychology, the other by the term Psycho-analysis. These two terms implied the scientific recognition of the soul, which animated the body but was independent of it. The great work of Psychology had been to study the subconscious of the normal, to try to learn the workings of the human soul. Gradually it had led us to study the soul acting upon, and acted upon by, forces which were not bodily, and its latest development was the study of the hitherto unexplained state of the subconscious mind—the study of the self-revelation of that mind in dreams.

What light did all this throw upon that very peculiar and mysterious mind-activity—the musical faculty? If it were worth while to study dreams, the youngest science should have something to tell us of the origins of the musical faculty. The result was disappointing. We must do our own thinking and investigating. What could we, as musicians, usefully appropriate from the conclusions of the great labourers in the various parts of the psychic field? Freud maintained that the unconscious was based upon primary impulses, the two fundamental principles of psychic life being (1) pleasure, (2) reality. These produced a constant conflict in the individual, the former always lulling him into inertia, and the latter always spurring him on to activity. There were also three very powerful tendencies in the human being: (1) the injurious tendency to repress, to drive down into the unconscious what should be dealt with in the conscious; (2) the beneficial tendency to sublimate, to convert the primary impulses into something



more exalted; (3) the tendency of the mind—harmful or beneficial according to circumstances—to form a complex, *i.e.*, to accumulate associations around an idea. The conscious mind exercised a vigilant censorship upon the unconscious, which was only relaxed during sleep or some similar passive condition. We thus arrived at the conclusion that the Phantasy was condemned as the enemy of reality. This view of the image-making faculty was a serious stumbling-block to the musician, for it deprived art of all reality.

This seemed a deplorable break-down, but the reason was not far to seek. In this new science, the primary impulses were united to physical ones, and their symbols likewise to bodily ones, from which it followed that the fundamental pressure which was the first of the two principles of the psychic life was a pleasure of the senses, and that, by the fundamental reality, the other principle, was meant that derived from a person's conscious life as a social being. But why should we stop short at our animal origins? Surely our mental origins were just as important and just as strong. The mind must have a primitive force, a law of nature just as strong as the body has, but of a different origin.

The two principles of psychic life, we are told, were pleasure and reality. Substitute the word 'pain' for the latter as a true antithesis to pleasure. In music we had the perfect echo of these psychic principles—the two principles of concord and discord—and the works of art which we created were an expression of the conflict between the two. The life of the soul and the life of music obeyed the same law. After touching upon the way in which the complex affected music, the lecturer remarked that Madame Montessori had done more than anyone to make us see the harm of repression, and how we induced it by our methods of education. It behoved musicians to consider how they treated the subconscious mind of the little child with regard to music. There was a danger of our imposing our own ideas of composed music upon the child's subconscious mind, and in an eagerness to pour in, causing a repression of that which should come out. With all her wonderful insight, Montessori, like Freud, fell foul of the imagination. To her the fancy, the image-making faculty was a hindrance to sensible development.

The idea of music being the language of the emotions had been very much overdone, said the lecturer, and she regarded the aberrations of the Futurist school as a healthy revolt against the obtrusion of conventional emotion. Without realising it, people were sick of subconscious emotion, and longing for super-conscious emotion. All artists were trying to get away from concrete complexes into the freedom of the abstract, in pursuit of that reality which was a very different thing from the counterweight to the instinct of pleasure. To sum up, the musical faculty was a primitive force, acting by primary impulse, manifesting a super-conscious pleasure by means of the reality of sound. Were it not for music, we might doubt the reality of the philosophers; but music was a proof of the sublimating power of man's nature.

Perhaps the most important of current 'movements' in London music is that which is taking chamber music into the suburbs. Occasionally a suburb joins in by giving its own chamber concerts. An example has been shown by the town of Kingston, which is happy in possessing a local String Quartet of first-class capacity. This Quartet, consisting of Miss Yvonne Mont-Clar, Mr. S. Oakley Parrott, Mr. Bernard Dudley, and Mr. Francis Hill, gave a concert on January 24 to members of the Kingston Congregational Church Guild. The programme comprised Beethoven's Quartet in C minor (Op. 4), César Franck's Violin Sonata, and a movement from the same composer's Pianoforte Quintet, the pianist being Mr. B. J. Harrison. These works were well interpreted, and the audience was helped to enjoy them by the preliminary remarks of Mr. Hill on the composers and their music. Such an evening does credit to the musical life of Kingston, and it is to be hoped that many more may succeed it.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BELFAST

The Philharmonic Society's third concert of the season, on February 4, was remarkable for the first performance of a symphonic tone-poem, 'Dunluce,' by Edward Norman Kay, a young musician who began his career as an amateur member of the Society's Orchestra. He is a Mus. Doc. Oxon., and F.R.C.O. The present work is, so far, his most important composition, and although not programme music suggests many imaginative thoughts that might animate a visitor to the romantic ruins of a feudal castle overhanging the sea near the famous 'Giant's Causeway.' 'Dunluce' contains many exquisite and original melodies developed with great skill, and the employment of most of the resources of a modern orchestra. The performance, conducted by the composer, was accorded a very appreciative reception.

The work for choir and orchestra was Brahms' splendid 'Song of Destiny,' which was performed in a manner that could scarcely be surpassed, so full was it of intelligent reading, fine phrasing, and precision. It was conducted by Mr. E. Godfrey Brown, who also conducted 'The Barber of Bagdad' (Cornelius), 'Slavonic Rhapsody' (Dvorák), and the March from 'Tannhäuser.' Mr. John Dunn (violin) played Max Bruch's Concerto in G minor with the orchestra, and solos by Schubert and Wieniawski. Miss Helen Anderton sang the Invocation from Verdi's 'Il Ballo in Maschera,' and other songs.

A Quinlan subscription concert was given on February 5, conducted by Mr. Albert Coates. Miss Jessie Munro (pianoforte) and Mr. Mostyn Thomas (baritone), assisted in the presentation of a fine programme that included a Suite for Strings (Purcell), arranged by Albert Coates, Isolda's 'Liebestod' (Wagner), Beethoven's Symphony No. 5, and Liszt's Concerto in E flat (pianoforte).

### BIRMINGHAM

February brought in its wake an unusual number of concerts of various grades of which only brief mention can be made.

The fourth 'Celebrity' subscription concert, given at the Town Hall on January 18, was decidedly of an operatic character, the artists being Mesdames Rosina Buckman and Edna Thornton, and Messrs. Maurice D'Oisly and Jean Vallier, the latter a bass of the Paris Opéra. The solo violin was the young Serbian, M. Bratza.

At the third Symphony Concert, at the Town Hall, on January 19, the place of honour was once more assigned to an English orchestral conductor, Dr. R. Vaughan Williams, who introduced his 'London Symphony,' the players being the City of Birmingham Orchestra. The composer appeared to be greatly gratified with the admirable ability of his local rank and file, as also was the audience, if one may judge by the splendid reception accorded to his interpretation. Mr. Appleby Matthews conducted Strauss' 'Don Juan,' but it was in Bantock's poem for orchestra 'Dante and Beatrice,' that he achieved his greatest triumph. A pleasing interlude was the splendid unaccompanied singing of madrigals and part-songs—by Orlando Gibbons, Weelkes, Bantock, Elgar, and Cornelius—by the Appleby Matthew Choir.

There was a large audience present at the Town Hall on January 20 on the occasion of Mr. Herbert Brown's third concert. In addition to vocal contributions by Mr. Norman Allin, Miss Alice Vaughan, and Miss Caroline Hatchard, Mr. Joseph Lewis' Wolverhampton singers contribute four numbers of Bantock's choral symphony, 'The Vanities,' that were quite gloriously sung. The well-known violinist, Mr. Zacharewitsch, gave some violin solos with his customary artistic finish. Mr. Victor Benham was the solo pianist, and Mr. Michael Mullinar the accompanist.

Miss Beatrice Hewitt's third afternoon concert of the season was given at the Royal Society of Artists Exhibition Rooms on January 22, when she introduced Fauré's Pianoforte Quartet No. 1, the concert-giver presiding at the pianoforte, with Mr. J. S. Bridge, Mr. Paul Beard, and

C. Hock sustaining the string department. The same artists also contributed Brahms' Quartet in E minor, and Goossens' Trio, 'Holiday Impressions,' was included in the programme. The whole concert was pleasing and artistic.

The third City of Birmingham Orchestra's popular Saturday Night concert, held at the Town Hall on January 22, under the direction of Mr. Appleby Matthews, was somewhat of a departure from the usual orchestral concerts. The Police Band, of which Mr. Matthews is also conductor, appeared in place of the City Orchestra, in addition to which the Coventry Choral Society, conducted by Mr. John Potter, rendered madrigals and part-songs by Veelkes, Cyril Jenkins, Sakhnovsky, Coleridge-Taylor, and Harrison. It is a well-trained choir, the chief winners at the Midland Competition, Leamington Festival, &c., which was heard to especial advantage in Cyril Jenkins' six-voice part-song, 'Out of Silence.' The Police Band's selection was in every way calculated to suit popular taste, and met with the distinct approbation of the audience. Mr. C. W. Jenkins, the City organist, assisted in Elgar's 'Sursum Corda' and the Overture '1812.'

A novel programme was presented at the Sunday evening concert at the Theatre Royal on January 23. It was a mixture of chamber music and brass orchestra, the latter provided by the City of Birmingham Police Band. The two items of chamber music comprised Brahms' String Sextet in G, Op. 38, and Mozart's beautiful Quintet in G minor, performed by Messrs. Alex Cohen, C. W. Bye, Paul Beard, F. Miller, and L. G. Dennis. The tone of the band was overwhelming—indeed the Theatre Royal is not suited to organizations of this calibre. An agreeable item was Schubert's Sonatina, Op. 127, No. 2, for violin and piano, executed by Mr. Alex Cohen and Mr. Appleby Matthews.

The third Max Mossel concert of the current series, given at the Town Hall on January 26, was restricted as to artists, the vocalists being Madame Donalds and M. Mischa Leon, and the solo pianist Miss Myra Hess. The last named especially distinguished herself in the way she treated our of Scarlatti's sonatas. The vocalists gave a superb selection of vocal excerpts of all schools, the delivery of which attained a high standard of excellence. All the vocal items were most artistically accompanied by Mr. Gerald Moore.

The Birmingham Choral Union's special Elgar concert at the Town Hall on January 29 reflected much credit on the conductor, Mr. Richard Wassell, and the orchestra. The Elgar items included the 'Spirit of England' and the 'Carillon,' the poem to the latter being once more recited by Miss Katrina Lund.

It is some time since Mr. Edgar L. Bainton, composer and pianist, has been at Birmingham. He came to the Theatre Royal Sunday evening concert on January 30, by special invitation of Mr. Appleby Matthews, and was heard in his Concerto Fantasia for pianoforte, which had its initial performance at Bournemouth on January 6,—with orchestral accompaniment by the City of Birmingham Orchestra, conducted by Mr. Matthews. The work is appealing, and shows a deal of inventive talent and a certain modernity of style. It was well accompanied, and the solo part was rendered by a master hand. Of considerable attractiveness were also his three short orchestral pieces, written in Ruhleben camp during the war.

The extraordinary energy and activity displayed by Mr. Appleby Matthews as director and conductor of the City of Birmingham Orchestra and conductor of the Birmingham Police Band has been officially acknowledged by the Birmingham Civic Society in presenting him with the Society's gold medal, an event that took place at the Town Hall on February 9, on the occasion of the fourth symphony concert. Mr. Adrian C. Boulton conducted.

The Midland Musical Society gave a concert at the Town Hall on February 5, conducted by Mr. John Tyler. The programme consisted of 'Acis and Galatea,' the 'Hymn of Praise,' and Mendelssohn's Violin Concerto, played by the rising young virtuoso, Mr. Paul Beard. The vocalists were Miss Dorothy Showell, Mr. Arthur Jordan, and Mr. Sidney Lewis.

The third Quinlan concert, held at the Town Hall on February 8, had for its artistic personnel Miss Miriam Licette, Madame Guilhermina Suggia, Mr. A. Cranmer, and M. Moritz Rosenthal.

The concert-list for February also included a song recital by Miss Nancy Guest, assisted at the pianoforte by Mr. Eugene Goossens; Mr. Hubert Brown's fourth subscription concert, given at the Town Hall on February 11, the artists being Mesdames Gleeson-White and Margaret Cooper, and Messrs. Walter Hyde and Bronislaw Huberman; and Mr. Sidney Stoddard's Sunday night Town Hall concert in aid of the National Institute for the Blind, when the artists included Miss Clara Davies, Miss Alice Vaughan, Miss Patricia Rosslyn (pianoforte), Mr. Walter Messinger, Capt. Horace Stevens, and Mr. Arthur Hytch (violin).

## BOURNEMOUTH

Bournemouth may count itself fortunate in that its most important concerts—the Symphony series—have not suffered up till now from the reported depression that is elsewhere overtaking the serious side of musical art. Good attendances on Thursday afternoons have been well maintained, and it is becoming increasingly evident that the town's welfare, in a musical sense, is dependent upon a continuance of the progressive policy which is pursued at the symphony concerts.

Mozart's E flat Symphony and the Brahms Violin Concerto were the central features at the fifteenth concert on January 13. Both were well played, M. Louis Godowsky's performance of the solo music in the arduous Concerto being of a very vigorous and bracing character. Two novelties were also brought forward, viz., Roger Quilter's 'Children's Overture,' which made a merry prelude to the proceedings, and the 'Worcester' Rhapsody by Alexander Brent Smith (conducted by the composer), which, however, did not quite fulfil expectations, a promising opening section giving way to a dance movement that fell short in the matter of climax.

Rarely have we heard finer orchestral playing at the Winter Gardens than that presented during the following week in Glazounov's masterly sixth Symphony. Mr. Dan Godfrey's reading of the music was extremely powerful and moving, and went with wonderful verve. The first performances here of Arthur Somervell's Variations for two pianofortes and string orchestra, and the Suite, 'Thomas the Rhymer,' brought to light two choice and well-written compositions of the lighter type. The first-named was played with much artistic finish by Miss Jessie Munro and the composer. Great pleasure was afforded by a revival of Humperdinck's Overture to 'Hänsel und Gretel.'

Elgar's most important works are certainly not being overlooked by Mr. Godfrey, and on January 27 the new Violoncello Concerto received its first performance in this town. It is undoubtedly one of Sir Edward's best works. Music of an intimate or mystical nature seems to be the repository of his most idyllic conceptions, and those true music-lovers who shun the sheer blatancy of too many concertos will find balm in the restrained and beautiful moods of this serene composition. Signor Giovanni Barbirolli was not entirely equal to the demands of the solo music, but his playing unquestionably gave a considerable amount of pleasure. A Theme and Variations (first performance here) by B. Walton O'Donnell—conducted by the composer—came as a strong contrast to the Concerto, and set the roof of the Winter Gardens reverberating right merrily. We also enjoyed a capital performance of the 'Unfinished' Symphony.

Miss Dorothy Howell made her début at Bournemouth at the eighteenth concert, and in addition to playing Mackenzie's effective 'Scottish Concerto,' for pianoforte in a very able manner, received the deserved plaudits of those who remained afterwards to hear her tone-poem, 'Lamia.' Both for its imaginative properties and for its technical accomplishment the composition is to be highly commended. If it were the product of a musician of established repute it would be spoken of in terms of general praise. When one considers that it is the work of a composer whose student days can hardly yet be over, it must be ranked as a



conception of extraordinary merit and of yet still more uncommon promise. Beethoven's C minor was the Symphony at this concert, and its performance displayed unflinching discernment and a complete realisation of its emotional possibilities.

### BRISTOL

Dr. Norman Sprankling, a sound and scholarly musician, gave a pianoforte recital at Henleaze, on January 22, at which he endeavoured with much success to interpret the composer's meaning without tricks or show. Liszt, Hubert Parry, Chopin, Moszkowsky, and Rachmaninoff were among the 'subjects' chosen, and he added a Rhapsody of his own composing which was of more than ordinary interest.

Those charming singers of ballads old and new, Madame Donalda and M. Mischa Leon, delighted one of the best houses the Mossel concerts have seen at the third fixture on January 25 at Colston Hall. It was largely a Scandinavian evening, and that in itself was a novelty. Miss Myra Hess played four Scariatti Sonatas, and three Chopin Studies and the A flat Impromptu.

Bristol University Settlement at Barton Hill is doing a good work for music in the poor district of that neighbourhood. At the third concert, on January 26, various classical works and old English songs were given by three instrumentalists and a vocalist.

Vaughan Williams' original 'London' Symphony was the chief item at the New Philharmonic Society's concert on January 29, at Colston Hall. A vice-president of the Society, Dr. Vaughan Williams directed his work in person. All credit to Mr. Arnold Barter, the enterprising conductor, for so remarkable a programme of modern music—once more. Bristolians were enthusiastic over Dr. Williams' big work, and in response to a request for a second hearing, voiced in the local Press, it was arranged that the Symphony should be included in the Beecham Orchestra Quinlan concert on February 25, at Colston Hall. Miss Margaret Fairless played with much expression, though at too quick a pace, Mendelssohn's Violin Concerto. The band, under Mr. Barter, gave with care Elgar's 'Froissart' Overture and Saint-Saëns' 'Le Rouet d'Omphale,' and the choir sang several unaccompanied pieces, such as Mrs. Kennedy-Fraser's 'Smoor the Fire' and Byrd's Lullaby, sympathetically. Altogether it was a really notable programme.

Bristol Royal Orpheus Glee Society—that very delightful and skilful body of unaccompanied male-voice singers, under Mr. George Riseley—drew a crowd of people to Colston Hall for its seventy-seventh annual 'ladies' night' on February 3. Mr. Charles Knowles, a baritone, had been engaged instead of the usual tenor, and a local alto, Mr. John Horsell, also sang. The first was at his best in Kunze's 'Sailor's Song,' and the second in Dowland's 'Legend of the Avon.' The choir sang with nice graduation of tone such old favourites as 'Strike the Lyre,' and that fine example of Clarke-Whitfield, 'Wide o'er the brim.' It is always refreshing to listen to this wonderfully-trained body of singers.

Bristol Children's Concert Society, following Mr. Cecil Sharp's idea that folk-music renders the path of the young musician easier to walk in, gave a folk-song concert on Saturday morning, February 5, at Victoria Rooms, at which over a thousand of the older school-children of the city were present to hear Miss Dorothea Webb's interesting 'Illustrated Talk on Folk-Songs.' Miss Webb gave a number of old-world songs, and explained them, pointing out that they were much more worthy of attention than the popular songs of the day.

The Bristol Constabulary Charity Concerts arranged by Messrs. Duck, Son, & Pinker, are among the principal features of the Bristol year. At the second venture this season, on February 5, Miss Flora Woodman, Miss Margaret Balfour, Signor Lenghi Cellini, and Mr. Harry Dearth, a notable list of artists, contributed songs old and new to the great delight of a packed audience.

The Clifton Chamber Concert Party gave its third concert on February 8, at Victoria Rooms. These five artists—Madame Marie Faulkner Adolphi (first violin), Miss Hilda Barr (second violin), Mr. Alfred Best (viola), Mr. Percy

Lewis (violincello), and Mr. Herbert Parsons (pianoforte)—always give great pleasure by the soundness of their performance. Ravel's Quartet in F major, four pianoforte solos of Bridge, a Rachmaninoff Sonata, and a Shakespearean string quartet of Speaight, showed not only technical skill, but excellent interpretative qualities.

Under Lady Pearson's organization, a party of blind singers and players of high merit gave an interesting matinee concert at Bristol Hippodrome on February 9. Their technical skill was not less than their powers of expression. St. Dunstan's should benefit largely by their excellent musical work.

Bristol Choral Society drew once more a very fine attendance to its performance of Gounod's 'Redemption' on February 12 at Colston Hall. Under Mr. Riseley's training this big choir, after fifteen years, came fresh to the melodious work and acquitted itself with all the vigour and broad tone-power, combined with due appreciation of delicacy and restraint, which its conductor so consistently instils. There was a compact and full band, and the soloists who completed the fine combination were Miss Agnes Nicholls, Miss May Keene (a young local contralto), Mr. Frank Webster, and Mr. Robert Radford.

Capt. Francis Burgess, the conductor of the London Gregorian Association, gave a lecture on January 27, to the Bristol branch of the Church Music Society, in the Museum Lecture Theatre, on 'The Beginnings of Christian Church Music.' The lecture, which was illustrated by gramophone records, was of exceptional interest in view of the fact that many of the examples were of ancient Church music, and afforded avid comparison of the various eras, ranging from the year 312 to recent times.

### CHATHAM AND DISTRICT

The first real opportunity for local concert-goers to hear some of the best modern music was afforded at the pianoforte recital at Chatham by Mr. Edward S. Mitchell. The recitalist had an intensely appreciative audience, and gave to many of his hearers a first glimpse into vast territories they had not hitherto explored. He first played numbers by MacDowell, Schmitt, Ireland, and Blumenfeld; then more complex music by Medtner, Arensky, and De Falla; and rounded-off an hour-and-a-half's playing with items by Catoire, Glazounoff, and Scriabin. Mr. Mitchell was also heard in two of his own compositions, and in works by Frank Bridge and Janefelt.

The series of Chatham subscription concerts was brought to a close on January 26 with a programme sustained by Mesdames Elsa Stralia and Dorothea Vincent, and Mr. Bertram Binyon and Louis Levitus. The concert was a triumph for young Levitus, Miss Isolde Menges' protégé violinist, who possesses remarkable technique and interpretative ability for his thirteen years.

There was much to interest subscribers in the concert by Rochester Choral Society on February 2. Mr. John Ireland played his 'London Pieces' and 'The Island Spell,' his interpretations being of value to many pianists in the audience. Miss Agnes Nicholls was the vocalist, and Miss Gertrude Fuller played violin solos. The chorus, conducted by Mr. C. Hylton Stewart, sang madrigals by Wilbye, Weelkes, and Morley.

Sittingbourne Musical Society gave its first concert of the season on February 2, when the chief items in the programme were Stanford's 'Songs of the Fleet' (Mr. Frederick Taylor, soloist) and Coleridge-Taylor's 'Hiawatha's Wedding-Feast' (Mr. John Adams, soloist). Mr. H. Oscar Baker conducted.

Tonbridge Orchestral Society also gave its first performance on February 2, Mendelssohn's 'Italian Symphony,' the 'Peer Gynt' Suite, Herbert Howells' 'Minuet,' and an overture in classical form by the Society's conductor, Prof. Van Hulst, were the main features of the concert.

East Malling Choral and Dramatic Society gave a concert on February 2, at which the choir, under Mr. F. Cornford, sang a cantata and several part-songs. Members of the Society also provided solo items.

The finals in the Kent folk-dancing competitions were adjudicated at Maidstone on January 29. Eight teams

competed for the banner, which was awarded to Top Hill. Maidstone Blue Triangle Club was *proxime accessit*.

The Federated Board of British Music Industries has given a large silver cup for annual competition at Kent Musical Festival (to be held at Folkestone in May). It is to be awarded to the best solo competitor, either vocalist, or instrumentalist.

### CORNWALL

Millbrook Choral and Orchestral Society is quite a new enterprise, and its performances of 'The Messiah' on January 12 and 19 were very praiseworthy. Mr. P. P. Wedlake conducted. 'King Saul' was sung by the choral society in the tiny village of Carclaze on January 30, under the direction of Miss M. Williams. St. Ives United Choir performed the cantata 'Belshazzar's Feast' at Penryn on February 3, directed and accompanied by Mr. J. L. Jacobs. 'A Tale of Old Japan' and 'Hiawatha's Wedding-Feast' were performed by Looe Choral Society on February 3, with the help of a good orchestra. The Rev. E. A. Saunders secured artistic results both from choir and orchestra, the singing of the former being remarkably good.

Count Goston de Merindol, a talented pianist, at a recital at Launceston on February 3, began with the C sharp minor Sonata of Beethoven, and after playing music by Schumann, Schubert, and Chopin, represented modern music by Russian composers, including a Study and Mazurka of Scriabin.

### COVENTRY AND DISTRICT

Musical life at Coventry maintains its normal activity for this season of the year, despite the large amount of unemployment in the city, which so far has failed to prove detrimental to concert attendances.

Coventry Musical Club gave a third successful concert on January 19, when the male-voice choir presented an attractive programme under the leadership of Mr. John Chapman. The soloists included Mr. Richard Bayliss, bass soloist of Coventry Cathedral choir.

The newly-formed Rover Orchestra, ably conducted by Mr. W. R. Clarke, gave a convincing performance at its second concert, held in Albany Road hall on January 21. The programme—that sustained the standard set by its predecessor—included Mozart's Symphony No. 40 and the 'Freischütz' and 'Semiramide' Overtures.

Coventry Choral Society, led by Mr. John Potter, visited Birmingham Town Hall on January 22, and appeared at a concert organized by Mr. Appleby Matthews, and created a favourable impression.

Counter-attractions adversely affected the attendance at the Chamber Music Society's third concert of the season, which took place in St. Mary's Hall on January 25. Mr. T. Henry Smith (violin), Mr. Percy Hall (violinello), and Mr. Arthur Woodall (pianoforte) provided a trio programme which included Beethoven's Trio in C minor, Op. 1, and Tchaikovsky's Trio 'To the Memory of a Great Artist.' The vocalist was Mr. Herbert Simmonds, an established favourite at Coventry, whose selections included the 'Four Jester Songs' of Granville Bantock. Mr. William Woodall played a number of modern pianoforte compositions by Cyril Scott and John Ireland.

In aid of the Railway Benevolent Institution a well-attended concert took place in the Baths Assembly Hall on January 26. The soloists were Miss Lilian Stiles-Allen, Miss Norah Scott, Mr. Frank Webster, Mr. Norman Allin, and Miss Winifred Small (violin). A local pianist, Miss C. M. Gibbs, accompanied with success.

The Armstrong-Siddleley Orchestra, conducted by Mr. Mathew Stevenson, gave an attractive programme at Parkside on January 28. The 'Meistersinger' Overture, the 'Boabdil' Ballet (Moszkowski), and works by Dvorák, Sibelius, and Messager were performed. Miss Muriel Sotham and Mr. Kenneth Sterne were the vocalists, and Miss Cockerell played a number of harpsolos. Mrs. Gordon Vickers-Jones was the accompanist.

Considerable local interest centred round the appearance of Mr. Edgar Bainton, son of a well-known Coventry clergyman, at Birmingham, on January 30. Mr. Bainton appeared with the Municipal Orchestra, at Birmingham,

when he was heard in his new Pianoforte Concerto, and also conducted three orchestral pieces, composed while he was interned at Ruhleben. Mr. Edgar Bainton had recently visited Coventry to deliver a lecture at his father's church on 'Music and Religion.'

The Centaur Boys' Orchestra, under Mr. Alfred Petty, gave another concert on January 31. Miss Alice McGowan's annual students' concert took place at St. Mary's Hall on the following evening, when a noteworthy performance of Liza Lehmann's 'In a Persian Garden' was recorded. At a concert held in the Baths Assembly Hall on February 3, Miss Joan Willis, the well-known Birmingham 'cellist, appeared.

Coventry Philharmonic Society has put into rehearsal the concert version of Gounod's 'Faust.' The announcement of Dame Clara Butt's first appearance locally is creating considerable interest.

At Leamington there is little to record except a fine performance of 'St. Paul' at Milverton Church on January 25. Miss Millicent Cooper and Messrs. A. P. Miles and D. C. Moore were the soloists, Mr. Frederick Eccles was at the organ, and Mr. George Kennett conducted.

### DARLINGTON AND DISTRICT

Chamber music is doing exceptionally well with us this season. The third concert of the Darlington Chamber Music Society was given at Polam Hall on January 20, when the Beatrice Hewitt Pianoforte Trio played Brahms' Op. 8 and Goossens' 'Impressions of a Holiday,' Op. 7. At the final concert in March, the London String Quartet will supply the programme. The second chamber concert of the Middlesbrough Musical Union brought the Brodsky Quartet for the first time to the town. They played Elgar's Op. 83, Tchaikovsky's Andante Cantabile, Mendelssohn's Canzonetta, and Mozart in E flat. Miss Helen Anderton was the vocalist, and Mr. Paul Kilburn accompanied. The fourth Corbett concert at Middlesbrough, on February 9, was given by the Beecham Symphony Orchestra, conducted by Mr. Albert Coates. The programme comprised the conductor's Purcell Suite, Beethoven's fifth Symphony (the four opening notes of which were taken *Adagio*), and the 'Tannhäuser' Overture, Good Friday music, and 'Walkürenritt.' It was a fine concert. An operatic concert by Miss Rosina Buckman, Miss Edna Thornton, Mr. Maurice D'Oisly, and M. Jean Vallier, forming the third of the Powell concerts, was given at Hartlepool on February 4. Miss Marie Hall was the violinist. At the fourth concert, in March, the Royal Albert Hall Orchestra, with Mr. Landon Ronald, will appear, so that the district is well supplied with instrumental music this season. The Darlington Choral Society is preparing Handel's Passion Music for a Good Friday performance in St. Hilda's Church.

### DEVON

Barnstaple Music Festival Society has selected 'The Creation' and Dr. H. J. Edwards' 'The Ascension' for its next concert.

Honiton Choral Society, on January 13, gave a good performance of 'An Ode to the West Wind' (Charles Wood), Mr. Lancelot Holden conducting. The choir, numbering seventy, sang with good tone and expression, and Miss F. M. Smith played the orchestral part on the pianoforte.

A Sullivan night given at Plymouth on January 19, by a choir under the baton of Mr. Percy Butchers, comprised 'The Prodigal Son' and part-songs. Dr. Harold Lake was at the organ, and played the 'In Memoriam' Overture, with Miss Rita Lang at the pianoforte. The performance was repeated on January 30.

A new choral society made its appearance at Plymouth on January 19, being the Samuel Coleridge-Taylor Choral Society, formed and conducted by Mr. Douglas Durston. The chief principle of the Society is that one work of the composer's shall be included in each concert, and at the initial event much more than this was done. The choir sang part-songs, 'Song of Proserpine' and 'The Lee Shore'; Miss Gwendolen Coleridge-Taylor, a daughter of



the composer, gave musical monologues, with accompaniment for violin, violoncello, and pianoforte, composed by her father, the most important being Hans Andersen's 'Clown and Columbine'; Mr. George East (violin) played the 'Gipsy' Suite; Mr. Hylton Organ (violoncello), played the Variations in B minor; Mr. Roland Hayes, a negro tenor vocalist, sang 'Onaway, awake' and 'Life and death.' Music by other composers included Tchaikovsky's Pianoforte Trio (Mr. Durston, pianist), César Franck's Sonata for violin and pianoforte, Stanford's 'Songs of the Fleet' (with Mr. Harry Smith as soloist), and some Negro Spirituals sung by Mr. Hayes.

'The Messiah' has been sung by Bideford Musical Festival Society on January 26, conducted by Mr. E. G. Laycock; Tavistock Parish Choir, on February 9, directed by Mr. W. Clotworthy; Teignmouth Choral Society, on January 27, the choir, which has improved greatly during the season, being supported by a good orchestra, Mr. Edwin Smyth conducting. The soloists on this occasion—Miss Fifine de la Côte (who sang with the true feeling of oratorio), Mr. Roland Hayshe, and Mr. Walter Belgrove—were exceptionally good.

Holsworthy Choral Society's first concert after reconstruction, on January 27, comprised a very good performance of 'Merrie England,' Mr. H. P. Letcher conducting.

Plymouth Mayflower Pageant Choir and Ebenezer Wesleyan Choir combined under the direction of Mr. David Parkes to sing 'The Last Judgment' on February 6. The two hundred voices were well balanced, and had been thoroughly prepared in the work. Mr. H. Moreton, at the organ, compensated for the absence of an orchestra. Three thousand people were present.

Mr. M. N. Durnford, of Kingswear, has written in conjunction with Mr. L. Cawthran (librettist), a musical play, 'Caressin, a tale of Persia,' which was successfully produced on January 12, at Dartmouth.

Dr. Markam Lee is giving at Exeter a course of lectures on British Music, and when on February 4 he came to the subject of Madrigals, Exeter was not able to produce a party of madrigal singers to give illustrations. For a city of Exeter's age and traditions this surely was a disgrace—and the lecturer did not hesitate to say so.

At the distribution of certificates at Exeter in connection with Trinity College of Music local centre examinations, on January 15, String Quartets by Schubert ('Rosamunde') and Frank Bridge ('Phantasy') were admirably played by Miss Phyllis Smith, Mrs. Mathew, Miss Dean, and Mr. W. L. Sutcliffe. At Sidmouth, on January 27, Mrs. Ernest Bullock (pianoforte), Miss Phyllis Smith, and Mr. Sutcliffe gave a highly enjoyable chamber concert, including the Brahms Horn Trio and the Dvorák 'Dumky,' as well as Ernest Farrar's imaginative Celtic Suite for violin and pianoforte. Exeter Chamber Music Club has had two meetings, and purposes continuing into May. In a society of this kind, which is of private character and attracts only those who are keen, there seems no reason why operations should cease at all, except perhaps in August and September, when members are generally scattered.

On January 12, the orchestral band of the R.M.L.I., Plymouth Division, conducted by Lieut. P. S. G. O'Donnell, played the 'Peer Gynt' Suite, the 'Fingal's Cave' Overture, 'Casse Noisette' Suite, a 'Capriccio Espagnol' by Rimsky-Korsakov, and a composition for strings, 'Folk-Song Phantasy' by Dr. Harold Lake, which had more of the character than the reproduced material of folk-song. A new orchestra formed in Devonport Dockyard made a successful first appearance on February 2, playing 'Faust' and the 'Henry VIII.' dances, the Rev. F. Harrison-Smith conducting. Ilfracombe Orchestral Society has made progress under Mr. H. Watt-Smyrk, and on February 4 played the 'Tannhäuser' March, 'Othello' Suite (Coleridge-Taylor), Massenet's 'Scènes Pittoresques,' and the 'William Tell' Overture. Dr. H. J. Edwards played pianoforte solos.

Stanford's 'Stabat Mater'—a work that deserves more attention than it receives—was performed by the Westminster Choral Society at Central Hall on February 15, and the same programme included Cowen's 'Rose Maiden.' Mr. Vincent Thomas conducted.

## DUBLIN

On January 17 and 24 there were two interesting recitals of classical music at the theatre of the Royal Dublin Society. The former, given by the Catterall combination, with Dr. Esposito, and the latter by an orchestra under Dr. Esposito's skilful direction, with Signor Grossi as leader, afforded students in particular an educational treat. Ultra-modern composers were eschewed, and there were no fearful experiments with the whole-tone scale, but instead, admirable selections of old and new masters gave unstinted satisfaction, especially the Corelli excerpts. It is gratifying too, notwithstanding the decadent taste of Dublin, that so many young students from the different schools of music in the city attend these recitals.

A leading Dublin newspaper recently published a photograph of a local lady (with cap and gown), who had graduated as an Associate of the National Academy of Music, and the information was added that the fair graduate had obtained the diploma of that institution 'with first-class distinction, 100 per cent.' 'Smarvellous!

At the 'Mater' concerts on January 16 and 23, new compositions by Mr. Joseph Schofield and Mr. Joseph Crofts got a hearing, and both works gave promise of even better things in the near future, Mr. Schofield's work displaying uncommon ability. His tone-poem 'Lament' is based on an old Irish theme, worked out on unconventional lines.

Two local music firms announce the arrival of a grand selection of German pianofortes, priced at from sixty to ninety guineas. One who has tried over a ninety guinea Berlin make tells me that it is scarcely worth £50, so there must be profiteering somewhere.

Miss Joan Burke, the well-known and highly accomplished Dublin vocalist, has been appointed professor of singing in the Leinster School of Music.

Dr. G. E. P. Hewson gave an organ recital at the theatre of the Royal Dublin Society on January 31, and showed fine discrimination in his programme. His rendering of the Bach Prelude and Fugue in G, and of selections from Wagner, Brahms, Bonnet, Schubert, and Cyril Scott were much appreciated, although the habit of accelerating the tempo of the Fugue did not make for clarity.

The Syllabus of the Feis Ceoil has been issued, and one learns that Sir Ivor Atkins, Mus. D., Signor Denza, Mr. Spencer Dyke, Mr. Frederick Dawson, and Mr. J. Ord Hume will be adjudicators at the Festival which will take place from May 2 to 7. Last year's balance sheet showed a profit of upwards of forty-seven pounds.

The Quinlan concert on February 4 was a huge success from every point of view, the only disappointment being the absence of Miss Jessie Munro. Of course the outstanding feature was the magnificent conducting of Mr. Albert Coates. It was a revelation to many. As vocalist Mr. Mostyn Thomas created a very good impression, displaying his fine baritone to much advantage, especially in the Prologue to 'Pagliacci.' The Beecham Orchestra was superb, particularly the trombones and wood-wind.

At the 'Mater' concert on February 6, a new work, 'Slumberland' (overture and fairy-ballet), by an Irish composer, Mr. Hubert Rooney, made a favourable impression.

The Brodsky Quartet delighted a most appreciative audience at the theatre of the Royal Dublin Society on February 7. Although the *personnel* of the combination has changed, Dr. Brodsky is still the outstanding figure, and dominates his colleagues in characteristic style. Of particular interest were the Beethoven and Haydn items.

By way of variety, a goodly crowd patronised the Gaiety Theatre from February 7 to 12 to enjoy the popular strains of the 'Country Girl.' If it did nothing else, the bright and catchy music served to divert people's minds from the present somewhat gruesome times.

The British Music Society has now a branch at Sydney, N.S.W. The inaugural concert was given on December 1 with the Verbrugghen String Quartet as principal artists. The programme included Herbert Howells' Pianoforte Quartet in A minor, Frank Bridge's 'Londonderry Air,' a Violin Sonata by Arthur Benjamin, and a Suite of Dances for pianoforte by Esther Kahn.

## EDINBURGH

On January 17 Mlle. Marie Aussenac was solo pianist at Atterton's orchestral concert. The Concerto was Schumann's 'A minor, and Goossens' 'By the Tarn' and 'Tam o' Shanter' proved most interesting to a Scots audience. Mr. Julius Harrison conducted.

On January 24 an ideal programme was presented, and easily stands out as one of the most interesting of the series. Borodin's 'Dans les steppes de l'Asie centrale,' Rachmaninoff's Symphony No. 2, Saint-Saëns' 'Phaeton,' and Dukas' 'L'Apprenti Sorcier' all received memorable interpretations. Mr. Landon Ronald conducted.

On January 31 Mr. Harold Samuel captured the imagination of the audience by his intimate reading of Bach's concerto. It was beautiful, and contrasted well with César Franck's Symphony in D minor. Mr. Julius Harrison conducted.

On February 7 M. Bronislaw Huberman appeared as interpreter of Brahms' D major Concerto. Schubert's Symphony No. 7 received most delicate handling by Mr. Landon Ronald, and proved a delightful finale to this excellent series of concerts.

On February 8 Mr. Albert Coates conducted the Beecham Symphony Orchestra, and left nothing to be desired in Brahms' fourth Symphony. Mr. Mostyn Thomas received fine welcome at the same concert as vocalist.

But our record of orchestral music for the month is not yet complete. Prof. Tovey, whose enthusiasm knows no bounds, has transferred his Reid Orchestral Concerts to our City Hall, and is giving a series on Saturday evenings, trusting that popular prices may establish a finer taste in matters musical among the masses. His programmes are always unusually interesting, and he opened his series on February 5.

The Beethoven celebrations took the form of a Festival of his Quartets by the London String Quartet from January 18-26. No criticism of such a unique combination is needed, and it is gratifying to state that the concerts were excellently subscribed and well-attended.

On February 10 Miss Jean Waterston gave a vocal recital. unquestionably an artist with exceptional interpretative ability, she submitted an extraordinary programme drawn from Schubert, Brahms, and Wolf. Her British section included numbers by Delius, Stanford, Ireland, Boughton, Vaughan-Williams, Gerrard Williams, Davidson, and Ralph Gardiner. In breadth of outlook and catholicity of taste, Miss Waterston is possibly the greatest art-singer Scotland has yet produced.

## GLASGOW

The Weir Choir, conducted by Mr. William Nisbet, gave a very good concert on January 27 in a programme of carefully selected part-songs. This choir is one of a considerable number formed in connection with large industrial concerns, and which have in recent years come into being as the result of the Competitive Festival movement at Glasgow. On the same evening, and under the auspices of the Glasgow Corporation, the Scottish Orchestra played a popular programme before a large audience in Springburn Public Hall. The annual concert of the Athenæum School of Music took place also on January 27, when the students were heard in a programme of solo vocal and instrumental music, and in some chamber compositions. On February 1 the Choral Union and Scottish Orchestra joined forces in a rendering of Dvorák's 'The Spectre's Bride.' It is many years since this work was heard here, and the advance of choral technique makes it sound somewhat obsolete. Mr. Warren Clemens conducted, and got the best he could from the choir. The Scottish Orchestra exhibited an occasional roughness in its interpretation of the instrumental part. Miss Siles-Allen sang the soprano airs very well, but in the tenor part Mr. John Booth was overweighted. Mr. Herbert Brown (at short notice) gave the baritone part acceptably. The Glasgow Select Choir made one of its now rare public appearances on February 5, and under Mr. Percy Gordon showed that it can still hold a good place among our local choral bodies. The last of the Choral and Orchestral Union's classical concerts took place on February 8. An excellent programme, which included

the 'Leonora' Overture No. 3, Schubert's Symphony in C, and Brahms' Violin Concerto in D, was played by the Scottish Orchestra under Mr. Landon Ronald. M. Bronislaw Huberman was solo violinist. The programme for the annual plébiscite concert on February 12, which terminates the season, included the 'Leonora' No. 3 and the 'Mastersingers' Overtures, Beethoven's C minor Symphony, Tchaikovsky's 'Nutcracker' Suite, Délibes' 'Sylvia' ballet music, and Scriabin's 'Poem of Ecstasy.' Among the concerts by visiting performers have been that of the Beecham Symphony Orchestra, under Mr. Albert Coates, Heifetz, and several vocal stars and Miss Myra Hess under the Mossel series.

## HASTINGS

A musical season of unusual brilliance will end at Easter, when Mr. Julian Clifford takes his orchestra north to Harrogate. October, it is confidently hoped, will see them back again. There are daily concerts in our beautifully appointed hall, the well-chosen programmes and first-rate playing providing music-seekers with a perpetual source of relaxation. Among many interesting events there was M. Arthur de Greef's new Orchestral Suite, which had one of its first provincial hearings on January 16. Thematic originality is not its strong point, but its melodies, though obvious, are eminently graceful, and all the more acceptable for their tasteful orchestration. The work will doubtless claim some attention from conductors. The same occasion provided an opportunity for hearing Mr. Julian Clifford in Saint-Saëns' G minor Pianoforte Concerto, in which he played exceedingly well. The 'Eroica' stands out among the symphonies of the month as being deeply impressive, and for the surprising ease of the high E flats for horn. Both conductor and orchestra revelled in Berlioz's 'Carnaval Romain' Overture. Mr. Vernon Warner's playing of the Schumann Concerto was more intellectual than romantic, though his pianistic sense is unexceptionable.

Both Miss Tessie Thomas and Elgar's Violin Concerto came as strangers to Hastings on January 22. The violinist should rank very high among her contemporaries if she paid more attention to absolutely true intonation, for she indicated her capacity to explore the hidden mysteries of a work which has baffled many a more experienced player. Technique has no terrors for her; she has an unfaltering sense of rhythm; and her emotional temperament was perfectly compatible with this complex example of the composer's genius.

Mr. Julian Clifford was the beneficiary of two crowded concerts on February 5, when he was also the recipient of numerous presents and public compliments. M. Siloti, who came to add glamour to the occasion, was so captivating in the Tchaikovsky Concerto that he had seven recalls. His reading of the work certainly removes it from its hackneyed groove, and though differing from all others, is perhaps the most fascinating among them. Such beautiful and distinguished playing could well afford to indulge itself in a few wrong notes at the start; but it made the *Andantino* a delight, and there was the authority of a master in the *Finale*. A violin solo by the conductor's gifted son was also one of the attractions, others being the dramatic singing of Miss Ethel Fenton, and Mr. Ceredig Walters' songs. This baritone is one of the few who sings as a man should—without effort, vibrato, or affectation. An expectant audience thoroughly enjoyed Julian Clifford's well-written 'Ode to the New Year,' performed by the Hastings Madrigal Society and the Orchestra. Organ and harp (Miss Hilda Atkinson) were pleasantly combined in Pierné's Harp Concerto at one of Mr. Allan Biggs' recitals at Christ Church, the programme also including the *Allegretto* from Beethoven's seventh Symphony.

The competition arranged by Colonel Somerville, Commandant of the Royal Military School of Music, at Kneller Hall, for original military band music, brought in twenty-six works, of which five will be played during the forthcoming concert season at Kneller Hall. The judges, Captain Williams (Grenadier Guards) and Dr. R. Vaughan Williams, were disappointed in the general level of the music.



## LIVERPOOL

Conducted by Sir Henry Wood, the seventh Philharmonic concert, on February 1, provided golden numbers in music by two of the immortal trio of B's, viz., Bach and Brahms. The former was exemplified in the Orchestral Suite No. 6, which Sir Henry has so cleverly constructed from the clavier music. He has done real service in his happy selection and transference to the larger orchestral medium of music which makes a direct human appeal. To the Bach lover the Suite again gave pure delight, and, to judge by the applause, there were a goodly number of Bach lovers present. Remarkably fine performances were also given of Brahms' second Symphony, Elgar's masterful Introduction and Allegro for strings alone, and Tchaikovsky's passionate 'Francesca da Rimini' fantasia. Miss Flora Woodman has a flexible soprano voice of excellent quality, which was especially well used in a difficult air from Grétry's 'Zémire et Azor,' and also in songs by Weckerlin, Fauré, Rimsky-Korsakov, and Roger Quilter, admirably accompanied by Mr. Walter Bridson.

A revelation of the choral resources hereabouts was afforded by the singing of the magnificent male-voice choir of Masonic brethren, two hundred strong, which was called into being for the Masonic Festival Concerts in aid of charities, in the Philharmonic Hall, on January 26 and 27. Composed of professional singers, choirmen, and other highly-trained material, the superb choral machine evolved a simply amazing richness and deep fulness of tone that offered endless possibilities in shades of vocal colour. Very many were realised under the able, experienced, and sympathetic conductorship of Mr. J. T. Jones. And it was not haphazard finish, for great pains had been taken in a series of fortnightly rehearsals which commenced in October. Familiar pieces had been wisely chosen in view of miscellaneous audiences, and the rhythmic vigour necessary for such competitive tests as Protheroe's 'Invictus' and Maldwyn Price's 'Crossing the Plains' was effectively contrasted with the more delicate nuances of 'Sweet and Low' and 'God is a Spirit.' To lovers of unaccompanied choral music the two occasions offered a rich feast. It is something to know that such material is ready to hand. It certainly should be more frequently mobilised.

The Harmonic Choral Society carried through successfully a well-ordered programme at its concert in Picton Hall on January 29. Chorally it was interesting on account of the tuneful singing of this excellent mixed choir of eighty young voices. Under its able conductor, Mr. David Roberts, this would be a formidable competitive choir to meet in the lists. But there is a higher function open to the Society, viz., loyally to follow its conductor in his endeavour to make his choir the one to which we shall look for interpretations of choral music by English composers old and new who have written really vocal music for voices used in their proper tone-strata. Examples may be cited from the programme—'My love dwelt in a Northern land' and 'O happy eyes,' which, with Walmisley's 'Music all powerful,' were associated with Dudley Buck's 'Ode to Peace' and 'Hymn to Music.' In these pieces the choir sang with commendable expression, power, and precision. Solos were contributed by two artistic singers, Miss Doris Vane and Mr. Spencer Hayes, and Miss Jo Lamb, a clever young violinist.

Notable pianoforte players recently heard include M. Moritz Rosenthal at the Quinlan concert on January 22, when the great player gave a masterly performance of Chopin's B minor Sonata. Miss Una Truman's gifts were shown at Crane Hall on January 26. Her programme included two charming examples of English composers, 'An Ayre' (Jeremiah Clarke) and 'The Ledbury Parson' (Julius Harrison). At his recital in Rushworth Hall on January 27, in conjunction with Mr. Kennerley Rumford as vocalist, Mr. Frank Merrick also recognised the claims of native composers in pianoforte music by Orlando Gibbons and John Ireland, as well as examples of Bach and Chopin. Mr. Frederick Blundell, a finely-equipped executive artist, was heard at Crane Hall on January 28 in Chopin's Twenty-four Preludes and Liszt's B minor Sonata.

The McCullagh lady string quartet, led by Miss Isabel McCullagh, an accomplished player, enjoyed the distinction given by the co-operation of Mr. Josef Holbrooke at their

concert in Rushworth Hall on February 4. A Haydn Quartet, brightly played, was a naïve introduction to a series of highly-interesting Holbrooke pieces, but the calm beauty of the old composer's slow movement found its mode counterpart in the deep and noble feeling of the *Adagio* in the Holbrooke Pianoforte Quintet. The quartet-suite 'British Song and Dance,' is a work of great and sustained harmonic invention, although not effective music for string quartet. The Holbrooke touch of genius is more appreciable in such works of strong individuality as the pianoforte pieces 'Barrage' and the immensely-clever Variations on 'Auld Lang Syne,' brilliantly played by the composer.

On the following evening, February 5, at the concert of the Welsh Choral Union, Holbrooke's Overture 'Bronwen' received a first performance here, conducted by Mr. Hopkin Evans. 'Bronwen' is the title of the drama which forms the third part of the trilogy 'The Children Don.' Commencing with an Irish air, 'Savourne Dheeleish,' the Overture is frankly and powerfully descriptive in depicting 'Sea Music' (with a most realistic storm, 'Irish and Welsh War Cries,' the Bronwen theme, which is known as the Welsh 'Bottle Tune' worked into the *Finale*). Altogether it is a clever and inspiring work which made a decidedly favourable impression. So also did Miss Tessie Thomas' performance in the Elgar Violin Concert. The true spirit and beauty of the music were generally reflected in her playing, which was note-perfect. The splendid choir had not much to do in singing with the orchestra. Borodin's 'Prince Igor' dances, and in 'Hail, bright abroad' On this occasion it was the ladies who chiefly scored, especially in the unfamiliar Borodin music. The soloist was Miss Ruth Vincent, who sang Mozart's 'Dove sono' very acceptably, and an orchestral evening was completed by Beethoven's seventh Symphony, a choice for which Mr. Hopkin Evans may be commended. In him it was again shown that the Welsh Choral Union possesses a watchful, helpful, and masterful conductor.

Conducted by Mr. F. H. Crossley, the Warrington Musical Society's choir was heard on January 20. German's 'O peaceful night,' Grainger's 'Londonderry Air' and Gardiner's 'Cargoes.' The vocalist was Miss Doris Greene, and as pianist Mr. Edward Isaacs played Beethoven's G major Concerto with the orchestra. Mr. Crossley's 'Valse Lente' was also an appreciated item.

At the West Kirby and Hoylake subscription concert of January 26, Dr. W. B. Brierley conducted Parry's 'Lac Radnor' Suite; and the 'Prelude and Call' of Norman O'Neill, based on Barrie's 'Mary Rose,' for orchestra with hidden chorus of soprano voices, was effectively heard. The solo pianist was Mr. Frank Merrick, with Miss Elsie Thurston and Mr. Ernest Williams as vocal soloists.

Mr. Ernest Newman, in his address to the local branch of the British Music Society in Rushworth Hall on January 20, drew a gloomy picture of the present state of music in England, which he described as one of 'sin and misery.' No doubt many of his attentive hearers would have preferred to listen to the distinguished man of letters on a more congenial subject; but while they had not altogether expected to find him a prophet prepared to bless, it was hardly thought that he would so trenchantly do the other thing. It was an unsparing and uncomfortable exposure which made us furiously to think. At the same time Mr. Newman is to be thanked for fearlessly stating plain facts, and for suggestions as to remedies, although in this direction he did not appear too hopeful. It is only possible to indicate in brief his chief points. The London Opera House is now a picture-house, the Palace Theatre, which was once the Opera House, is also a picture-house, and the 'Old Vic' is the only place in London where the works of the dramatists and well-known operas are given all the year round at cheap prices. It was simply no use for an Englishman to write opera, for there was nowhere for it to be performed adequately. There were not half a dozen first-class orchestras in the kingdom, and none was so good as before the war, for, while the older musicians were losing their vigour and enthusiasm, the younger men of ability preferred the cinema, which brought them more money. It was very little use for our composer to write big orchestral works when there was so little

portunity for getting them played. Good music could be run at a loss. Sir Hugh Allen, who regarded the present generation as beyond redemption, advocated the education of the children. But while he (Mr. Newman) did deny that education was a good thing, he had not the same clinging faith in it that the educationists had. Elgar was self-ght, as were Delius and Hugo Wolf, and so practically was ch. Obviously there was something wrong with our thods of musical education, when at Birmingham two dred subscribers could not be found for a series of chamber erts, although ten thousand persons must have been ght to play musical instruments at the Midland Institute Music in the past ten years. The registration scheme for chers of music devised at Whitehall was a sample of the cial mind at work in musical education. The situation s Gilbertian. Whereas the teacher used to certify the mptence of his pupil, nowadays it was the pupil who tified the teacher. The teacher moreover had to be certified regard to morals, which was a characteristically English quirement. What had morals got to do with music? First- e opera would never prosper in this country until the State e municipalities or wealthy private benefactors provided e necessary means. The pianola and the gramophone were yond question going to be the most potent agents for the velopment of musical taste in this country. The public d not read the musical papers, and he advocated the ployment of first-rate musical critics on all the great ly papers. He spoke as one who had outlived all his usions. So many movements he had seen fail. Nothing y startling would be done for some time yet. We must y on struggling, and sow in the full knowledge that we ourselves shall not reap.

#### MANCHESTER AND DISTRICT

The question of a municipal orchestra has been considered or some time past. A committee of the British Music ociety met the Town Hall committee during December, d late in January suggestions from the Hallé executive ere under consideration. The British Music Society eared to seek a solution by the creation of a new orchestra of not fewer than forty players for purely municipal purposes. Others thought that salvation lay in the direction o co-operation with the existing Hallé organization. ively the latter method found more favour in the eliberations of the Town Hall committee, for it reported at probably arrangements could be made whereby under e auspices of the Corporation high-class concerts could be iven by this Orchestra on other than regular Manchester oncert nights, not only during the winter but in the mmer. The full committee, however, deemed the time pportune, and the whole matter is postponed.

Support of the two leading orchestral series of concerts ere reveals no diminution, notwithstanding increasingly ismal industrial conditions. The Brand Lane Saturday enings provide a larger orchestra under Sir Henry Wood an do the Hallé series on Thursdays; but the programmes o not display the same diversity or distinction. Heifetz, n route to America, played here for the third time this eason, on February 5, under Sir Henry Wood. With the rogress of the season one is discovering Mr. Hamilton arty's enthusiasms. His overpowering one is Berlioz. On e evidence of recent concerts I should now add Strauss, lgar, and Debussy. The 'Don Juan' of Strauss, repeated n January 27, had all the joyous abandon and reckless, eadlong impetuosity and audacity that can only come from e wholeheartedly *en rapport* with the spirit of this music. Richter first brought Strauss to Manchester. It was then eemed wonderful that a man of his years should retain ufficient plasticity of musical nature to enable him to reveal trauss as he did; but he had no real affinity for this omposer's work, as he confessed to the late chairman of e Hallé executive, and looking back to-day we see how tited those readings really were. Whatever of nobility as to be discovered in Strauss was sure to be revealed by Richter, but the manifold revelation of Strauss' enius in 'Don Juan,' 'Till Eulenspiegel,' and 'Death and ransfiguration' has been much more clearly demonstrated a Mr. Hamilton Harty's readings than in those of his lustrious predecessor. Earlier in the season Mr. Harty

played the Elgar 'Enigma' Variations, and quite recently the 'Cockaigne.' These two works have never been so superbly played at Manchester by anybody. Schalk, of Vienna, once played the 'Enigma,' with the Vienna Imperial Orchestra, at Queen's Hall, and secured greater sublimity in the closing portions, but Mr. Harty handles both works with a surer sense of balance from start to finish. The Variations can so easily appear disjointed, but Mr. Harty secured continuity of design and perfect coherence. The finest essay written on Elgar's 'Cockaigne' was from the pen of the late Arthur Johnstone, in 1901. At that time Johnstone was contributing the Manchester letter to this journal. In 'Cockaigne' he found a musical parallel to Henley's 'London Voluntaries,' and he was certainly the first to detect in Elgar's music the feature in which he is stronger than any other British composer—originality in emotion. All this came back to me with renewed power as I listened to Mr. Harty on January 27. 'Cockaigne'—the land of delights—assumes a fresh significance as one listens to Elgar's humorous work.

No other conductor gives us the essence of Debussy's 'L'après-midi' in the same degree as Mr. Harty. Here indeed is originality of emotion. One positively experiences the physical sensation of oppressive, languorous heat. Again the mind skips back to Richter's first presentation of this poem (it has been played only five times at the Hallé concerts) at Manchester, and one realises the distance since travelled in the art and science of conductorship. In the January 20 programme were Dvorák's 'New World' Symphony and Bantock's 'Sea Reivers' poem. In each work music is made to reveal the vastness of space, to explore distance, and to express tremendous natural forces. Bantock, as also in the opening phases of his 'Hebridean' Symphony, gives us in the 'Sea Reivers' the sensation of the immensity of the ocean and the tumult of mighty waters. The Dvorák *Largo*, in its quiet, undulating way suggests the far-away horizon. Miss Elwell, at this concert, in playing the Bach Violin Concerto No. 2, in E, did not arouse any great enthusiasm. Mr. Anderson Tyrer, on January 27, displayed a remarkable aptitude for concerto-playing (Rachmaninov, No. 2), and bids fair to make a far greater success in this branch than any other Manchester-trained soloist. The Wagner choral evening, on February 3, with selections from 'The Flying Dutchman' and 'The Mastersingers,' was quite an unsatisfactory event, despite much attractive singing by the principals, among whom was Mr. Andrew Shanks, who made a first appearance here.

The Quinlan concert on January 29 served to indicate that M. Rosenthal is hardly the same player as in pre-war days, but one must remember that the constant repetition of the same items on such a tour does not exactly make for exhilaration. Madame Suggia's work bore evidence of much more zest, and often as Miss Licette has sung here, her voice never revealed such beauty as on this occasion. Mr. Peter Dawson was scarcely convincing, save in the matter of diction.

The Co-operative Wholesale Society concert, on February 2, clashed with the Beethoven Sonata recitals at the University and with the Vocal Society's performance of Bach's Magnificat. Mr. Coates sang many beautiful songs, as he had done at the Hallé concert a week earlier. In many ways our audiences are gaining a respectable acquaintance with modern songs. The choir's main contribution was the series of Elgar's Greek Anthology part-songs and Coleridge-Taylor's 'The Great God Pan.'

The Bowdon Chamber Concert Society, situated in Manchester's principal residential suburb, is now the sole surviving evening chamber music body, and contrives with marked success to combine social and musical qualities. On January 22 Miss Charlotte Elwell and Miss Lucy Pierce played Lekeu's Sonata in G (repeated a few days later at the Tuesday mid-day series). The violin-playing had a much more confident style than in Miss Elwell's Bach performance at the Hallé concert two days earlier; indeed it appeared to be the work of quite another performer. Everything lacking in the orchestral concerto seemed to be present in the sonata, and this impression was heightened at the repetition at the Tuesday mid-day concert. Here was a conspicuous instance of the unwisdom of making up one's



mind as to ability on the strength of a single hearing. Mr. Robert Radford sang, and Miss Lucy Pierce again demonstrated her steady advance as a solo pianist.

Miss Vivian Edwards is perhaps the most cosmopolitan singer in our midst to-day. To American and Continental experience has been added a close study of the music of the Near East, acquired during residence at Constantinople and in Serbia. She approaches modern songs, whether of this country or elsewhere, with considerable authority, giving—on January 21 for the British Music Society and on February 8 for the Tuesday mid-day concerts—two recitals which ranged from Greek folk-melodies (arranged by Ravel, and sung in the vernacular), to Goossens, Ireland, and other moderns.

Far and away the most interesting sonata recital of recent months was the presentation at Manchester, on January 21, by Misses Jo Lamb and Dorothy Crewe, of Goossens' Violin and Pianoforte Sonata in E (Op. 21). It was played twice during the lunch hour. My impression was that the performers were saturated with the spirit of the work, and consequently interpreted it with perfect freedom. Goossens' idiom is all his own, and in no work of his have I heard him speak with such fluency, feeling, and eloquence. Were I confronted with any sceptic of the genuine musical value of current chamber-music writing, my answer would be, 'Hear this work played twice or thrice in succession by these ladies'—there would be no scepticism left at its close. Yet to confirm him in his scepticism, I would ask the same doubter to listen to Holbrooke's Quartet (the opus number I cannot recall), in which the slow movement tortures the old Welsh melody 'All through the night.' This sort of writing is of purely negative value. Mr. Holbrooke's pianoforte playing of Havergal Brian, Scriabin, and Debussy revealed abilities of quite another order.

Some brief personal notes: Mr. Arthur Catterall has decided not to accept the post of leader to the Boston Symphony Orchestra; Mr. Walter S. Nesbitt has resigned the active conductorship of the Manchester Orpheus Glee Society in future competitive work. Whilst Mr. Nesbitt will continue general supervision, this important post will be discharged by Mr. Sidney Smith, an old and valued member of this experienced body of singers. A presentation is shortly to be made to Mr. Nesbitt of his portrait painted by a distinguished Manchester artist.

#### NEWCASTLE-ON-TYNE

The Catterall String Quartet visited the city on January 5, and gave a thoughtful performance of Beethoven's No. 15 in A minor, Op. 132. The programme was completed with Haydn's No. 75, in G, and Holbrooke's Impressions, 'Belgium, Russia, 1915.'

On January 8 the Bach Choir gave Parts 4, 5, and 6 of the 'Christmas Oratorio,' when, as in the previous performance of the first half of the work, the brilliance of the choral singing was a feature. This beautiful work ought really to be rescued from the neglect in which it has so long lain. As a prelude to the oratorio the orchestra played the Suite No. 3, in D. Mr. W. G. Whittaker conducted.

Dr. R. R. Terry delivered an interesting lecture on January 10 on 'The Mediæval Mind in Music.' He stated several facts with a view to showing that the common idea of the Middle Ages as a period at once superstitious and ignorant was erroneous. Illustrations drawn from Taverner, Byrde, and Wilbye were sung by a small choir.

The Philharmonic Orchestra gave its fourth concert on January 23, when interest centred round the first Newcastle performance of W. G. Whittaker's Prelude to the 'Chæphoræ' of Æschylus, which was written for and first performed at the production of the play by Aberdeen University in November, 1920. Under the direction of Mr. E. L. Bainton, a fine performance was given of Borodin's Symphony No. 2, in B minor.

On January 27 Mr. Julian Clifford gave a recital, playing Beethoven's C sharp minor Sonata in a somewhat affected manner, and the pianoforte arrangement of Bach's Toccata and Fugue in D minor—handled rather too freely. The recitalist was much better in a Chopin group, and in the 'Liebstraum' of Liszt.

In connection with the local branch of the British Music Society, Mr. T. Henderson, of Darlington, lectured on January 22 on 'Folk-Songs.' He expressed the opinion that our early folk-music was not founded on the Greek modes, but on the Pentatonic scale, the melodies starting from any note in that scale. Where notes not in the pentatonic scale were present, they were probably later additions to modifications of the original tune.

#### NOTTINGHAM AND DISTRICT

Chamber music was the order of the evening at the fourth People's Concert on January 17, when the programme was provided by the London String Quartet. Schubert's posthumous Quartet in D minor, Dvorák's 'Nigger' Quartet, and H. Waldo Warner's 'Folk-song Fantasy,' were admirably interpreted. An enjoyable sketch of Arthur Sullivan's life and work was given on January 25. Mr. William Woolley, the musical illustrations being furnished by the lecturer's choir, which was heard in 'O Gladsome Light,' 'O Love the Lord,' and several other examples, presented with good balance and tone. On the same evening the Catterall String Quartet, in conjunction with Miss Cantelo, drew a large and appreciative audience to University College. Mr. Arthur Catterall was associated with Miss Cantelo in Paderewski's Sonata in A minor for violin and pianoforte, a work distinguished by its extreme emotionalism. The other items were Beethoven's Quartet in C major (Op. 59, No. 3) for strings, and Fauré's Quartet in C (Op. 15) for pianoforte, violin, viola, and violoncello. Mention must be made of Miss Cantelo's fine performance of the most exacting pianoforte part in the Fauré Quartet, very delightful and brilliant work. At Messrs. Wilcock's concert on January 26 the artists were Miss Carr-Tubb, Miss Margaret Cooper, Signor Giorgio Carrado, and Mr. Arnold Trowell. The fifth People's Concert, on February 5, took the form of a recital given by Mr. Florence Mellors and Mr. William Murdoch. Mr. Murdoch's songs ranged from Mozart to Charpentier's 'Louise,' and the delicacy of Roger Quilter, and Mr. Murdoch's choice of solos displayed equal catholicity.

An interesting lecture-recital was given on February 3. Mr. Charles Tree, at Castle Gate Hall. The lecturer gave valuable hints on vocal tone, correct breathing, enunciation, &c., illustrating his remarks by songs drawn from Mozart, Korby, Cyril Scott, and various other sources. In a lecture on 'Music and Life' delivered on February 5, Mr. J. S. Scott on February 5—under the auspices of the Nottingham and District Educational Study Society—the lecturer endeavoured to clear the British nation from the imputation of being unmusical; also to prove that English is in reality a singable language. Demonstrations were given by the choirs of Holy Trinity Infants' School at Sneyton Boulevard Girls' School.

In aid of St. John's Clergyhouse, Mansfield, a pianoforte recital was given on January 19 by the Rev. William Lees, Mus. Doc. Contralto solos were contributed by Miss Lucy Bingham.

The Melton Mowbray Choral Society's annual concert was held on January 20, when Coleridge-Taylor's 'A Tale of Old Japan' was well performed by a full choir and orchestra, under the direction of Dr. Malcolm Sargen. The principals were Miss Elsie Suddaby, Miss Chrystabel Snowden, Mr. Frank Webster, and Mr. George Pochin.

On February 10 the Sacred Harmonic Society gave a very fine performance of Elgar's 'Spirit of England,' followed by Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha.' Under Mr. Allen Gill's direction both choir and orchestra acquitted themselves with distinction, and the solos were most effectively sung by Miss Lucy Goodwin, Mr. Frank Webster, and Mr. Joseph Farrington. The Society is giving Elgar's 'The Apostles' shortly, and Mr. Allen Gill delivered an explanatory lecture on the work on February 14, for the benefit of the choir and subscribers.

Mr. Cyril Scott completed his American tour, which opened in November, with a recital in New York on February 4. He visited many cities in the Eastern States and in Canada, and met with unvaried success.

## PORTSMOUTH

Chamber music has not up to the present been a very prominent feature of the concert season at Portsmouth, but a new departure was made on January 27, when, with the object of stimulating interest in this class of composition, a performance was given at the Albert Hall, Southsea, by a Quartet Players—Mrs. G. B. Bullin (pianoforte), Miss Edith Bunney (violin), Major R. Bullin (viola), and Mr. Frank Langmore (violoncello). Alike from the points of view of public appreciation and of musical excellence the effort was pronounced success, and signs are not lacking that other concerts of a similar description will follow in the near future. The Quartet's skilful treatment of T. F. Dunhill's Op. 16, and of works by Grieg, Oliver, and Rheinberger, could lead to a fuller local recognition of the beauties of chamber music. Major Bullin is to be commended on his initiative in the matter. Mr. Herbert Fox assisted with vocal items.

From February 3 to February 10 was a period of great musical activity, the Town Hall being crowded on four evenings for high-class concerts. On the former date the Borough of Portsmouth Philharmonic Society gave its fourth concert of the season, the programme being principally orchestral. Mr. Arthur Bliss again deputised for the Society's hon. conductor, Mr. Hugh Burry, and incidentally scored a great personal triumph with his own composition, 'Rout,' for mezzo-soprano, flute, clarinet, string quartet, bass, harp, side-drum, and glockenspiel. His work is meant to give a carnivalesque impression of the noisy jollity of a crowd, 'Rout' being used in its old English sense of revelry. The audience insisted on the repetition of the whole composition. The solo parts in the *Adagio* and *Finale* movements of the Max Bruch Violin Concerto in G minor were ably played by Mr. Stanley Magrove, the Society's principal first violin, and the soloist in Godard's Suite for flute and orchestra was Mr. Albert Mansella. Miss Carmen Hill was the vocalist. The principals for the closing concert of the season, on March 17, when Bach's Mass in B minor will be rendered for the first time at Portsmouth, will be Miss Flora Mann, Miss Lilian Berger, Mr. Steuart Wilson, and Mr. Frederick Ranalow.

The last of the 'international celebrity' concerts took place on February 8. The non-appearance of Miss Stella Power was a great disappointment, but a good programme was sustained by M. Bratza, the young Serbian violinist, Miss Leila Megane, the Welsh mezzo-soprano, and Miss Ursula Greville.

On February 9 the third of the Max Mossel series of concerts was held, the artists being Madame Donalda, M. Mischa Leon, and Miss Myra Hess (pianoforte). Act I from Massenet's 'Manon' was delightfully sung by Madame Donalda and M. Mischa Leon.

The concert given at the Town Hall on February 10 in aid of the Trafalgar Day Orphan Fund was in several respects unique. In the first place it was a rare treat to get the stringed bands of the R.M.A., the R.M.L.I., and the R.N. School of Music massed for one performance—a happy combination of three of the finest Service bands in the country—and the fact that two brothers, Mr. B. Walton O'Donnell and Mr. R. P. O'Donnell, with Mr. Samuel Fairfield, shared the conducting, also rendered the event a little out of the ordinary. The programme included the 'William Tell' Overture, Luigini's 'Ballet Egyptien,' Schubert's 'Unfinished' Symphony, Tchaikovsky's 'Casse Noisette,' and other equally delightful orchestral pieces, in the treatment of which the performers revealed that remarkable felicity of expression which has made the symphony concerts by the Royal Marine bands so popular a feature of the Pier concert season. A pleasing interlude was provided by three organ solos by Band-Sergt. H. F. Ramsey.

The South London Orchestra, conducted by Mr. Walter Wheeler, gives weekly Saturday concerts alternately at Bruce Hall, Franciscan Road, Tooting, and at the Adult School, Benhill Avenue, Sutton. The orchestra, which includes a number of well-known professionals, has a large repertory of the best music.

## SOUTH WALES

It is gratifying to know that the Cardiff Orchestral Society has been revived, with Mr. A. J. Bowns as conductor. Originally formed about 1886, it remained under the esteemed conductorship of Mr. J. E. Deacon until the services of Sir Henry Wood were secured a couple of years before the war, when the Society was disbanded under a financial cloud. The first concert of the new organization took place at Cory Hall, Cardiff, on February 2, with encouraging results. The works performed included the Overture to 'The Magic Flute,' Coleridge-Taylor's Valse-Suite, 'Three Fours,' 'The March Triomphale' from 'Aida,' 'The Butterfly' by Bendix, and a dainty Minuet, Op. 29, No. 2, by E. del Valle de Paz. Commencing thus modestly, the conductor aspires confidently to works of higher order. A most interesting feature was the first appearance in this country of an excellent violinist, Mlle. Elizabeth Wieniawska, a niece of Wieniawski.

Chamber music concerts are practically unknown even in our largest towns, such as Newport, Swansea, Llanelli, Pontypridd, &c., with the single exception of Cardiff, where for the past seventeen seasons the Cardiff Chamber Music Society—with its annual series of three concerts of the choicest works performed by artists of the highest repute—has held a light to the Principality in this respect. Prof. Walford Davies, the Director of Music for Wales, by his scheme of lecture-concerts and three quartet parties, is doing pioneer work in his endeavour to foster the love of music and to elevate its standard. It is perhaps from this class of music, bearing as it does close connection with the home, that national aspirations can best be attained, and Wales become an instrumental as well as a vocal nation.

Very welcome was the visit of the Birmingham String Quartet, with Mr. Percival Hodgson as leader, to the Hall of the Y.M.C.A. at Cardiff, on January 22. The programme was interestingly varied, and the quartets presented were Borodin's in D major, No. 2; 'Lady Audrey's Suite' (Herbert Howells—a Cardiff man), a highly descriptive work in four movements; the first movement of Ravel's Quartet in F; and Haydn's Op. 76, No. 2. Though somewhat overweighted by the lower strings, on the whole it was a fine performance and duly appreciated by a full audience.

The Cardiff Musical Society gave its second concert of the season at Park Hall on January 21, when 'Kubla Khan' (Coleridge-Taylor), 'News from Whydah' (Balfour Gardiner), and Parry's 'Pied Piper of Hamelin' were given by the choir, assisted by a full orchestra, all under the baton of Mr. T. E. Aylward. As is usual at these concerts, the performances were of sustained excellence.

Mr. Arthur Hirst paid a return visit to Cardiff on January 27, and gave a pianoforte recital at Cory Hall. The attendance was disappointing, but those present evinced their appreciation in no unmeasured terms.

The Splott Male-Voice Choir, under the baton of Mr. L. Powell Evans, gave a fine miscellaneous concert on January 19 at Cory Hall.

An annual event that is always looked forward to is the concert in aid of the Widows' and Orphans' Fund of the City Police and Fire Brigade, which this year took place on January 20, at Park Hall. This was the fifteenth anniversary, and the services of artists of repute were enlisted, whose efforts were greatly appreciated by the crowded audience.

The second annual concert of the Cardiff Æolian Choral Society was given at Cory Hall on January 26. A varied and entertaining programme was gone through with great success. The proceeds were devoted to the Lord Mayor's Fund for the unemployed.

Our University Colleges are displaying great musical activity. The Thursday evening concerts at Aberystwyth, arranged by the School of Music, 'continue to attract large audiences,' and 'tend to show a growing appreciation of chamber music amongst the students.' At Cardiff chamber music is very popular. The programme for February 12 consisted of Brahms' Trio in C major, Beethoven's Trio in B flat, and a Trio by Saint-Saëns. At the annual concert of the College Choral Society, to be held in March, 'A Tale of Old Japan' (Coleridge-Taylor), 'Splendente



Te, Deus' (Mozart), Bach's Motet, 'I wrestle and pray,' and various part-songs will be presented. Preparations are also being made for a Bach concert, when the scheme will include 'Phœbus and Pan,' and the master's first composition for the clavier—Capriccio in B flat—and a Concerto for two violins and orchestra, will be performed.

On January 28, at a meeting of the Cardiff Music Club (founded in 1918) at University College, an interesting performance was given of Bach's Concerto in D minor for three claviers and orchestra.

[The conductor of the Capel Als performance of 'The Messiah,' mentioned in last month's notes, was Mr. T. D. Jones, not Mr. William Richards. We regret this slip.]

## YORKSHIRE

### LEEDS

At the Saturday Orchestral Concert on February 5, Mr. Goossens gave an excellent interpretation of Brahms' genial second Symphony, and introduced to Leeds Frederic Austin's charming Suite, 'Palsgaard,' which has atmosphere and some originality, especially in the way in which the pianoforte is employed as an orchestral instrument. Mr. Horace Stevens was a really interesting vocalist. On February 2 the Leeds Choral Union gave a concert performance of Gounod's 'Faust,' which hardly gained by the experiment, especially as regards the choral portions, for these lose in lightness more than they gain in sonority. Miss Beatrice Miranda, Mr. Blamey, and Mr. Norman Allin brought their stage experience to a task of which they made all that was possible in such circumstances, Miss Elson Cameron was an effective Siebel, and Mr. Hebden Foster an ardent Valentine. Dr. Coward conducted with great vitality. At Leeds Parish Church, Dr. Tysoe has been giving a series of three weekly recitals at which some important organ music has been heard, notably all Brahms' eleven Chorale Preludes and Bach's Toccatas, in addition to characteristic examples of French and English origin. The Bohemian Concert on January 26 introduced a String Quartet by Bela Bartok, the marked modernity of which seems to have exercised many who were present. It was also played by the same quartet party at one of the University recitals, on January 18. The recital on February 1 included two Pianoforte Trios by contemporary native musicians—the gracious, highly-finished Trio in G, by the late W. Y. Hurlstone, and Frank Bridge's 'Miniatures,' which Miss Purdon, Mr. Roland Wilson, and Miss Brearley played very nicely. On February 10 Miss Olive Murphy gave a vocal recital with an exceptionally interesting programme of modern songs of five nationalities. She is a very promising singer, with a good voice and an intelligent perception of the mood of what she sings, and she made a most favourable impression. Mr. Anderson Tyrer was solo pianist on this occasion. The Quinlan concert on February 11 was to have been of more than usual importance, with the Beecham Orchestra under Mr. Albert Coates, but, to the disappointment of many, it was cancelled because of an inadequate subscription.

### BRADFORD

The Bradford Subscription Concert on February 4 was made of outstanding importance by the appearance of M. Busoni, who played the solo part in Mozart's fine E flat Concerto (K. 482) in masterly style, and with wonderful sensitiveness and power. He also was soloist in his own 'Indian Fantasy,' based on folk-tunes of the American Indians, a work which, clever as it is, failed to impress one, seeming to lack spontaneity and charm. Tchaikovsky's 'Romeo and Juliet' and Richard Strauss' 'Tod und Verklärung' were finely played by the Hallé Orchestra under Mr. Hamilton Harty's direction, the latter work making a particularly strong impression on its revival. At the Bradford Permanent Orchestra's Concert on January 29, Tcherépin's Pianoforte Concerto was the chief feature of the programme. Though not new to the West Riding, it was sufficiently unfamiliar to be of especial interest, and certainly repaid a closer acquaintance, its originality of

conception and variety of moods removing it from the ordinary. The very brilliant solo part, with its remarkable cadenza, was artistically played by Miss Margaret Collin. Mr. Julian Clifford, who conducted, introduced his ton poem, 'Lights out,' an impressive and evidently since tribute to the memory of Ernest Farrar, whose promise as composer was cut short in the war. Two of the eleven series of Free Chamber Concerts organized by Mr. Midgley have already taken place. On each occasion, after the first time since the war, a work by a German composer has been given, an excuse for this return to artistic broad-mindedness being found in the hundred and fortieth anniversary of the birth of Beethoven, whose 'Kreutzer' Sonata was played at the first concert and the great B flat Trio (Op. 97) at the second. Grieg and Debussy with the native composers Parry and Ireland, furnished the other instrumental pieces. On February 9 Mr. Edg. Drake's String Quartet gave a chamber concert at which with Mr. Edgar Knight as a most sympathetic colleague, Dohnányi's delightful Pianoforte Quintet in C minor was given, H. Waldo Warner's 'Phantasy' for string quartet and a long and well-chosen series of songs—admirably sung by Mr. Harry Horner—being also in the programme.

### SHEFFIELD

The second of the four orchestral concerts arranged for this season took place on January 19. The attendance though better than at the first concert, was still only moderately encouraging to the local committee, which, trying hard to secure a supply of good orchestral music at low prices. Sir Henry Wood conducted, and secured performances of Gluck's 'Alceste' Overture, Schubert's C major Symphony, and Butterworth's 'Shropshire Lad' which, though not by any means flawless, were of quite good standard. Miss Winifred Small played the violin part in Mackenzie's 'Pibroch' Suite very successfully, and considerably enhanced her reputation at Sheffield.

An interesting group of artists appeared at the Sheffield subscription concert on January 25. Miss Carrie Tub has never sung better here than in a group of Purcell songs which suited her perfectly. Signor Giorgio Corrad made a most successful first appearance, and his singing—especially of a very fine aria from 'Andrea Chénier' by Giordano—aroused marked enthusiasm. Mr. Arnold Trowell played beautifully, but, as is the wont of violoncellists and violinists, attempted nothing of much musical importance. The even 'lighter' music of Miss Margaret Cooper was very much to the taste of the audience.

The Quinlan concert of February 4 provided a disappointment in the absence of Mr. Peter Dawson, who, the audience was informed, had sailed on the morning of the concert for India, but as a compensation Madame Suggia, Miss Miriam Licette, and M. Moritz Rosenthal proved to be in capital form, and furnished a programme of sufficient variety and interest to make the concert quite a successful artistically. Chopin's B minor Pianoforte Sonata, Böellmann's 'Variations Symphoniques,' and operatic arias charmingly sung by Miss Licette, were the most important numbers.

The Sheffield Quartet made a first appearance at the University chamber concerts, the players acquitting themselves very well in Beethoven's Op. 74, Brahms' in A minor, and the 'Novellettes' of Frank Bridge. The Quartet comprises Mr. John Collins, Mr. John Bingham, Mr. Allan Smith, and Mr. Collin Smith. The last-named gave a very fine violoncello recital on January 20, in which he had the assistance of Miss Ivy Smith (pianoforte) and Miss Edith Groat (vocalist).

The Eva Rich Tuesday concerts, and the Five-o'clock concerts organized by the Misses Foxon, are being continued, and are of great value in furthering the musical education of Sheffield. Mrs. T. P. Lockwood, at the Five-o'clock event on February 9, gave a 'talk' on English songs, introducing in illustration a series of songs by dozen composers ranging from Dowland to Frank Bridge, capably sung by Miss Margaret Currie, Mr. Harold Woodhead, and Mr. Ernest Platts, and accompanied in excellent fashion by Miss Ethel Cook, who also played virginal music by Byrd and Farnaby.

## OTHER TOWNS

The Halifax Chamber Concert, on January 28, consisted music for viola (Mrs. Rawdon Briggs) and pianoforte (Miss Lucy Pierce), the programme including Bantock's 'Colleen' Sonata, Brahms' Clarinet Sonata in F minor, and Romance by Ernest Walker. Mrs. Briggs is an artistic olist, with a fine tone; her playing, and that of her colleague, was of a high order. On January 19, the Hull Local Society, under Dr. Coward, gave a dramatic reading: Elgar's 'King Olaf,' with Miss Agnes Nicholls, Mr. Webster Millar, and Mr. Charles Knowles as principals. Mr. Ethel Smyth conducted her part-song 'Hey Nonny' at the same concert. The Hull Philharmonic Society's concert, on January 27, introduced two orchestral sketches entitled 'Exhilaration' and 'D'Artagnan,' by Mr. Walter Porter, who conducted them, and Miss Guendolen Roe played the solo in Grieg's Pianoforte Concerto in brilliant style. Mr. J. W. Hudson was the conductor. At Mr. Janssen's full Subscription Concert, on February 4, his daughter, Miss Ina Janssen, a promising and already accomplished contralto, made a very successful first appearance in a long and varied series of songs. The Modern Trio was heard in solos by Beethoven, Brahms, and Ireland.

Mr. Hallas, a Huddersfield tenor of quite exceptional artistic powers, gives very interesting recitals in that town, at one of which, on January 24, he introduced some admirably chosen and effectively grouped songs, including five of Tolst's 'Hymns from the Rig-Veda.' He had an able colleague at the pianoforte in Mr. James Stott. The York Musical Society's chamber concert on February 2 was sustained by the Catterall Quartet, the programme consisting of String Quartets by Beethoven (Op. 18, No. 5) and Debussy, with Ernest Walker's very charming 'Phantasy' Quartet. The Collingham Chamber Concerts continue to be a source of light and leading in a small village; that on January 15 presented Miss Elsie Suddaby as vocalist, Miss Kathleen Moorhouse as violoncellist, and Mr. Herbert Johnson as pianist. At the next, on February 12, César Franck's Pianoforte Quintet was given by the Leeds Bohemian Quartet, with Miss Kathleen Frise-Smith as pianist.

## Musical Notes from Abroad

## AMSTERDAM

Much to our surprise an Italian opera season opened on February 1. The public quickly responded to the invitation, but to judge from the performances of 'Rigoletto' and 'Tosca' which I witnessed, I am not disposed to follow suit. Only Signor Schiavoni (conductor) and Signorina Cassani (soprano) made any pretensions to a first-class standard.

Dr. Karl Muck's successful first concert has been followed by quite a number of concerts in which he established for himself a reputation as a conductor who is able to hold his own among the very first of his profession. Besides giving masterly readings of classical standard works, he now and again introduces works which are either seldom heard or altogether unknown here. At the time of writing it must be stated with infinite regret that Muck has succumbed to a nervous attack which compelled him to hand over his baton to the second conductor of the Concertgebouw, M. Cornelis Dopper, who, although being a musician of considerable attainments, lacks the necessary initiative to enforce his will upon a large body of executants. By giving those members who aspire to the rank of soloist as wide a scope as possible, Muck has ingratiated himself with the orchestra. Of these, the second leader, M. Ferdinand Helmann, has to be mentioned in the first place. He distinguished himself by a downright masterly reading of Lalo's 'Symphonie Espagnole.'

On January 26 the R. C. Oratorio Society gave its great annual performance. This time the choice had fallen on Berlioz's grand Te Deum, a work almost unknown to most of us: at least it had never before been heard here. After listening to this rather presumptuous composition, one is able to realise why it had been suffered

to fall into oblivion almost immediately after its first performance on the occasion of the International Exhibition at Paris in 1853. Without doubt it contains a few splendid passages, namely, the 'Tibi omnes angeli' and the 'Judex crederis.' Its predominating theatrical character and its exaggerated pomposity, however, make it more fitted for occasions where pomp and circumstance are placed in the foreground. The performance was on the whole very creditable, and the director, M. Théo van der Bijl, proved himself a musician of no mean ability. A discussion of the many soloist recitals I shall have to hold over till my next month's letter.

W. HARMANS.

## PARIS

## 'CLASSIC ARCHITECTURE'

Miss Gertrude Peppercorn's recent appearance at Paris met with much success. *Le Courrier Musical* describing her playing as being *prestigieuse*. This discerning journal adds: 'La Sonate d'Arnold Bax, qu'elle nous révélait, lui convient à merveille.' The appreciative critic describes Mr. Bax's work as being 'of classic architecture, very tonal, and more a poem than a sonata.' He also neatly sums up the peculiar quality of M. Perrier's voice and the use to which it is put in 'Le Roi Candaule'—the latest Opéra-Comique production—thus: 'Le compositeur, qui doit s'y connaître, s'exprime ainsi: "Ce Candaule nous a ravi, et vous savez quel organe admirable a cet artiste incomparable." Soyons ravis.'

## ASSORTED CONCERTS

At Paris concerts seem to be without end, and as a rule they meet with much favour. Mr. Fernand Pollain, for example, recently gave a violoncello recital which was admirably supported by those who appreciate a well-contrasted programme. Upon this occasion Beethoven's 'Sept variations sur un thème de Mozart' ('The Magic Flute' providing the theme), and Hillemecher's 'Aria dans le style Ancien' and 'Gavotte Tendre'—a most engaging thing—were exploited, as well as Joubert's 'Lament,' Bach's 'Musette,' Schumann's 'Chant du Soir,' Max Bruch's 'Danses Suédoises,' and Fauré's 'Elégie' and 'Sicilienne.'

M. Brailowsky, the Russian Chopin player, for whom *Le Courrier Musical* claims that he is amongst the finest Chopin interpreters of to-day, is another artist to whom Paris is indebted. At his last recital he again displayed a technique which is little short of perfection, while none understands the composer better than he. This was particularly noticeable in his reading of the twelve 'Etudes,' the *demi-teintes* (a tone which makes a strong appeal to the French) being enthusiastically acclaimed by a discerning public. A similar success awaited M. Jacques Thibaud, who, the musical Parisian declares, had remained too long in America. As a virtuoso he is without doubt the leading French violinist, for his astonishing execution is allied to a beauty and steadiness of tone such as are seldom heard. At M. Thibaud's last recital exception was, however, taken to the inclusion of Vivaldi's Concerto in the programme, one critic taking upon himself to furnish a list of compositions which might have been played in its place.

What are described as 'tactful concerts' have taken place at the Cercle Interallié, a club whose members are drawn from all parts of the habitable globe. At a recent Interallié concert old Italian and modern French music formed the programme, a Boccherini Minuet for violoncello, Tartini's 'Variations sur un thème de Corelli,' Debussy's 'Soirée dans Grenade,' and Saint-Saëns' 'Bourrée pour la main gauche' being heard. The audience, which included several Eastern representatives, enjoyed equally the 'Arietta' of Frescobaldi and 'Anne jouant de l'Espinette' of Ravel, which were sung with much taste and precisely the right expression by Madame Croiza. Altogether a singularly interesting programme. Madame Delna, who retains much of her old power to move an audience, lately took part in a concert at which many of her supporters gathered. In Berlioz's 'Mort de Dido' she gave full play to her strongly developed sense of the tragic, while the warmth and roundness of the famous contralto's lower notes inspired frenzied applause.



## A LONG PROGRAMME

Paris is not accustomed to long programmes, so when M. Simon (who was accompanied exceptionally well by Madame Jenny Simon) gave a recital of no fewer than twenty-one songs, some of his hearers showed signs of impatience. Fortunately, M. Simon is a resourceful singer, and knows well how to interest the serious listener. One of his best numbers was 'Maintenant, ô Mon Dieu' (Francis Jammes); and the concert-giver's art found happy expression in 'Villanelle,' by H. Gauthier-Villars, in which the light and shade were admirably observed. Another singer, who, though slightly handicapped by a voice whose upper notes lack sympathy, makes the most of her means, is Madame d'Alheim. Her singing is essentially musical, emotional, and sincere. At a recent recital she gave remarkably fine interpretations of Moussorgsky's 'Après la Bataille,' Olénine's 'Baise-moi,' and Borodin's 'Pour ton pays lointain.' It was a valuable object-lesson to the intelligent student.

Other vocal and instrumental concerts include a matinée of 18th century songs, at which Rameau, Daquin, Martini, and Lulli, figured, Madame Marthe Renesson, Mlle. Maud Bernand, and M. Préjöl being the very capable singers. There has, in fact, been a run on early, middle, and late 18th century music, examples of which have in most cases received justice at the hands of their excutants.

As to orchestral concerts, their name is legion. The programmes were not always as progressive as could have been wished, for wherever one went the principal items were the 'Parsifal' Prelude, the 'Tristan' Prelude, and the 'Tannhäuser' Overture, with a certain amount of Rimsky-Korsakov, Borodin, and Stravinsky. At one of the Lamoureux concerts, however, M. Jean Bartholoni's 'La Nuit cède au Jour,' a wonderfully atmospheric piece of music, has been performed. At a Padeloup concert M. Rhené-Baton conducted the 'Pastorale' from Bach's 'Christmas Oratorio,' and also the fine Overture to Berlioz's 'The Flight into Egypt.'

## MONTE CARLO

The opera season is well under way, and the programme is an interesting one. 'Rigoletto' and 'Traviata' (that indispensable work) again figure in the scheme, but Rimsky-Korsakov's 'Sadko' (from which the tenor air known as the 'Chant Hindou' may be extracted for concert purposes) is amongst the *creations*. Chapuis' 'Les Demoiselles de Saint-Cyr' is also promised, while Giordani's somewhat lurid 'André Chénier' and Wolf-Ferrari's 'Le Secret de Suzanne' are to have their first Monte Carlo performances. 'The Magic Flute' is in rehearsal, 'Le Barbier' and 'La Bohème' form a contrast to 'Les Pêcheurs de Perles' and 'Les Huguenots,' and Berlioz's 'Damnation de Faust' as usual finds an honoured place in the varied repertoire. 'Les Contes d'Hoffmann' also is included in M. Gunsbourg's operatic arrangements, which may be said to cater for all tastes.

The season opened on February 1 with a very satisfactory performance of Massenet's 'Hérodiade,' Madame Grialys appearing in the title-rôle. Miss Edith Mason, whose singing of 'Il est bon, il est doux' found many admirers, was a very competent and even distinguished Salome, and the other parts were in capable hands.

## NICE

Henri Busser's 'Colomba' has been recently produced at the Casino Theatre. The music is decidedly poetic, and the work is well orchestrated, exaggerations happily being avoided. The voice-parts are more vocal than is customary in modern French opera, which usually ignores the unfortunate singer's needs.

## MUSIC CLUBS

During the war the various music clubs in France were closed. Life, however, having again become normal, they have resumed their activities. The members meet periodically, usually under the presidency of a local professional musician, discuss some subject of importance, illustrated in a suitable manner, and devote the rest of the evening to a short concert of more or less rarely-heard music. Lately,

for example, a member of a provincial music club unearthed several little-known Ave Marias, notably one by Luzz. The member aforesaid organized an 'Ave Maria evening' at which his treasures were sung. The most modern example was that of Cherubini, which, with its classical grace, beauty of melody, and perfection of style, surely unequalled.

## TEACHING IN PUBLIC

In musical circles there is some discussion as to whether a pupil's private lessons ought to take place before other pupils. A Paris teacher of the violin recently received a letter from an indignant parent whose daughter was his most remunerative pupil. The letter was as follows:

SIR,—I agreed to your terms, because, high though they are, I wished my daughter to take lessons from a professor living in a *chic* quarter. I did not, however, imagine that her lessons would take place while other pupils were in the room, some of whom, my daughter informs me, are common people. You will at once cease the practice referred to, or my daughter no longer will be amongst your clients.

The professor is in a quandary. To let the pupils hear each other play is part of his excellent system, for when he has occasion to correct a mistake, or to illustrate a passage as it should be rendered, everybody in the studio naturally benefits. Besides, by performing before each other, the aspirants acquire that assurance which plays so important part in an artist's equipment. The girl whose haughty parent finds the teacher's method wanting in *chic*, show every promise of developing into a good amateur, provide she overcomes the nervousness which causes her tone to be unsteady. Consequently, the more she appears before the other pupils the more assured is her success.

Unfortunately the harassed teacher cannot afford to give a client who eventually should prove an excellent advertisement for him. Yet if he accepts the paternal ultimatum the girl will never do him credit. Meanwhile, he is thinking hard.

## IN THE PROVINCES

Opera in the provinces sometimes is more satisfactory than opera at Paris, where apparently it is difficult to dislodge old-established favourites (with vanishing voices from positions which they have too long occupied). The fact is, the Parisian public attaches so much importance to the several details of the art of singing, that it is apt to excuse lack of voice. Consequently the reign of the voiceless tenor shows no signs of coming to an end, while sopranos whose upper notes do not always bear the strain placed upon them are heard more often than is desirable. In the provincial towns, however, a percentage of very capable artists appear.

GEORGE CECIL.

## ROME

## THE AUGUSTEUM

On January 2 we had the first visit to Rome of a violinist who needs no introduction to English readers—Joseph Szigeti, the famous young Hungarian, the actual successor of Marteau and Heerman in the Geuffer Conservatorium. The programme of the concert, directed by Signor Bernardino Molinari, comprised Vitali's Chaconne, for violin, strings and organ, arranged by O. Respighi; Orfice's 'Laudi Francescane,' for orchestra; and Beethoven's Violin Concerto in D. The 'Laudi,' a new work by the professor of composition at the Milan Conservatory, proved a dismal failure. The programme explained that it was inspired by the famous Canticle of St. Francis of Assisi, and that it 'renounces every appearance of instrumental means in order to sustain its own simplicity of expression and its own austere sentimentality.' As a matter of fact, it proved void of ideas, and founded upon badly-treated imitative harmony, wearisome and monotonous in its persistent hammering of inconclusive and unoriginal motives. It is much to be regretted that such a work was presented at a concert which in every other way was a huge success. Szigeti played with a mastery and vigour which captivated and entranced the great audience.

On January 9 the programme was directed by Signor Tor de Sabata, a young Triestino who is becoming well-known as a composer, although barely thirty years of age. His opera, 'Il Macigno,' had a successful issue at the Scala in 1916. It cannot be said, however, that he made a very great impression on this his first appearance before the man public. His gestures lean to exaggeration, and he has much of a *poseur*. Nevertheless, in his interpretations of Wagner and Strauss he revealed much potentiality. The programme comprised the 'Magic Flute' Overture, Sibelius' symphonic poem, 'The Swan of Quonela,' De Sabata's symphonic poem, 'Inventus,' two movements from Franck's *Symphonic*, Pick-Mangiagalli's 'Voci ed ombre del Vespero,' and Strauss' 'Don Juan.'

An immense success was gained by Ernest Wendel on his second visit to the Augusteum. Two Sunday concerts have been held in record houses, with hundreds turned away, and a one-day concert, though less-attended, was received with equal enthusiasm. Indeed, no one who has seen Wendel can easily forget the experience, particularly his interpretations of Beethoven. Some critics did not hesitate to assert that his reading of the 'Pastoral Symphony' was not been equalled at the Augusteum. Wendel has a peculiar little way of enjoying the music he directs—he seems to listen to his orchestra, and then to distribute approving nods and smiles of satisfaction, while all the time his ardent personality is engaged in radiating the music. The first programme included the 'Egmont' Overture, Reger's variation and Fugue for strings on a theme of Mozart, the 'Pastoral Symphony,' and the 'Oberon' Overture.

The concert season at Rome is enjoying great prosperity, the halls being usually well filled notwithstanding the exorbitant high prices. At the Scala an important series of concerts has included the names of Burmeister, Casella, and Casimiri. The visit of Richard Burmeister to Rome has awakened great interest, owing to the fact that he was Liszt's last pupil. He wields a wonderful technique, but his interpretations were often lacking in warmth. By far the best part of his programme was his Liszt playing.

The concert of Casimiri was entirely dedicated to the symphonic music of the Palestrina school, and was a splendid success—so much so that the programme was repeated three days later. It contained the following works of Palestrina: 'Laudate Dominum' (five voices), 'Quantus luctus' (four voices), 'Vox dilecti mei' (five voices), 'Introdixit me rex' (five voices), 'Nigra sum' (five voices), and 'Bonum est confiteri' (five voices). Also, in addition to these items, 'Estote fortes' (five voices), by Lorenzini, and one of the Holy Week Responses of Leggeri, 'Velum templi scissum est' (four voices).

In the same hall M. Alfred Casella acted as pianist in a concert given by a young violoncellist, Signor Livio Boni, who presented Bach's Sonata in D and Beethoven's Sonata in A.

The Philharmonic Society of Rome inaugurated its season with a grand concert in honour of Sgambati, after whom the society has named its hall, and whose memory (he died in 1914) is still prized at Rome. The pianist was Signor Giuseppe Cristiani, professor of the Accademia di Santa Cecilia, and one of the foremost of Sgambati's pupils. Madame Mendicini Pasetti was the vocalist, and the programme, exclusively devoted to Sgambati, was as follows:

1. Pianoforte.—Prelude and fugue, Op. 6.
2. Vocal.—{ 'La Sirena.'  
                  'Oblio.'
3. Pianoforte.—Studio di concerto, Op. 10, No. 2.  
                  Boîte à musique (posthumous work).  
                  Campane a festa, Op. 10, No. 8.  
                  Toccata, Op. 18, No. 4.
4. Vocal.—{ 'La mia stella.'  
                  'Canto d'aprile.'
5. Pianoforte.—Concerto, Op. 15 (with accompaniment on a second pianoforte).

Two concerts have been given by the Trio of the Academy, represented by Signori Cristiani (pianoforte), Accarini, and Rosati, respectively first violin and violoncello of the Augusteum orchestra. The first programme was devoted to Beethoven. The second programme included, along with a Beethoven Trio, Strauss' Sonata, Op. 18, and Schumann's Trio, Op. 63.

The last concert of the month given at the Philharmonic was devoted to modern Italian music, and had a good success. The programme was as follows:

- Two sketches for orchestra and pianoforte: (1.) 'The Death Chamber'; (2.) 'The Children's Garden.'

*Storti* (Warsaw, 1873).

- Sonata for eleven instruments. *V. di Donato* (Rome, 1877).  
'Vita d'Infanzia,' suite for five instruments

*G. C. Paribeni* (Rome, 1881).

- Novelletta } for orchestra ... .. *Reggio Calabria*, 1875.  
Scherzo }  
'Ave Maris Stella,' Latin hymn for choir, solo, and orchestra ... .. *Licinio Refice* (Rome, 1885).

Mention must be made of two excellent concerts given under the auspices of the Amici della Musica Society. At the first, Signor Mario Corti, the well-known violinist, was heard in Ildebrando Pizzetti's Sonata; a group illustrative of 18th century chamber music by Porpora, Ferrari, Veracini, Pugnani, and Chiabrano; and the 'Kreutzer' Sonata.

The second concert was given by the Quartet of the Society, and besides being a splendid success, was also notable as the first quartet concert given at Rome this year. The works played were Beethoven's Op. 18, No. 5, V. di Donato's Sonata, Op. 4 (violinello and pianoforte), and Schubert's Trio, Op. 100 (pianoforte, violin, and violinello).

LEONARD PEYTON.

## VIENNA

The principal musical event recently has been the production of Korngold's 'Die Tote Stadt' at the Opera, on January 10. This is a great advance on his previous works, 'The Ring of Polykrates' and 'Violanta,' and entitles Korngold at the age of twenty-three to be considered as one of the foremost of the German school of opera composers. The orchestration, though modern, is melodious throughout. The libretto is by Paul Schott, on Rodenback's play 'Das Trugbild,' and is extremely good. It is laid in Brugge, at the end of the 19th century, and deals with the resemblance between two women, one the dead wife of Paul, the hero, and the other a dancer. Paul is fascinated with the latter, but discovers his mistake in a dream.

The rôle of Paul was sustained by Herr Oestvig, a rising tenor at Vienna. Frau Jeriza, in the difficult double-rôle of Mariens (the wife) and Marietta (the dancer), was perfect both in her singing and her acting. Even Viennese opera-goers familiar with her work as Tosca and Carmen were surprised by her brilliant performance. Other artists appearing in this production were Herr Wiedermann in the part of the hero's friend, Herr Mayr as a Pierrot companion of the dancer, and Frau Kittel as Paul's house-keeper.

On January 23 a performance was given of Richard Strauss' most recent opera, 'Die Frau ohne Schatten.' This work is not up to the standard of some of the previous operas of Strauss, but can at least hold its own in the matter of noise.

The first ball held at the Opera for twenty years took place on January 29, in aid of the scheme for raising five million kroner for the Opera Pensioners' Fund. At the time of writing the returns are not to hand, but the occasion proved so successful that a second function was announced for February 8. Dancing is an obsession of Viennese life to-day, balls being held every evening in all the large halls of the city.

STANLEY WINNEY.

## Miscellaneous

It is of interest to note that Eugene Goossens' recently-published Sonata for violin and pianoforte was played at Berlin, on February 10, by an English artist, Madame Nora Drewett, and was enthusiastically received.

We have received a copy of the 1921 Rudall Carte 'Musical Directory,' now, as for so many years past, one of the indispensable books of reference for the busy musician.

The Blackheath Branch of the British Music Society gave a concert at All Saints' Church on January 22. The programme included the works of ten British composers.

Mr. R. J. Pitcher will give a lecture-demonstration of the 'Technique' at the London Academy of Music on the evening of March 17.



## Answers to Correspondents

**CONSTANT READER.**—A small stretch is an even greater drawback in organ-playing than in pianoforte-playing. You will never quite overcome the disability, but you may reduce it considerably. Persevere with the Ridley Prentice gymnastics, and try the 'Techniquer.' When next you write, think hard, and you may hit on something fresh in the way of a *nom-de-plume*.

**DESIROUS.**—The privilege of practising on a church organ is usually restricted to the pupils of the organist. You will probably find a further difficulty in the way of obtaining evening practice at a City church, as most of them, we think, are locked up early. Can any of our readers help 'Desirous' with information or suggestions?

Apropos of a recent inquiry as to a book containing organ specifications, Messrs. Geo. Aug. Mate & Son, 83, Farringdon Street, E.C. 4, write saying that the forthcoming new edition of their 'Dictionary of Organs and Organists' will contain brief particulars of over three thousand British, colonial, and foreign organs.

In reply to an inquiry in last month's *Musical Times*, several readers kindly tell us that the song, 'When I survey,' by R. W. Wilson, is published by Messrs. Forsyth, Great Titchfield Street. Two keys, high and low.

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## DURING THE LAST MONTH.

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PATRON—HIS GRACE THE DUKE OF LEEDS.

PRINCIPAL—DR. F. J. KARN, MUS. BAC. CANTAB.

DIRECTOR OF EXAMINATIONS—G. AUGUSTUS HOLMES, ESQ.

## HIGHER EXAMINATIONS, 1920.

The following is the List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATION held in London and at Provincial and Colonial Centres for the half-year to December, 1920 :—

### DIPLOMAS IN PRACTICAL MUSIC.

#### LICENTIATES (L.L.C.M.).

**PIANOFORTE PLAYING.**—Isabella Allport, Rosaline Adams, Frederick Atherton, Doris M. Allen, Ellen Allen, Harry Baker, Ali Bloxidge, Doris K. Ball, May Booth, Doris E. Bilbe, Margaret V. Burgess, Annie Blumfield, Stanley Brown, Muriel Burke, Clara Brailstor, Mary Brookhouse, Vera Boardman, Hilda Boyton, Honora M. Barratt, Dorothy Biggin, Cora Brown, Harold Clarke, Kathleen Considir, Molly Connolly, Claris Chandler, Ella J. Coutts, Clarice Carol, Eunice Corner, Mary Conway, Ethel Cula, Annie I. Carmichael, Ruth I. Chandler, Mercy L. Cadden, George F. Davis, Harry Dyson, Alice Davies, Jessie S. Drewery, Maudie Dunn, Kathleen M. Durkin, El. Dennis, Winifred Deasey, Mary A. Devine, Patricia Duncan, Bernadette Delahanty, Ethel L. Freeman, Florence Francis, Mary Foste, Doris J. B. Fleming, Marjorie Foley, Elsie M. Fisher, Nora Gilmore, Eliza Goodwin, Charles E. Gibson, Nonie Griffin, May Gelling, Pan I. E. Gray, Elsie C. Gleeson, Eva Graham, Mary E. Griffiths, Edith M. Hodgins, Doris M. A. Horton, Doreen Haughey, Emily Hoye, Gladys Higgs, Maud Hall, Gwendoline Harkin, Ruby E. M. Harmer, Alfreda M. Inshaw, May Jovnson, Howard Jackson, Thomas Johns, Doreen James, Florence Johl, Bella Jones, Babs Kavanagh, Mary I. Koch, Gladys A. Locke, Hilda R. Lloyd, Jennie Lambert, Maure Linehan, Alexandra M. Lindsay, Harry N. Lazarus, Gwladys Mathias, Mary Morris, Elsie E. Mackie, Clara E. Midgley, Patty L. Marti, Mary Murphy, Oriol Meredith, Mary McGrath, Verna L. McGuffie, Ismay Mackey, Olga R. Morgan, Muriel Mitchell, Gwen McLeod, Mil McLaren, Brighta L. Norman, Ivy Oehlman, Edna M. O'Brien, Mary O'Donnell, Kathleen O'Hagan, Miriam Parkes, Kate Pullan, Dorot G. Pearson, Muriel M. Prince, Millicent L. Poole, Emma Perkins, Jessie M. Page, Olive L. Piggott, Ethel J. Prowse, Edna R. M. Prye, Margaret M. Page, Elsie M. Rimmer, Florence Rieniets, Ernest Roberts, Eunice Ross, Maggie Smyth, Agnes Shortill, Thelma F. Sincla, Kathleen Shortt, Beatrice A. Sewell, Florence P. Shorthouse, Lily M. Scholey, Irene M. Sykes, Stella B. Shallicross, Thelma Shaw, E. Symes, Florence Sullivan, Gladys Sawtell, Adele Secombe, Rita Suffern, Fanny Todd, Lucy Thorley, Harry Turner, Muriel Thomas, Ve Thomson, Nellie Travill, Doris Upton, Doris G. Verrall, Marjorie Vale, Eva R. Wyatt, Elsie Wilson, Jessie Waller, Verdi Waddingte, Mary Wilson, Irwyn R. Walters, Kitty Williams, Mabel G. Wright, Berenice Walshaw, Elsie E. Wadsworth, Ivy Watson, Bene Whi

**VIOLIN PLAYING.**—Hermia C. Barton, William T. Barkhouse, Frederick W. C. Barker, Ronald A. Cameron, Mina T. Chapma, Eileen Donovan, May Hurley, Hannah Moore, Alma Maund, Edwin J. C. Phillips, \*Jack Proudman.

**SINGING.**—Florence A. Allsopp, Nellie Bassett, Gladys H. E. Daniel, Nellie Dunn, Winifred Dunsford, Emma E. Ellen, Margaret

Houlihan, Mary A. O. Jones, \*Sarah J. Jones, Minnie McDonald, Gwendoline L. Naismith, Arthur J. Sindrey, Beryl A. J. Stevens, Ale

Sullivan, Nellie Summers.

**ORGAN PLAYING.**—Albert E. Tucker.

**CORNET PLAYING.**—Arthur Eaves, Frank Wright.

**ELOCUTION.**—May Beard, Ida M. Blamey, Eileen McCormack, Hazel Skinner.

#### TEACHERS' DIPLOMA (T.D.L.C.M.).

**PIANOFORTE PLAYING.**—Marjorie H. Creer, Hope Dalley, Clare E. Flanagan, Aileen Graves, Zilpah Jones, Richard H. Morgan, Mo O'Brien, Lucy A. Patrick, Florence L. Tanlyn, Wilhelmina von Drehnen, Doris T. Wycherley, Mary A. Williams, Gertrude B. Wallis,

**VIOLIN PLAYING.**—Emma A. P. Napier.

**SINGING.**—James M. Gullan.

**ELOCUTION.**—Florence Abraham, Annie C. Braund, Lily E. Bell, Alice M. Harrington, Nellie Mullin, Eddie K. Oliff, Henry F.W. Wil

#### ASSOCIATES (A.L.C.M.).

**PIANOFORTE PLAYING.**—Betty Aubert, Alice M. Adams, Eva M. Absalom, Amy Atherton, Edith H. Anderson, Frank Anniss, Nel Addison, Ada D. Atkinson, Lily Attewell, Marjory Anderson, Nessie Adams, Hilda Allsop, Ivy J. Anderson, Gwladys M. Atkinson, Mabe Basse, Thelma A. Baulderstone, Janet E. Bell, Inez B. de Brotherton, Mary Bourke, Doris Banford, Ella Bell, Daisy M. Best, Gladys Bev, Mona D. Bill, Roy Barker, Dorothy Barnewall, John Borthwick, Doris Barraclough, Elsie Brimelow, Dorothy D. Barrowcliffe, Nelly Belsh, Evelyn M. Barton, Jessie Barnes, Doris Barker, Doris Bailey, Catherine M. Brown, Annie Byfom, Betsy A. Barnes, Margery Bailey, Flore V. Bickerstaff, James R. Baldwin, Winifred L. Bowler, Arthur G. S. Blatchford, Gladys Beaumont, Violet Bell, Annie Beighton, Ena J. Bowman, Doris Brophy, Lima Bradley, Mabel Battershill, Elizabeth Bryant, Vera Boyd, Jessie E. Byrne, Alma Bailey, Emily Beal, Jes Bvers, Marie F. Baker, Violet Barclay, Harold Bonamy, Marjorie Brines, Kathleen Berkeley, Thelma Butz, Mary P. Brown, Alma G. Bak, Doris M. Byleveld, Thelma Barber, Doris Baldick, Muriel I. Betts, Gladys M. Blackmore, Dorothy M. Bingham, Cecilia E. Bishop, Bri Bergin, Claudine H. Berliner, Eileen M. Boyle, Coral R. Brown, Edith C. Brindal, Herman H. Black, Kathleen Brennan, Mary Beel, Cather Bellingham, Vera M. Brooker, Constance M. Bowles, Jennie P. Bell, Emily Baldock, Coralie Brummeister, Philomena Braybon, Lillian Birr, Ivy M. Crafter, Ralph S. Child, Violet M. Coles, Bernard Collins, Katie Coggin, Ellen B. Creaser, Rosalind Cudworth, Genetta Cob, Leslie H. Chambers, Celia Caplan, Dorothy Cowley, Reginald F. Chapman, Daisy H. Collins, Emily Cartnell, Nellie Clough, Gertrude Coshaw, Florence D. Clarke, Annie Cuthbert, Kathleen G. M. Channel, Dorothy M. Crouch, Ellen M. Carter, Eileen Cleary, Ada M. Cron, Crystal Calliwell, Kitty Casey, Alma Clarke, Emma Cousin, Molly Cant, Evelyn M. Copp, Bessie M. Cooke, Doris Carroll, Anna Cavana, Glalys Case, Eva M. Cooke, Vivienne I. Cole, Myrtle Crouch, Joan Clarke, Maureen Carroll, Gladys Counsel, Gertrude Carwardine, Kathli M. Cahill, Vera D. Crooks, Adam Currie, James G. Cornell, Eleanor I. Campbell, Kate P. Currey, John C. Clinick, Tracey E. Clapha, Olive M. Carter, Winifred R. Clarke, Vera Connell, Mary B. Corrigan, Elaine Crows, Thelma Clifton, Isobel Crone, Bertram Cowley, Alex M. Cattlin, Margaret Cahill, Doris C. Costello, Nina Cattanch, Hannah Carroll, Beatrice Davies, Amy M. Dearnley, Emily F. Donnis, William Ducker, Gordon Dutton, Linda Davies, David O. Davies, Doris M. D. Duffire, Doris M. Davies, Ma Ige P. Dunlop, Jessie G. Dunc, Margaret Dunn, Lily Duncan, Kathleen M. Doherty, Elsie L. Dyer, Mary Davies, Phyllis J. Doherty, Ila C. Dowding, Muriel Davison, Ma E. Deane, Olga Davey, Gladys R. Davies, Annie Dandridge, Hazel L. Elliott, Lizzie Edgar, Janet A. Ellis, Daisy Evans, Heulwen Evans, O Embrey, Christopher Evans, Enid A. Edwards, Lucy E. Elley, David E. Evans, Maud A. Foulkes, Hazel G. Foletta, Louisa Fasse, Hi Fleiter, Anne Fitzpatrick, Irene Fregson, Rose M. P. Fowkes, John S. Foster, Millicent S. Forrester, Eric Fairhurst, Louisa F. Ferris, Albert E. Foley, Elsie E. Freeman, Elsie J. Fallon, Edna G. Foreman, Edith M. Foster, Eva Finnest, Nora Fretwell, Amy Foster, Veron Floyd, Louise Fox, Susa Gleeson, Mary Gleeson, Violet Groves, Marguerite Gipp, Nellie V. Green, Helen Galloway, Doris M. Giff, Beatrice E. Godfrey, Margaret M. Gibbons, Nellie Gardner, Robert H. Galbraith, Irene Gregg, Frances G. Grundy, Rita E. Garvey, Winif M. Garrett, Lilian G. Gargery, Kathleen Goddard, Lydia A. Gould, Olive George, Ivy M. Grebert, John Gard, Thelma Gleeson, Mary Gre May Gelling, Marjorie E. Glenn, Leila Greer, Mabel M. Gordon, Alice M. Hanlon, Sylvia H. Harrison, Lucy Holloway, Marjorie E. H. H. Edith L. Hadley, Olwen Hughes, Elizabeth M. Hooper, Ethel M. Hales, Bradley Hustwick, Ruth G. Hill, Charlotte M. Harrison, Joseph Hinson, Lily Hobbs, Elsie M. Hunt, Alma H. Hardingham, Phyllis L. Hughes, William Howood, Walter Heaton, Mary D. Hold, Eveline Harding, Edward Headon, Joseph Hedley, John H. Hunter, George Hughes, Clarice Hague, Marie Hall, Sarah Harris, Charles Henley, Kathleen Hilliam, Phyllis Hawton, Winnie Halbert, Isabella Haves, Esther Herford, Eileen Hovan, Nellie Hargrave, Beat Hentry, Myrtle Heavney, Hilda Hodge, Evelyn Horton, Hannah E. J. Hill, Gladys E. Hedges, Gladys Hathorn, Dorothy E. Holthau, Caroline Hill, Lydia Helliwell, Winifred C. Hamer, Ethel M. Hedges, Olive Holiday, Elsie N. Harve, Sylvia E. Hale, Kathleen Hurf, Nellie Herron, Dorothy M. Hallam, Stella D. Hansen, Kathleen Harrison, Mary Iveson, Ada A. Ingersoll, Ellen E. Jacobs, Gwilym R. Jo, Gomer Jones, Dora Jackson, Lillian D. F. Jones, Emrys V. Jones, Evelyn S. Jackson, Wallace Jones, Eric Judson, Frances A. Jones, Ir Jameson, Olive Johns, Clara M. Jones, Doris L. Jackson, Lorna M. James, Fred Jackson, Vera Jenkins, Eileen Jones, Sadie Jarvie, Hi E. King, Gwendoline A. Kent, Margaret Knight, Martha Knowles, Annie Knight, Kathleen Kendall, Lucy B. Kitt, Mabel A. Kitt, Ella Kersh, Josie Kean, Nellie Kenn, \*Edith Kleesh, Margaret M. Kelly, Lois I. King, Lilla M. Keogh, Kathleen Klemm, Josephine Keenan, My Keegan, Gertrude P. Kettle, Gothard W. Kliche, Ada E. Lemon, Kate G. Lindsay, Maymi Leitch, Mabel Lancaster, Ruth Lincoln, Mor Lewis, Edith E. Lucas, Mavis Lynch, Cecil E. Lang, Daisy M. Long, Alma Lineham, Nelleen Lanigan, Dorothy Le Grier, Olive A. Lvo, Leila M. J. McAllister, Teresa Malone, Winifred P. Maxwell, Florence Minchin, Dorothy W. McCutcheon, May McCann, Ethel L. Ma Mary O. Morris, Marion W. Mutch, Irene Morton, Ethel Maddran, Ella Meakin, Phyllis I. Meredith, Rachel Murray, Constantine Metc, Jessie Moss, Aileen McMahon, Mary F. McKenna, Bertha E. Mitchell, Violet G. Mosby, Eveline Morgan, Irene Mulard, Ruby G. Mac, Ursula McEvoy, Clare McSweeney, Rita McIntyre, Jack McDermott, Elizabeth M. Magner, Ethel M. Murday, Kathleen Morris, Mary E.

## ASSOCIATES (A.L.C.M.)—continued.

tray, Elsie Morris, Bessie Morton, Jean G. Minty, Myrtle McLaughlin, Unita McLeod, Dorothy B. McCracken, Minnie McMurray, Olive  
 ton, Vera Miles, Jack McCarthy, Grace Miles, Mary A. Milner, Gwendoline R. Nokes, Ethel Nissenbaum, Leonora G. Norman, Eileen  
 loonan, Nena Needham, Barbara Neuss, Pearl Nelson, Caroline Navan, Mary P. O'Grady, Gwendoline E. Oxley, Eluned Owen, Dulcie  
 ons, Philomena O'Connor, Mary O. Kane, Dorothy Outram, Basil C. E. Osman, Frances O'Donnell, Agnes O'Keefe, Adeline D. Overton,  
 iel O'Malley, Ruby M. O'Connell, Annie L. O'Neill, Mary C. O'Connor, Sheila O'Brien, Florence M. O'Malley, Violet O'Connell, Ena  
 e, Betty O'Connor, Isabel S. Olley, Eileen E. O'Grady, Cecil G. Pettit, Gwyneth Perkins, Eva M. Parfitt, Edith Petherick, Mary Price,  
 nces Parker, Phoebe Percival, Jack Pearson, Petronella Porter, Myra Phillips, Joyce Powys, Isabel J. Paterson, Dorothy Pitkethly,  
 lida M. Petersen, Eileen Parker, Norma M. Ponton, Marjorie Porter, Mary Pitches, Edna Phillips, Maritta G. R. Paskett, Olive Pickford,  
 ia V. Phillips, Eileen E. Probert, Veronica M. Peterson, Mary Peterson, Barbara E. Pigdon, Ursula M. Paatsch, Phyllis V. Quinton,  
 ia M. Quick, Mary E. Rowley, Amy T. Rawlins, Becca Roberts, Elsie R. Rogerson, Amy Rounding, Arthur W. Roberts, Marjorie A. Rose,  
 iers, Eola B. Russell, Dolores M. Rowe, Mary Rinaldi, Kathleen V. Rogan, Lilv Rankin, Kathleen Reidy, May B. Rynn, Edythe Roberts,  
 iel Roper, Irene E. Roder, Mary Ross, Bertha Robb, Marie L. Suquet, Edward C. Stevens, Ernest J. Sproston, Joseph Swinney, Ethel  
 enton, Annie J. Shepherd, Evelyn M. Stubbs, Jennie Salmon, Winifred K. Stockwell, Harold Sharpe, Dorothy F. Sparke, Elizabeth  
 bottom, Arthur Smith, Leonard Stubbs, Margaret Scott, Olive Sadler, James Smith, Daisy Spittle, Edith Stone, Ivy Spanhake, Florence  
 pence, Vena Swannie, Wynne Shapcott, Anita S. Smith, Norah I. Smith, Ida F. Skien, Ivy Scott, Maud Spalding, Phyllis A. Stokes,  
 yn Sheehy, Elsie C. Smith, Dulcie Swinburn, Vera Smithurst, Ellen C. Shell, Renie V. Slater, Essie Stocker, Mary Sutton, Hope  
 on, Claude W. Shaw, Alice M. Smith, Winnie Smith, Eleana Stonehouse, Nellie Sherry, Esther E. Shotton, Dorothy Steele, Mary Steed,  
 R. Skinner, Muriel F. Shellew, Percy B. Smith, Vera Shannon Mainy Screen, Beulah E. Shannon, Doris W. F. Springbett, Phyllis  
 r, Ethel Taylor, Muriel Thomas, Olwen Thomas, Bertha Taylor, Gladys M. Thompson, Mildred Turner, Charles E. Thompson, Phyllis  
 Tanner, Frank Turner, Elsie Tweddale, Mary P. Thomas, Kathleen Thompson, Gladys M. Tuddenham, Eleanor S. Terry, Ellen  
 mpson, Elma Tate, Elizabeth L. M. Thomas, Leonora Tims, Ruby Thomas, Ruby M. Thompson, Francis L. Thomson, Rosalind  
 obald, Elizabeth Toohey, Gwen Thomas, Imogen Thompson, Helene Taylor, Dorothy R. Uncles, Jessie Upton, Ivy M. Voisey, Mona  
 chia, Gladys M. Vial, Lilv Vallence, Lucy Vandersluys, Charles E. Vivis, Frances Vaughn, Irene M. Vandeuleur, Isobel Virtue, Edith  
 ehouse, Lily A. Woodhouse, Doris M. Wiseman, Ruth Williams, Doris P. Whitehouse, Katie Worthing, Eleanor Williams, Marion  
 iver, Martha H. Williams, Edward Whittaker, Florence E. Whitehead, Arthur S. White, Gladys M. Warburton, Mary H. Whalley,  
 ph Woodcock, Hilda Webster, Dora E. Wilks, Nellie Wallace, Dorothy Westphall, Melba Weatherhill, Wilfrida Ward, Edna White,  
 M. G. Watson, Madge I. Watts, Dorothy E. Wills, Harrie Wemyss, Fred Watkins, Eva Wray, Winnie E. Wall, Evelene Wilson, Jean  
 lace, Hilda Watford, Margaret E. Whiteside, Bessie Wilkins, Mary M. Waddell, Maida Whitelock, Gladys Weidner, Ailsa M.  
 nwright, Lola Wood, Beatrice Williams, Florence L. Whatmore, Teresa Whelan, Alice Webb, Isabelle William, Olive Winslow, Gladys  
 bb, Morris E. Wallace, George Yeats.

**VIOLIN PLAYING.**—James W. Barnes, Mand Billson, Laurence Bendall, Margaret Bowyer, Cecil H. B. Clark, Winifred Cole, Violet  
 man, Kathleen Cavanagh, Hilda Clark, May Cruse, Dorothy F. Camper, Phillip E. Cohen, Alice Chambers, Eileen Fitzgerald, Harold  
 ian, Isabel C. Glen, Sidney G. Hedges, Alice E. Hooton, Hedwig von Hein, Elsie Key, Eric Martin, Henry Murtha, Gordon L. Olsen,  
 e E. Pimm, Rebe L. Parkinson, Lillian M. Ross, Henry C. Robb, Essie Raphael, Milton Schmidt, Dorothy Stazicker, Norman Thomas,  
 V. Thompson, Ruth J. Thomas, Annie M. Wighton, Olga Woolley.

**ORGAN PLAYING.**—Harold Coombs, Charles B. Cox, Ethel M. Kydd, Ernest W. Stevens, John H. G. Wilson.

**SINGING.**—Evelyn Astle, Gertrude A. Brindley, Hilda F. Bird, Nora Burgoyne, Jessie Brice, Daisy Craig, John A. Carter, Martin H.  
 ng, Hilda G. Clarke, Gladys H. E. Daniel, Harold C. George, Queenie Gates, Sarah Hardern, Inez M. Haynes, Sylvia H. Harrison,  
 old E. Josolyne, Violet Lawrence, Marguerite E. Langford, Fanny Mason, Thelma C. Mann, Doris H. Nippin, Kate M. Owen, Eileen M.  
 'Shea, Marjorie A. Pain, Isabel Paterson, Winifred G. Rhodes, Alice Sleeman, Martha Taylor, George Wilson.

**VIOLONCELLO PLAYING.**—Alec C. Borland, Allie R. Bayley.

**CORNET PLAYING.**—Arthur Stender.

**ELOCUTION.**—Ruby Amblar, May Burrough, Violet Barker, Janet T. Boyd, Amelia J. Childs, Kitty Churnside, Frances F. J. Cooper,  
 y S. A. Conway, Olive Cairns, Frances A. Dannock, Emily M. English, Nora E. Fuery, Sylvia Griffiths, Florence M. Gordon, Phyllis  
 don, Beatrice M. Hoyle, Laura E. Meyer, Mary J. Mortimore, Herbert Murray, Charles H. Metcalf, Lina Obxurgh, Bessie Percy,  
 meline Powley, Moss Runcieman, Hilda P. Royal, Mary E. Reed, Winifred Ryan, Dora Smith, Muriel G. Stokoe, Ethel A. Slater,  
 ifred E. M. Smabridge, Ada Tate, Dorothy M. Tippet, Vera Tallent, Doris Windle, Millicent M. Woolridge.

## DIPLOMAS IN THEORETICAL MUSIC.

## LICENTIATE IN MUSIC (L. MUS. L.C.M.).

Emlyn Edmunds.

## ASSOCIATES IN MUSIC (A. MUS. L.C.M.).

Ernest A. Cousins, William S. Hall, Edith E. Midwood, Thelma Mitchell, F. Paul, Filia B. de Villiers, George F. Walker.  
 \* Gold Medalists. † Silver Medalists.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc.  
 a. F.R.C.O.; Edward R. G. Andrews, Esq.; Wilfred Arlom, Esq., L.R.A.M., A.R.C.M.; Algernon Ashton, Esq.; S. Bath, Esq.,  
 Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; Chas. T. Corke, Esq.,  
 Bac. Cantab., A.R.A.M.; A. E. Cottam, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. Bromley Derry, Esq., Mus. Doc. Dublin, Mus. Bac.  
 et Dunelm., F.R.C.O.; Herbert J. Dawson, Esq., Mus. Bac. Cantab., L.R.A.M., F.R.C.O.; R. J. Douglas, Esq.; R. A. Ebdon, Esq.,  
 Bac. Oxon., F.R.C.O., A.R.C.M.; T. C. Edwards, Esq., F.R.C.O.; Frank Ellerton, Esq., Mus. Bac. Oxon., F.R.C.O.; Sidney J.  
 ish, Esq., Mus. Bac. T.C.T.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; J. Dawson Hands, Esq., Mus. Bac. Dublin; Haydn K.  
 lwick, Esq., Mus. Bac. Dunelm.; A. H. Howell, Esq.; Thomas Hassard, Esq., Mus. Bac. Oxon., F.R.C.O.; H. F. Henniker, Esq.,  
 Doc. Cantuar., A.R.A.M.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; George Hooper, Esq.,  
 A.M.; Joshua Ives, Esq., Mus. Bac.; D. J. Jennings, Esq., Mus. Doc., T.C.T.; Charles E. Jolley, Esq., Mus. Doc. Oxon.;  
 W. Juncker, Esq.; F. J. Karn, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac.  
 ab.; W. Raymond Kirby, Esq., Mus. Bac. Dunelm., F.R.C.O.; Thomas W. Lardner, Esq., Mus. Bac. Oxon., F.R.C.O., A.R.A.M.;  
 R. J. McLean, Esq., Mus. Bac. Dunelm.; D. J. Montague, Esq.; Thos. R. Mayne, Esq., Mus. Doc. R.U.I., M.A., L.R.A.M.;  
 Misquith, Esq.; Henry Newbould, Esq., Mus. Bac. Cantab., F.R.C.O.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett  
 Esq.; Reginald J. Shanks, Esq.; Percy L. Scaife, Esq., Mus. Bac. Dunelm., A.R.C.M., F.R.C.O.; Sydney Scott, Esq.,  
 Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; W. H. Shinn, Esq.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.;  
 Reginald Toms, Esq.; John Thornton, Esq.; W. E. Thomas, Esq., Mus. Doc. Oxon.; D. W. Vaughan, Esq.; Harold E. Watts, Esq.,  
 Doc. Oxon.

There were 1,467 Candidates for Diplomas, of which number 919 passed, 524 failed, and 24 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London  
 at certain Provincial and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN  
 IC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP  
 (C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held in Scotland and Ireland in JUNE  
 day of entry, May 8), and in all other parts in JULY, the last day of entry being JUNE 8.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world  
 or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.  
 GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed  
 tions. Full details will be found in the Syllabus.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or  
 sional. PRIVATE LESSONS are given in Piano-forte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition,  
 ing Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other  
 sional instruments. LESSONS MAY COMMENCE FROM ANY DATE.

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 AL COURSE OF TRAINING for Teachers of Music, and PROFESSIONAL COURSE for Pianists, Violinists, and Vocalists.  
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The College is open from 9.30 a.m. to 9 p.m. The staff consists of over 90 professors.

THE ORCHESTRA, OPERA CLASS, LADIES' CHOIR, and STRING QUARTET CLASSES, DRAMATIC CLASS, and  
 DUCIORS' CLASS meet each week.

The 262nd Students' Concert took place in the Concert Hall of the College on March 22nd.

The SUMMER TERM commences on Monday, April 18th.

Full Particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be had  
 n application to

Telephones: 3870 Central and 3948 Gerrard.

A. GAMBIER HOLMES, Secretary.  
 Telegrams: "Supertonic, Reg. London."



# TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

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THE RT. HON. THE EARL OF SHAFTESBURY, K.P., K.C.V.O.

Chairman of Board:

SIR FREDERICK BRIDGE, C.V.O., M.A., Mus. D.

Director of Studies: C. W. PEARCE, Mus. D.

Director of Examinations: E. F. HORNER, Mus. D.

*April 25th.*—SUMMER TERM begins.

*April 27th.*, at 3 p.m.—THE RIGHT REV. BISHOP MERCER, D.D., Canon Residentiary of Chester Cathedral, will deliver the Inaugural Address. Subject: "The deeper significance of Music."

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of Subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Cambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

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— Concertos, F minor, A minor ... ..	ea. 3
— Concertos, D minor, F major ... ..	ea. 3
BACH, K. P. E.—Concertos, C minor, G major, D major (No. 2), E♭ major ... ..	ea. 3
BACH, W. F.—Concertos, F major, E♭ major, originally com- posed for two pianos ... ..	ea. 3
— Concertos, E minor, D major, A minor, F major ... ..	ea. 3
BEETHOVEN.—Concerto No. 1, C major ... ..	ea. 3
— Ditto, No. 2, B♭ major; No. 3, C minor; No. 4, G major; No. 5, E♭ major ... ..	ea. 2
CHOPIN.—Concerto, Op. 11, E minor ... ..	ea. 3
— Concerto, Op. 21, F minor ... ..	ea. 3
HANDEL.—Concerto, G minor, F major ... ..	ea. 3
HAYDN.—Concerto, D major ... ..	ea. 3
HUMMEL.—Concerto, Op. 85, A minor ... ..	ea. 3
— Concerto, Op. 89, B minor ... ..	ea. 3
MENDELSSOHN.—Concerto, Op. 25, G minor ... ..	ea. 3
— Concerto, Op. 40, D minor ... ..	ea. 3
MOSCHESLES.—Concerto, Op. 58, G minor ... ..	ea. 3
MOZART.—Concerto, D minor ... ..	ea. 3
— Concertos, C major, E♭ major, C minor ... ..	ea. 3
— Concerto, A major ... ..	ea. 3
— Concerto, B major ... ..	ea. 3
— Coronation, Concerto D major ... ..	ea. 3
— Concerto, Rondo, D major ... ..	ea. 3
— Concerto, E♭ major, for two pianos, with the full orchestral accompaniment arranged for 2nd piano ... ..	ea. 3
RAMEAU, J. PH.—5 Piano Concertos ... ..	ea. 3
SCHUMANN.—Concerto, Op. 54, B minor ... ..	ea. 3
— Concerted Pieces, Op. 92, G major, and Op. 134, D minor ... ..	ea. 3
WEBER.—Op. 11, Concerto, C major ... ..	ea. 3
— Op. 32, Concerto, E major ... ..	ea. 3

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# The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1921

## THE JUBILEE OF THE ROYAL ALBERT HALL AND THE ROYAL CHORAL SOCIETY

### I.—THE BUILDING AND ITS PURPOSE

BY HERMAN KLEIN

One of the strangest features in the growth of a great, irregularly-built city like London is the sudden uprearing of huge structures that do not in the least resemble each other, yet quickly become assimilated to the harmonious mass which constitutes our familiar landscape of bricks and mortar. What was yesterday a bare, neglected spot is to-morrow the scene of a fresh landmark. How little we there hardly know, we seldom care; our chief concern is to learn what it is there for, and to ascertain whether it be beautiful or ugly. Unfortunately it is too often ugly, though very rarely such an offence to the eye as is our one sky-scraper on the south side of St. James's Park. And even here, somehow, it does not take long for Londoners to condone the 'offence.'

Fifty-five years ago the place where the Royal Albert Hall now stands was an empty site forming part of a large estate, one corner of which was laid out for what were then called the Royal Horticultural Gardens, the whole belonging to the corporate body known as the Commissioners of the Exhibition of 1851. On the opposite side of Kensington Gore, just inside Kensington Gardens, stood the costly memorial erected by Queen Victoria in honour of the Prince Consort, who had died five years before. This was quite a new landmark, and few people were daring enough to describe it as beautiful. But a little later on it was added a foil to the vast coliseum-like building which had been put up over the way—an erection resembling it as little as a balloon resembles a flag-stick—a sort of amphitheatre that speedily won the reputation of being (exteriorly at least) the ugliest structure in the metropolis. Its stately solidity and size forthwith enhanced the hitherto unperceived architectural embellishments of the top-heavy Albert Memorial, and so provided a contrast not ungrateful to the eye, which speedily became accustomed to the new 'circus' (as many called it); while for the rising generation there was, whether beautiful or not, soon became a rival alternative to South Kensington as the India Office and the Cenotaph are to Whitehall to-day. But what was the idea? With what precise object was this extraordinary building thus thrust before the gaze of the astonished Cockney and

the even more bewildered visiting provincial? The question was never, as the present writer can vouch, a very easy one to answer. But it is one which should be answered quite categorically now, for the reason that in a few weeks' time the Royal Albert Hall will attain its jubilee—to be celebrated in fitting fashion. Moreover, the readers of the *Musical Times*, whose founders were so closely associated with its early history, will naturally be anticipating something more than a brief account of its beginnings, as well as of the remarkable developments that have marked its existence. If ever an 'ugly duckling' changed figuratively into a useful and ornamental swan, the Albert Hall certainly did; and how it was made to do so is a story worth telling. To understand it clearly we must go back to the actual commencement.

### SCHEME OF THE PROVISIONAL COMMITTEE

On Wednesday, July 6, 1865, a meeting was held at Marlborough House, under the presidency of the Prince of Wales (afterwards King Edward VII.) to promote the erection of a 'Great Central Hall, the want of which for various purposes connected with Science and Art has long been felt.' A Provisional Committee was appointed, with full powers, which met a week later, the Prince again occupying the chair, with his brother, Prince Alfred (subsequently the Duke of Edinburgh) and several influential noblemen and gentlemen to support him. A statement was prepared and issued which disclosed, among other things, that the demand on the part of many official bodies for the establishment of a 'Central Institution in London for the promotion of Scientific and Artistic knowledge as applicable to productive industry,' had been laid before the Commissioners of the Great Exhibition of 1851 shortly after the closing of that Exhibition. The steps in contemplation had been arrested by the death, in 1861, of the Prince Consort, who had himself directed the preparation of the preliminary plans and suggestions. A site had, however, been secured, and the management of the Hall—the 'Central Hall of Arts and Sciences,' as it was to be called—would be vested in a governing body acting under the authority of a Royal Charter.

It was to be available, according to the same statement, for the following objects:

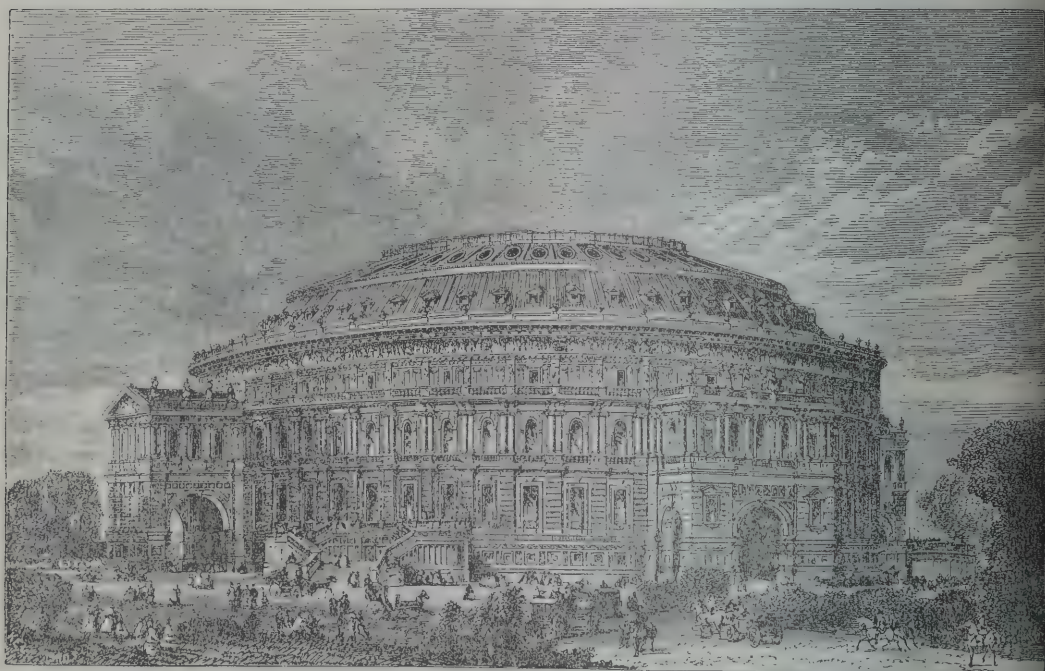
- (a.) Congresses, both national and international, for purposes of science and art.
- (b.) Performances of music, both choral and instrumental, including performances with organ similar to those now given in various large provincial towns, such as Liverpool and Birmingham.
- (c.) The distribution of prizes by public bodies and societies.
- (d.) Conversazioni of societies established for the promotion of science and art.
- (e.) Agricultural and horticultural exhibitions.



- (f.) National and international exhibitions of works of art and industry, including industrial exhibitions by the working-classes similar to those recently held successfully in various parts of London.
- (g.) Exhibitions of pictures, sculpture, and other objects of artistic and scientific interest.
- (h.) Any other purposes connected with science and art.

Such, then, were the very excellent aims with which the new institution was to be founded. They were duly approved, together with a broad financial scheme, which will be referred to presently, and shortly afterwards, under conditions of notable *éclat* and promise, the whole undertaking was laid before the public. Be it noted

of subscribers came forward; Lieut.-Col. (late Major-General) Henry Scott, R.E., was appointed the architect, with Mr. Thomas Verity as his assistant; the builders, Messrs. Lucas Bros. generously contributed £30,000 (to be deducted from the £200,000 at which they estimated the cost of construction); and the digging of the foundation was begun. When the foundation-stone was laid by Her Majesty Queen Victoria, on May 2, 1867, it was expected that the building would be completed in two and a half years. It took nearly a year longer, owing to certain delays, the principal one being caused by an influx of water from a small stream that was found to flow immediately under the site of the Hall, from north to south, proceeding apparently from the Long Water in Kensington Gardens, and ultimately finding its



(From an engraving issued with the Official Statement in 1867.)

here that the strength of its appeal was largely enhanced by the liberality of the Commissioners of the Great Exhibition. They not only paid all the preliminary expenses, but granted the site for the Hall for a term of nine hundred and ninety-nine years at the nominal rent of one shilling per annum, which grant represented a gift of £60,000 to the Hall. They also guaranteed £50,000 towards the cost of the building. Both artistically and commercially, therefore, the entire proposition wore a healthy aspect.

As a matter of fact, the public response was gratifying. Everyone was glad when it was announced in 1866 that the new building would be called the 'Royal Albert Hall,' and that it was to be regarded as the completion of the Memorial to H.R.H. the late Prince Consort. A large number

way to the Thames. The stream flows to the day through a brick culvert, at the rate of eight gallons per minute.

#### THE FINANCIAL AND SEATING PLANS

Let us now examine for a moment the plan by which the necessary capital was to be raised. A sum of £150,000 was asked from the public towards the £200,000—a ridiculously small amount in comparison with what would be needed to-day—required for erecting the Hall. It was obtained in the form of subscriptions for boxes and seats that were to be held by the subscribers for nine hundred and ninety-nine years, *i.e.*, practically in perpetuity. The price of a box with ten seats in the first tier was £1,000; of a box with five seats in the second tier, £500; of a reserved stall in the amphitheatre, £100. For



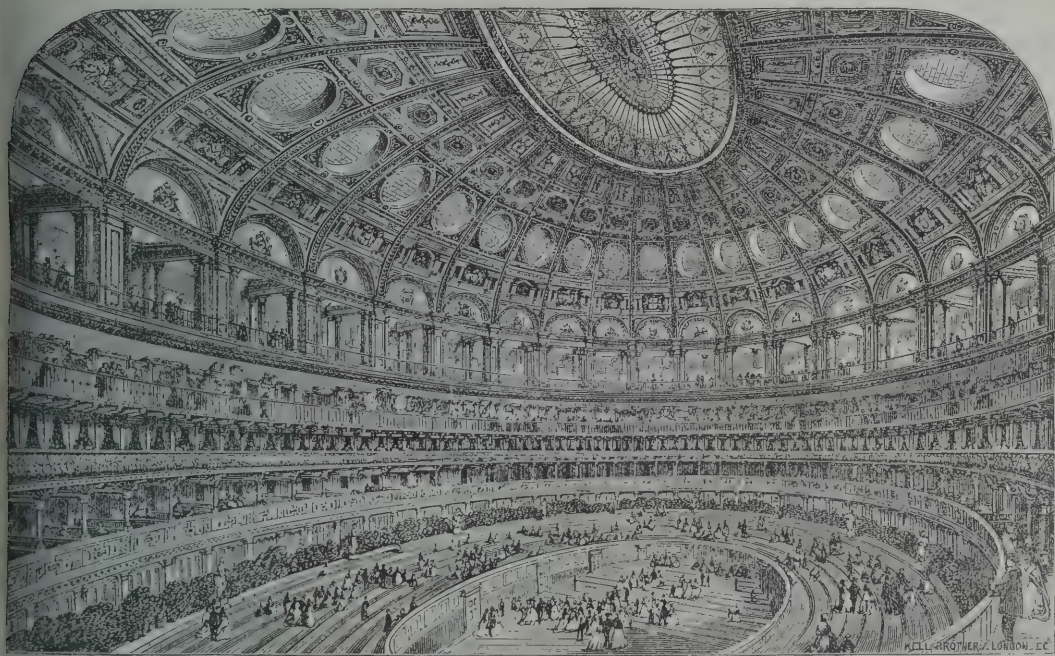
the Royal box the Queen subscribed £2,000, and for his the Prince of Wales gave £1,000. Her Majesty was the Patron, and the Prince was President of the institution until, as King Edward, he became Patron, and was in turn succeeded by His present Majesty King George V. In all 1,341 seats were subscribed for, producing a sum of £134,160; and this, added to the grant of £50,000 from the Commissioners and the £30,000 from Messrs. Lucas Bros., sufficed to cover the cost (£214,460) of building the Hall.\*

The members were incorporated by Royal Charter, dated April 8, 1867, and their liability limited to the amounts of their subscriptions. They were granted one vote in the management of the Hall for every seat held by them. The Hall was designed to contain about 5,600 'sittings,' as they were termed; but was expected to hold 8,000

for a time it was used for both purposes. Herein we perceive the comprehensive nature of the original project, which was to provide a building 'large enough for the effective display of industrial and other like exhibitions,' as well as for 'large musical performances' such as those whose success 'at numerous other places augurs well for the popularity of similar entertainments in London.' But, as we shall learn, the realisation of this big idea, this creation of a central home for the encouragement and display of the Arts and Sciences, was, through force of circumstances, to be only partially attained.

#### THE CONSTRUCTION OF THE HALL

Meanwhile, the late 'sixties were witnessing the steady growth of the new building. The thick red-brick walls rose rapidly in Kensington Gore,



(From an engraving issued with the Official Statement in 1867.)

persons at 'orchestral concerts,' exclusive of the singers and instrumentalists, divided as follows:

Arena ... ..	1,000
Amphitheatre ... ..	1,400
Boxes ... ..	1,100
Balcony ... ..	2,500
Gallery ... ..	2,000

It is interesting to note that the balcony, like the arena, was originally intended to be 'applied to various exhibition purposes,' or else 'fitted with seats for an audience.' The gallery was also to be available for exhibitions, but principally as a promenade or picture-gallery; and in due course

\* It may be mentioned that the Commissioners received 500 seats, while Messrs. Lucas had 300 seats, afterwards purchased by the former body. In 1908, however, these 800 seats were handed over by deed to the Albert Hall Corporation, and are therefore always included as part of the letting area.

with their (then) strange terra-cotta decorations and the fine frieze executed in tesserae of the same substance, forming a mosaic of simple outlines and colours. As a whole the place did not look ungainly until the roof was on, and then not a soul loved it either from near or afar. But as time went on, and the privileged were allowed their first peep at the interior, the true intent, the surprising grandeur and magnitude of Lieut.-Col. Scott's design became apparent to the eye, and soon a very different story was to be heard. Whatever else it might achieve, the Royal Albert Hall as an auditorium would be unique—as unique in its way as its ancient and bigger sister, the Coliseum at Rome.

It was built, moreover, to be the safest entertainment hall in the world. All the floors were



fireproof. The spacious corridors communicated on the south side with three large crush-rooms, whence there were exits under covered porticoes, and a separate exit to the Royal Horticultural Conservatory, long since pulled down. The facilities for ingress and egress were calculated at the remarkable ratio of one door for every two hundred persons, a fact which would seem fully to justify the confidence of the latter-day London County Council when it takes the Albert Hall for demonstrations and displays given by the students and children attending its schools. What is more, it has been estimated that the corridors, staircases, and vestibules are capable of accommodating the entire audience of eight thousand. Certainly, the hall as a rule is cleared in less than three minutes from the end of a performance.

Having regard to the unprecedented size of the auditorium, the scheme of artificial heating was well devised, and so was the ventilation. For these purposes and for the blowing of the organ the necessary power was provided by three boilers and engines in the basement, where, by the way, there is a well four hundred and thirty feet deep, which supplies the Hall with water.

If the gigantic proportions of this novel structure struck the beholder with amazement half a century ago, it may truthfully be said that they never fail to convey a similar impression of extraordinary nobility and grandeur to-day. Personally speaking, the writer always experiences this sense of vastness on entering the Royal Albert Hall; nor, looking back through the long vista of years to the period when it was still surrounded with scaffold-poles, can one help wondering at the rare imagination evinced in the architect's grandiose conception, as well as the knowledge and foresight which he displayed in the working out of all its minor details.\* There were some mistakes, of course. It cannot, for example, be pretended that the acoustics turned out to be all that a musician could desire. There emerged from the first a very palpable and troublesome echo, which still persists in spite of the wires that were extended across the Hall to break the continuity of the sound-waves. On the other hand the early annoyances of glare and sound caused by the glass dome were quickly remedied by hanging under it the huge velarium which most people naturally suppose to have been put up when the building was erected.

That it is the largest and loftiest unsupported dome-roof in the world can be asserted on the best authority. It was regarded as a triumph for the still youthful cantilever system when the Forth Bridge had not yet been rebuilt. The height from the floor of the arena to the 'soffit' of the dome is 132 feet 6 inches, or about a third of the height of that of St. Paul's Cathedral. The principal general dimensions of the Hall are as follows:

OUTSIDE				FT.
Length (between walls)	...	...	...	273
Width "	...	...	...	240
Height from pavement	...	...	...	155
Height from engine-room to parapet	...	...	...	104
INSIDE				
Length	...	...	...	264
Width	...	...	...	231
Width of Amphitheatre	...	...	...	31
Length of Arena	...	...	...	94
Width of Arena	...	...	...	68

#### THE GREAT ORGAN

It had been intended from the first that the organ should be commensurate in size with the vast space of the unprecedented concert-room. Its erection—at a cost of £10,000—was not unnaturally entrusted to Mr. Henry Willis, the builder of the lovely instrument in St. George's Hall, Liverpool, whose 'Committee of Advice' including Mr. (later on Sir Michael) Costa and Mr. Bowley (secretary of the Sacred Harmonic Society) reported that 'if carried out as designed it would be by far the grandest and most complete instrument in the world.' This anticipation may have been to a considerable extent—though not literally—fulfilled. Nothing of such mammoth proportions in the shape of an organ had ever been seen before. At the same time, no impartial judge was ever known to describe its aspect as handsome, or even pleasing, still less to declare that Mr. Willis had produced a second masterpiece. The specification of the instrument is subjoined:

PEDAL				FT.
1 Double Open Diapason	...	32	12 Super Octave	...
2 Double Open Diapason	...	32	13 Furniture	5 ranks
3 Contra Violone	...	32	14 Mixture	3 ranks
4 Open Diapason	...	16	15 Contra Posaune	...
5 Open Diapason	...	16	16 Contra Fagotto	...
6 Bourdon	...	16	17 Bombarde	...
7 Violone	...	16	18 Opicleide	...
8 Great Quint	...	12	19 Trombone	...
9 Violoncello	...	8	20 Fagotto	...
10 Octave	...	8	21 Clarion	...
11 Quint	...	6		
CHOIR				
22 Violone	...	16	32 Flageolet	...
23 Viola da Gamba	...	8	33 Piccolo Harmonique	...
24 Dulciana	...	8	34 Super Octave	...
25 Liebligh Gedact	...	8	35 Mixture	3 ranks
26 Open Diapason	...	8	36 Corno-di-Bassetto	...
27 Vox Angelica	...	8	37 Clarinet	...
28 Principal Harmonique	...	4	38 Cor Anglais	...
29 Gemshorn	...	4	39 Oboe	...
30 Liebligh Flöte	...	4	40 Trompette Harmonique	...
31 Celestina	...	4	41 Clarion	...
GREAT				
42 Flöte Conique (partly harmonic)	...	16	54 Viola	...
43 Contra Gamba	...	16	55 Octave	...
44 Violone	...	16	56 Quint Octaviant	...
45 Bourdon	...	16	57 Piccolo Harmonique	...
46 Open Diapason	...	8	58 Super Octave	...
47 Open Diapason	...	8	59 Furniture	5 ranks
48 Viola da Gamba	...	8	60 Mixture	5 ranks
49 Claribel	...	8	61 Contra Posaune	...
50 Flöte Harmonique	...	8	62 Posaune	...
51 Flute à Pavillon	...	8	63 Trompette Harmonique	...
52 Quint	...	6	64 Tromba	...
53 Flöte Octaviant Harmonique	...	4	65 Clarion Harmonique	...
		4	66 Clarion	...
SWELL				
67 Double Diapason	...	16	80 Piccolo Harmonique	...
68 Bourdon	...	16	81 Sesquialtera	5 ranks
69 Salicional	...	8	82 Mixture	5 ranks
70 Open Diapason	...	8	83 Contra Posaune	...
71 Viola da Gamba	...	8	84 Contra Oboe	...
72 Flöte à Cheminées	...	8	85 Baryton	...
73 Claribel Flute	...	8	86 Voix Humane	...
74 Quint	...	6	87 Oboe	...
75 Flöte Harmonique	...	4	88 Cornopean	...
76 Viola	...	4	89 Tuba Major	...
77 Principal	...	4	90 Tuba	...
78 Quint Octaviant	...	3	91 Clarion	...
79 Super Octave	...	2		

\* Lieut.-Col. Scott was a charming man. I had the pleasure of knowing him, and once visited his house when he lived, I think, at Ealing.—H. K.

## SOLO

	FT.		FT.
Contra Basso ...	16	102 Corno-di-Bassetto ...	16
Flûte à Pavillon ...	8	103 Clarinet ...	8
Viol d'Amour ...	8	104 Bassoon ...	8
Flûte Harmonique ...	8	105 French Horn ...	8
Clarinet Flute ...	8	106 Ophicleide ...	8
Voix Céleste ...	8	107 Trombone ...	8
Flûte Traversière ...	4	108 Oboe ...	8
Concert Flute ...	4	109 Bombardon ...	16
Piccolo Harmonique ...	2	110 Tuba Mirabilis ...	8
Cymbale		111 Tuba Clarion ...	4

## COUPLERS

Solo Sub-octave (on itself).	119	Swell to Choir.
Solo Super-octave (on itself).	120	Solo to Choir.
Swell Sub-octave (on itself).	121	Solo to Pedals.
Swell Super-octave (on itself).	122	Swell to Pedals.
Unison Solo to Great.	123	Great to Pedals.
Unison Swell to Great	124	Choir to Pedals.
Unison Choir to Great.	125	Sforzando.

The compass of the four manual clavers extends from CC to C in (sixty-one notes), and that of the pedale from CCC to G (thirty-two es).

## PREPARING A VAST MUSICAL SCHEME

So much for the building. As we have seen, its es were to be many and varied, and were to ge from oratorios and organ recitals to the position of pictures, industries, and even ricultural implements. But, above and beyond , it was music that was to derive profit om the resources of this Brobdingnagian nple of harmony. In order to ascertain e abundance of the measure in which it was do so, we shall for a moment have to pass er the period of completion—*i.e.*, the spring of 71—and come to the following year, when the ovisional Committee issued its first report to the -called 'promoters,' then acting under the Royal arter, who were thenceforward to be known as 'seat-holders.'

This report, signed by the Prince of Wales, apitulated various matters with which we are w familiar and then went on to submit to the rporation—or, rather to 'specially commend to care'—three new and important schemes, viz. :

- A series of cheap concerts for the people.
- A society of amateurs of all classes for instrumental music.
- A National Training School for Music.

Of these, by far the most interesting to us at the resent moment is the third, wherein lay the germ a splendid idea, which survives in glorified form the Royal College of Music. It is, indeed, rth remembering that the existence of this titution practically began with that of the Royal ert Hall, where it was to 'have the use of one the small lecture theatres and other rooms on sonable terms as soon as responsible organization been formed to conduct the school'—all of ich was, however, to take time and pass through ood many stages of development and progress the parent idea attained fruition. On this ject, more anon.

Of the other two schemes named above, the t embodied a genuine attempt to provide weekly grammes of popular music—glees, songs, instru- ntal and organ pieces—at low prices, the scription rates working out at 3d. (gallery), (orchestra), 9d. (balcony), 1s. 6d. (arena), and s (amphitheatre stalls). It did not, however, act the public. The second scheme brought

into existence the Amateur Instrumental Society, the precursor of the Amateur Orchestral Society, under the presidency of the Duke of Edinburgh, who played for a time among the first violins. The duties of conductor were shared for several seasons by Mr. Arthur Sullivan and Mr. George Mount; and when the former resigned his post Mr. Mount carried on the work until the dissolution of the Society only a few years ago. H.R.H. the Prince of Wales became president when his brother died, and was characteristically faithful in his regular attendance at the smoking concerts of the Society.

Nor did the activities of the Corporation stop here. They embraced in 1872 the holding of a series of eighteen subscription concerts in May, June, and July, which furnished an example of 'decentralization' quite on a par with anything that is being attempted in that direction to-day. No doubt the whole effort was premature—a good idea experimented with before its time. It ought to have succeeded; but, as we shall see, it did not. Imagine, however, the audacity of an enterprise that was to include in a three months' scheme the following features:

- Oratorios, given by the Sacred Harmonic Society, under the direction of Sir Michael Costa.
- Operatic and miscellaneous concerts, given by Mr. Mapleson, with the whole of the company of Her Majesty's Theatre.
- Popular concerts, given by Mr. Arthur Chappell, the manager of the Monday Popular Concerts at St. James's Hall (with Joachim, Norman-Néruda, Madame Schumann, Hallé, Ries, Piatti, &c.).
- Grand choral concerts, given by Her Majesty's Commissioners, under the direction of M. Ch. Gounod, with the aid of the Royal Albert Hall Choral Society (then in process of formation), consisting of above a thousand voices.

In addition, the Provisional Committee's report, from which this list is quoted, announced further concerts by the Sacred Harmonic Society, concerts under Sir Julius Benedict, thirty recitals in connection with the International Exhibition of 1872 (to be held in the adjoining grounds), and several performances of sacred music on Saturday—not Sunday—afternoons. The Sunday innovation was not to be permitted for a good many years.

## THE NATIONAL TRAINING SCHOOL FOR MUSIC

The coincidence of birth between the Royal Albert Hall and the National Training School for Music has already been noted. They cannot be said to have been precisely twins, inasmuch as their entry into existence was not simultaneous; but beyond question the School would never have begun life when it did had not the opening of the Hall been thought the right moment—and the place the right one—to provide it with a suitable home. Hence the proposals which occupy two pages of the report of the Provisional Committee.



Their period of gestation had already covered a good many years, and it was with the Prince Consort himself that the idea of founding such an institution had originated. That was in the 'fifties. It was then taken up by the Society of Arts, but nothing definite was done until August, 1866, when a report was issued recommending the establishment of a music school based upon the same lines as the Royal Academies of Paris, Brussels, and Naples—that is, a school for a couple of hundred students, to be trained gratuitously by aid of scholarships, grants, &c., and another hundred who should pay for their education. This document also went so far as to suggest the reorganization of the Royal Academy of Music (then situated in Tenterden Street, Hanover Square) where administrative and other reforms were certainly much needed. But the suggestion, however advisable, made enemies for the new scheme, and was probably the main cause of its being shelved for another five years. Then the Society of Arts, more in earnest than ever, came out with a statement declaring that 'the time had arrived, &c.,' and that the help of the State, the Deans and Chapters of our Cathedrals, and the various civic bodies and municipal authorities, must be secured for the effectual carrying out of this great musical purpose.

But, not until the Royal Albert Hall was actually *in situ*, and more or less in working order, did the Society of Arts play its final and successful trump card. That was in November, 1871, when a letter was addressed to the executive committee of the Hall, putting forward a revised scheme that would avoid any 'interference' with the Royal Academy of Music, 'because at the National Training School scholars will not be admitted by direct payment, but will receive free instruction, whereas at the Royal Academy of Music the fees paid by students constitute an essential part of its income.' The letter further inquired upon what terms arrangements could be made to enable the School to engage one of the lecture theatres, and some of the adjacent rooms on the same floor in the Royal Albert Hall. In December, the executive committee decided to recommend a favourable reply, and, if not literally carried into effect, it was that answer which led to the erection (at the expense of the late Mr. C. J. Freake) of the first building used by the National Training School on the west side of the Albert Hall, and ultimately opened at Easter, 1876.

It would occupy too much space to enter into details here concerning the early history of the School, or the process of growth and transformation whereby in 1883 it became metamorphosed into the Royal College of Music. But it is interesting to observe after this long lapse of time how, when the first jealousies had been overcome, the threatening causes of friction all removed, and notwithstanding the fact that the plan reverted to was the original one of training both free and paying scholars (the latter, indeed, always more numerous than the former), there ensued conditions

of perfect amity and useful friendly competition between the new College and the old Academy which, in the belief of the writer, the years have served only to strengthen.

#### THE OPENING OF THE HALL BY QUEEN VICTORIA

Early in 1871 everything was ready for the opening ceremony, the date of which was fixed by Her Majesty the Queen for March 29. The arrangements were largely in the hands of Mr. Wentworth Cole (nephew of Sir Henry Cole, Bt.), a member of the Corporation under the Charter who had been appointed manager of the Hall. His position was held by him until he died in 1901, when he was succeeded by the present manager, Mr. Hilton Carter, previously secretary of the Guildhall School of Music.

The ceremonial was carried out with full attendance, the entire Royal Family being present, including four still surviving members, viz., the Duke of Connaught (then known as Prince Arthur), the Princess Christian, the Princess Louise, and the Princess Beatrice. The Prince of Wales, as President, received his mother at the hyacinth entrance,\* and led her to the dais amid the peal of the National Anthem, played on the organ by the famous Liverpool organist, William T. Best. All the members of the Government were present, headed by Mr. Gladstone, together with a brilliant gathering of the aristocracy and important diplomatic personages. The whole scene, as we may imagine, was one of extraordinary splendour. There were special decorations, however, unless mention may be made of the beautiful hammercloth of Uccle velvet that hung over the front of the Royal box, and which has since been used on the occasion of all Royal visits, the initials having been changed in turn from 'V.R.' and 'E.R.' to 'G.R.' The armchair in which Her Majesty sat is still, to this day, retained in the Royal box, though no it is never used—for Queen Victoria was below the average height and required an unusually low seat.

The reporters noticed that the Prince read the address of welcome in a very loud voice. It was evident that he was afraid his words would not otherwise be heard in this new and vast *milieu*. The *Daily News* remarked next day that His Royal Highness 'naturally thought it necessary to raise his voice to a very high pitch, but he was not only heard but heard to be speaking in a loud voice all over the Hall' (*sic*). No doubt. But then the *Daily News* also declared the acoustics of the Hall to be 'perfect,' whereas most of the papers were (and justly) of a diametrically opposite opinion. The point is that everyone who speaks or sings in the Albert Hall for the first time almost invariably employs an excessive degree of force.

\* It would have been interesting had someone drawn Her Majesty's attention at that moment to two empty niches, one on each side of the portico, with the names 'Victoria' and 'Albert' respectively upon them, and evidently intended to receive in due time busts of the Sovereign and her Consort. These busts have never been applied to the niches as still unoccupied. Nor will the purpose of the Albert Hall as a dual memorial be wholly complete until the missing pieces of sculpture are installed.

When the Prince said was of greater importance. He referred to the successful completion of the Hall as an important feature of a long-cherished design of my beloved father for the general culture of our people, and for the encouragement of the Arts and Sciences, an object which he always had warmly at heart.' His Royal Highness further added: 'The interest shown in the Hall by the most eminent musicians and composers of Europe strengthens our belief that it will largely conduce to the revival among all classes of the nation of a taste for the cultivation of music.' In the course of her reply, the Queen, after laying stress on the value of Exhibitions, said: 'These objects could not fail to commend themselves at all times, and in all places, to my sympathy and interest, fraught as they are with recollections of him to whose memory this Hall is dedicated, and whose dearest aim was to inspire my people with a love of all that is good and noble, and, by closer knowledge and juster appreciation of each other, to cultivate a spirit of goodwill and concord.'

These were words of deep and serious import, and they imposed a heavy obligation upon those entrusted with the task of shaping the destinies of the new undertaking. The task in question has now a history of fifty years, a history replete with chequered events—disappointments and failures, periods of disaster and dissatisfaction, followed by the returning smiles of good fortune and success. The narrative of these events must be told in subsequent articles; and as the double Jubilee is not to be celebrated until May 7, the greater part of the story will have been told in these columns before then.

#### TWO FUNCTIONS—A CONTRAST

Meanwhile, just a word of comparison concerning the music that was given on the occasion of the opening ceremony, and that to be heard at the Jubilee function now close at hand. The programme arranged for the latter, when the King and Queen will, it is hoped, be present, is, save as to oneardonable item, all British: it illustrates the national musical growth as embodied in those composers who have been most closely associated with the Royal Albert Hall. That is doing a good deal.

Fifty years ago, the concert listened to by Queen Victoria and her family included scarcely a single piece from an English pen. The Ode or Biblical Cantata (it had no specific title) which furnished the *pièce d'occasion* was composed by Sir Michael Costa, the celebrated conductor, a Neapolitan by birth, albeit a Londoner by adoption, whose oratorios might have led his critics to expect better things from him, whereas they were agreed that he never wrote anything more uninspired than this Ode. Its one redeeming feature was the quartet of native soloists, which comprised Lemmens-Sherrington, Patey, Vernon, and the happily still-living Sir Charles Santley. In all other respects the programme was quite unworthy of the inauguration of a unique

and magnificent concert-hall—a wonderful place; a place with a purpose calculated to arouse the pride and emulative spirit of every cultivated Englishman.

(To be continued.)

#### PARRY AS SONG-WRITER

By H. C. COLLES

(Concluded from March number, page 158)

#### III.

The editors of the posthumous volumes of Parry's songs are anxious that it should be made quite clear that the responsibility for including 'When the Sun's great Orb' in Book XII. is theirs. It was not one of the five or six songs mentioned by the composer as among those which he meant to publish.

This was assumed by me when at the end of my first article I said: 'It was right to publish "When the Sun's great Orb," for without it we should lose an essential aspect of him.' A part of last month's article was devoted to an attempt to discover that essential aspect by a process of analysis and of contrast with other songs. It is possible that Parry would have withheld it from publication or remodelled some of its details, but we cannot be certain. For one of the contradictions of his style—almost the only important contradiction it contains—is due to the mixture of responsibility and impulse which at one moment would make him consider and weigh what he said either in words or music with an almost excessive conscientiousness, and at another allow him to pass some detail which seems incompatible with his own standard of self-criticism. It is a contradiction which cannot be ignored if we are to get anything like a discriminating appreciation of his music. It is as futile on the one hand to maintain, as some of his warmest admirers have maintained, that the whole of his output was checked by a severe self-criticism, as it is short-sighted on the other to allow his great music to sink into oblivion because its workmanship in certain instances bears signs of haste and even of makeshift. The baffling thing is that the hasty workmanship often appears in works to which he gave the closest and most carefully considered thought. If we are to get at the kernel of Parry's mind we have to recognize both sides of the case.

There was a definite cause for such defects in many of his big choral works. They were generally written against time for a special occasion in the hardly won intervals of an exceptionally busy life. In those cases he concentrated on the things which mattered most to him and which were never the details of phraseology or of instrumentation. The only pity was that he did not realise how much those details might count to the generality of his hearers.

With the songs, however, the case was different. He could, and frequently did, hold back a song with a view to polishing its expression, or, as he



himself used to put it 'solving its problems.' Yet some of the songs which he did publish, in the ninth and tenth sets of the Lyrics particularly, appear with some imperfectly solved problems in the instrumental part. 'The Witches' Wood' (Mary E. Coleridge, Book IX.) and 'The City Window' (Langdon Elwyn Mitchell, Book X.) are examples. In both, the function of the pianoforte part is to enforce the descriptive qualities of the verse, and both contain ideas of great musical beauty. To discuss how far these ideas permeate every feature would be to labour a point which has been already sufficiently accentuated in the case of the later songs.

There are two ways in which a composer may approach a descriptive poem. In one his music holds a mirror to the words; their features are reflected in its form. The other takes little or no account of the features, but dwells entirely in the mood which their total combines to produce. The songs just named illustrate the first method, but the latter was the more congenial to Parry. The greatest of his descriptive songs is one in which any attempt to emphasize one image of the poem at the expense of another would have been fatal. This is the setting in Book VIII. of Langdon Elwyn Mitchell's 'Nightfall in Winter':

Cold is the air,  
The woods are bare  
And brown; the herd  
Stand in the yard.  
The frost doth fall;  
And round the hill  
The hares move slow;  
The homeward crow,  
Alone and high  
Crosses the sky  
All silently.

The poet makes no comment, and the musician may make none. He takes quiet note of every feature of the scene in the waning light and the growing cold. There is a numbness everywhere. It is this which Parry has caught and held in the rhythm which prevails throughout, in the long, repeated notes which fall with a dull thud on every accent, and the vocal declamation, all on the middle notes of the voice, moving constantly by small intervals. The end of the song is here quoted to show its nature, but it is only in the balance of the whole that we get the measure of his insight into the qualities of the poem:

EX. 1.

It is worth noticing particularly how the rhythm is carried through to its logical conclusion in the final cadence. There is no trace here of the conventional *Coda* to round off the song which is sometimes met with, and generally with regret, at the end of a deeply felt song.

'Dirge in Woods' (George Meredith), in the same volume, deserves to be placed beside 'Nightfall in Winter,' for here the words demand contrast in the picture of the wind swaying the pine-tops above, while beneath, the wood is 'quiet as under the sea.' The slow 6-8 measure prevails through the greater part of the song, but the stillness beneath is suggested in one extraordinarily subtle touch:

Ex. 2.

The pine-tree drops its dead.

the interpolation of that pair of quavers one sees the light pine-needles dropping straight to earth, unwavering though the wind sighs overhead. This is an instance of Parry's command of the magic of simplicity, the musical counterpart to the monosyllables by which Meredith gains the effect of his line.

If the study of these examples has been at all successful, it will have shown something of Parry's adaptability to types of poetry varying widely in mood and in manner. Something was said in the last article of his increasing fondness for lyrics by William Sturgis and others, which, whatever their merits and suitability for music, must be described as minor poetry. The minor poem has certain definite advantages as the text for a song. Granted that it is free from banalities of expression, it may allow a musician greater liberty of action from the fact that it gives him scope to supply the personality which it lacks. In the majority of instances where Parry chose such verse he carried through by the strength of his own impulse. He makes real even such a stanza as:

O bird flying far to the ocean,  
O bird flying far to the sea,  
I ask for one buoyant emotion,  
One thrill of thy rapture for me.

Only a great artist could have done so. This, from 'Moment of Farewell' (Sturgis, Book X.), suggests comparison with the earlier setting of Byron's 'here be none of beauty's daughters' (Book IV.). Byron's poem has a colour of its own to which the composer must bend his mood. A quotation may show how completely he has reflected that colour in the shape of his melody:

And like music on the waters Is thy sweet voice to me When, as if its sound were

causing The charmed ocean's pausing, The

waves lie still and gleam-ing.

This is so apt to the mellifluous lines that one hardly finds in it the traits of the typical Parry melody as they are found in the Sturgis song. Parry rarely set the romantic poets, but this and the Keats song which follows it, 'Bright Star,' suggest that he might have added many other facets to his style as a song-writer had he chosen to do so.

But amongst the many facets which he did develop, one returns to his settings of the Elizabethans as the most completely satisfying. Of those in the earlier sets, several are among the best known of his songs. Some of the most delicate, 'Weep you no more, sad fountains' and 'Lay a garland on my hearse,' for example, should be much better known than they are. But 'On a time the amorous Silvy' (Book VII.), one of the last of the kind which he published, is scarcely ever heard:

Ex. 4.

On a time the amorous Silvy Said to her Shepherd "Sweet, how do ye.

The picture of the tender dalliance and reluctant parting of Silvy and her shepherd is completed in the following exquisite cadence:



Ex. 5.

Kiss me and take my soul . . . in

keep - ing, Since I must

go, . . . now day is near.

In the thoughtful poise of the few chords used, in the balance of tonality, and in the rhythm of the melody extending without straining that of the verse, we find an epitome of Parry's art as a song-writer.

## MODERN FRENCH COMPOSERS: I.—HOW THEY ARE ENCOURAGED

By M.-D. CALVOCORESSI

Which of the modern schools of music has achieved the most and deserves best is a question often asked, almost as often answered—and a perfectly futile question: not only because comparisons of the kind seldom serve any desirable purpose, but because time alone can supply the true answer. Counting the works of a given school is useless unless one is able to weigh them. The Hungarian school, whose prominent representatives are but two, Béla Bartók and Zoltan Kodaly (possibly three, if Nikolaus Radnai, whose works prior to 1914 were full of promise, has further made good), may be considered no less important in purport and in potential influence, and perhaps even more so, than many a school whose representatives are more numerous. The contemporary German composers are many: but may be the small group headed by Arnold Schönberg will be found to carry greater significance than all the remainder. Were we able to discover to-day how many of the contemporary composers of any country will endure, and which of them will stand foremost in the

opinion of posterity, it is not unlikely that most of us would be overwhelmed with surprise—exactly as most of Beethoven's contemporaries would have been had they known what his ultimate standing would be.

Even without attempting to deliver judgment as to the comparative merits of the modern French school, there is one statement that can unhesitatingly be made: of all countries that have constantly taken an interest in music, none has during the past hundred years or so made greater headway than France. Apart from the general causes that led to her progress during the 19th century and after—a synopsis of which will be found in the *Musical Times* for September, 1913, p. 574—we must, when attempting to investigate the circumstances in which the French School pursued its evolution, take into account the fact that in France a systematic policy of encouragement to musicians is pursued both by the State and by private initiative. Naturally enough, the methods by which that policy is carried out are not altogether flawless. A brief description will show how far they are efficient, and how far they fall short.

To begin with, the would-be composer, instrumentalist or vocalist, receives his professional education free in the Conservatoires of Paris, or of the provinces. Competitions—whose results are neither more nor less infallible than those of other musical contests—regulate his or her progress in the ranks. The highest award for composers, the Prix de Rome, ensures several years of modest independence (enough for the composer to make a good start), and carries with it the certainty that an opera or other similar work from the composer's pen will some day be produced under the best available conditions at one of the State-subsidised theatres, the Opéra or the Opéra-Comique.

These theatres, in exchange for the grant-in-aid which they receive, are compelled, among other things, to produce a determined number of works by French composers, and specially by laureates of the Conservatoire. More recently, the Gaité Lyrique, subsidised by the City of Paris, has come to widen the field thus offered.

Here, again, the methods of selection—methods strictly determined by official regulations—are not infallible. Indeed, the list of high-class works by French composers which remained neglected—if not permanently, at least for a time—by the managers of the Paris theatres, is striking enough. Saint-Saëns' 'Samson and Delilah,' Chabrier's 'Gwendoline,' Vincent d'Indy's 'Fervaal' and 'L'Etranger' were produced abroad before being introduced to the French public. On the other hand, the number of important works produced under the same regulations is not small.

The great defect of this system is that it constitutes an artificial and altogether disproportionate stimulus to opera-writing. The catalogue of new works by French composers produced during the past twenty-five years or so is a most depressing document. It shows that a considerable number

of composers who had neither the slightest natural inclination nor genuine capacity for writing operas have been induced to attempt the impossible; that their energies, which might have been better employed in other directions, have been wasted, as well as the sums expended in producing and in publishing their still-born works. Even efficient opera-writers such as Saint-Saëns or Massenet have obviously overwritten themselves, many a score from their pen faring no better than the average effort of the average 'Prix de Rome.'

Not long ago the composer of concert-music received very different treatment. No official encouragement was provided for him. The very education given at the State Conservatoires converged exclusively towards opera-writing, and no provisions similar to those mentioned above were made to ensure the performance of instrumental works written either by laureates or others. But in proportion as the modern French school progressed things began to improve in that respect. The first great step was taken by private initiative. In 1871 a number of composers and music-lovers founded the Société Nationale de Musique, with the object of performing new works. This Society has pursued its course with the greatest steadiness and efficiency. The annual subscription (25 francs before the war) entitles each member to free seats at all the concerts; the average number of concerts given each year is about eight of chamber music and one or two of orchestral music. The services rendered by the Society to the French school and to others are enormous. Together with its younger rival, the Société Musicale Indépendante, it remains the centre where the modern course of musical art can best be followed.

That both the Société Nationale and the Société Indépendante are really live organizations is shown not only by their programmes, but by interesting initiatives taken by them. For instance, the Société Nationale provides, for the benefit of inexperienced composers, orchestral readings of works judged too crude for public performance. The Société Indépendante, in order to protest against the (alleged) prejudiced attitude of concert-goers and critics—or, to put it more charitably, in order to prove that opinions on new works were often influenced by the composer's name—gave a concert the programme of which remained silent as to the authorship of the works produced—with the result that most of the critics refrained from mentioning the affair at all.

It was at a much later date that the French State extended to concert-music the advantages provided for operas and lyric dramas, stipulating that the symphony concert associations which received a grant-in-aid should be compelled to produce each year a determined proportion of new French music. That measure, it is true, came at a time when modern French works were by no means overlooked by conductors, and it is doubtful whether it was really necessary. One of its consequences was an increase in the number of indifferent works produced—chiefly short pieces or excerpts, as the

regulations merely stipulated that the total time to be devoted in the programmes to the production of new French works should be three hours per annum.

An interesting sidelight on that regulation is provided by the deliberations of the committee of the Concerts-Lamoureux in 1908, when the question was debated as to whether it would not be more advantageous to give up the grant-in-aid (then 15,000 francs, or £600) and be released from the obligation to produce the three hours of new music. The decision, however, was that the grant-in-aid be retained.

Another factor of importance was the foundation of substantial prizes (Prix de la Ville de Paris, Prix Crescent, prizes awarded by the Société des Compositeurs de Musique, &c.) for concert-music of various kinds, all of which prizes carry with them a public performance of the successful works. But far more vital was the evolution, from the late 'nineties onward, of musical education—both for professionals and for the public.

Here again the initiative was taken by private enterprise. While the Conservatoire pursued its inadequate and obsolete course, three musicians—Vincent d'Indy, Charles Bordes, and Alexandre Guilmant—decided to organize 'a school of music fit to meet the requirements of the time.' They speedily carried out their purpose, and in 1894 the Schola Cantorum was opened for the double purpose of providing courses of education and of giving concerts devoted to works of all schools and periods, but chiefly to old masterpieces overlooked by other concert institutions. Works by Monteverdi, Marc-Antoine Charpentier, Bach, and Rameau, were 'by the activities of the Schola Cantorum added to the usual pabulum provided for Parisian concert-goers. For the students, Vincent d'Indy devised a method of teaching, partly historical and partly analytical, of which his published 'Treatise of Composition' gives a full synopsis. The influence, direct or indirect, of the Schola Cantorum soon proved far-reaching. To that influence can be ascribed the remodelling of the Conservatoire, to the directorship of which was appointed Gabriel Fauré, a peerless instructor whose pupils stand foremost among the younger generation of French composers.

As regards the education of the public, the propaganda work accomplished by the founders of the Schola Cantorum (one of whom, Charles Bordes, had previously organized the 'Chanteurs de Saint Gervais' in order to propagate old *a cappella* music), by the Société Nationale, and by the Société Indépendante, has achieved precisely all that could best serve the cause of the modern French school and of modern music in general. It has created a wider and deeper interest in music; it has accustomed concert-goers to the idea that it is a mistake to restrict their interest to the works of masters acknowledged as household classics, or possibly to extend it only to the works of a few modern writers raised, perhaps prematurely, to the



rank of classics ; it has taught these concert-goers that even unknown composers, or composers whose works have given rise to adverse criticism, may deserve the same amount of attention, of patient and unprejudiced investigation, as is bestowed with one consent upon the most famous composers of the past.

Another institution founded by private initiative, the École des Hautes Études Sociales, has also done a great deal to disseminate that fundamental but often overlooked principle, and to supply more positive elements of knowledge relative to modern music. Its Art section comprises a music school which provides a wide range of public lectures and concerts. Ever since its foundation (1902, or thereabouts) the School has devoted special attention to the study of contemporary French works. In 1904, for instance, M. Laloy delivered a course on the evolution of the French lyric drama, as illustrated by the works of Vincent d'Indy, Alfred Bruneau, Debussy, and Charpentier. Works by Ravel, Florent Schmitt, Déodat de Séverac, Inghelbrecht, and many others, were performed, and commented upon during the subsequent years. And it may be added that the courses on modern music have included the performance and study of many works by foreign composers, such as Schönberg, Stravinsky, Scriabin, Ornstein, Bartók, Kodaly, Binenbaum, Egon Wellesz, Gniessin, and Senilof.

A systematic survey of all that has been done in France to encourage native composers, and to increase the receptivity of the public, ought to comprise many names and the record of many deeds. Enough has been said to show that a considerable amount of initiative and perseverance has been devoted to that duplicate task, with results on the whole as satisfactory as could be expected. Any composer—whether a laureate of the Conservatoire or not—has a reasonable chance of having his works performed, and perhaps attentively considered. Strong party feeling, it is true, prevails, and does a good deal of harm, new works being not infrequently judged from the point of view of the tendencies they embody—or are supposed to embody—rather than on their actual merit. Independent composers, who appear in the field without followers, occasionally run the risk of encountering indifference, or, maybe, of finding all cliques, great or small, united against them. But that, when all is said and done, is a minor matter.

The répertoire of modern French music—even excluding all that was not written in pursuance of a genuine artistic purpose—comprises so wide and so varied a range of works that we need not be surprised if, even under the comparatively very favourable conditions obtaining in France, a good many have not received due recognition, and some are totally or almost totally unknown. There are composers of great merit who, for various reasons, or for no particular reason, remain in the background. Others are known only by a few of their works, and perhaps not the works that would,

if given a fair trial, be most highly esteemed in France and abroad. Among the former might be named Albéric Magnard, whose music one may like or not, but whose loftiness of purpose and uncompromising faith in his ideals cannot be denied ; Paul Dukas, less austere, but equally earnest and genuine ; Paul Ladmirault, spirited and poetic ; Charles Koechlin, powerful and glowing. The composer of many works that have not yet come into their own. Among the latter I would name Vincent d'Indy first, although it is hard accurate to describe him as little known. He is well-known enough, but he shares with at least one other very great composer, Franz Liszt, the misfortune of being the victim of a few catch-words. The world's répertoire of lyric drama comprises few finer works than his 'Fervaal,' and indeed few that are as fine. Many of his orchestral works are far less known than they deserve to be.

In further articles I shall refer to these composers more fully, and also to other representatives of the modern French school.

## THE ORGAN WORKS OF BACH

BY HARVEY GRACE

(Continued from March number page 165.)

### VII.—THE CHORAL PRELUDES IN THE 'CLAVIERÜBUNG'

The 'Clavierübung' is a comprehensive work in four parts, the first of which appeared in 1731 and the fourth about 1742. Bach borrowed the title from Kuhnau, who produced a 'Neue Clavierübung' (New Clavier Exercises), in 1695. Part 3 of Bach's work (1739) consists of organ music—the great Prelude in E flat, followed by twenty-one choral preludes, the whole being rounded off by the Fugue in E flat popularly known as 'St. Anne's.' Special interest attaches to the 'Clavierübung': it shows Bach at his best both as organ and clavier composer, and it was almost certainly the first of his works to attain the glory of print. Impatient young composers of to-day, with somewhat less to say than Bach, may probably reflect on this latter point, remembering that John Sebastian was at that time well past his fortieth year.

Consideration of the E flat Prelude and Fugue may well be deferred until we come to the final group of works in that form. It is not easy to see why these two movements were included in a collection of pieces based on chorale melodies. The Fugue is not out of place, because its subject might well pass for the opening strain of a chorale, but the Prelude is obviously an intruder. It is earlier in style than its companion, and belongs to the self-contained concerto type of movement rather than to the prelude family. Perhaps the two movements got in by chance. The conjecture is by no means wild, for this part of the 'Clavierübung,' planned to contain organ works only, contains also four duets for clavier—really the

part inventions—which it is generally agreed were included by mistake.

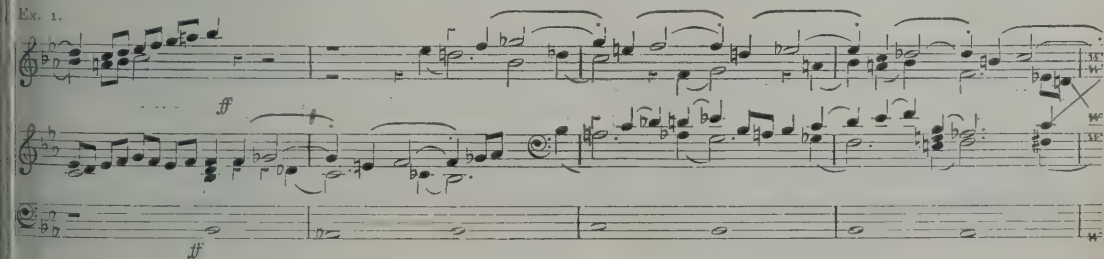
In the 'Clavierübung' set of chorale preludes, as in the 'Little Organ Book,' Bach had an ecclesiastical scheme in view. Not only did he aim at an organ version of the Lutheran Catechism hymns; he even went further, and just as Luther provided a greater and a smaller Catechism—the former for adults and the latter for children—so Bach wrote two versions of each chorale, one in extended form for manuals and pedals, the other short and for manuals only. The single exception to this double treatment is 'Allein Gott in der Höh' sei Ehr,' which, being a metrical version of the 'Gloria in excelsis,' is appropriately given three versions as a symbol of the Trinity.

The original order of these preludes has been little regarded by editors. The point is not of great importance to English players, who will naturally be concerned with purely musical considerations. But all this side of Bach's work is so peculiarly intimate and personal that we can ill afford to ignore any details that throw light on his intentions. So far as I am able to discover, the Novello edition (Book XVI.) is the only one that gives this part of the 'Clavierübung' in Bach's own order. Putting aside the Prelude and Fugue, the scheme falls into seven sections: The Trinity: the threefold Kyrie (three large and three small movements) and 'Allein Gott' (three movements); the Law: 'Dies sind die heil'gen zehn Gebot' (These are the holy Ten Commandments); Faith: 'Wir glauben all' an einen Gott' ('We all believe in one God'); Prayer: 'Vater unser' (The Lord's Prayer); Baptism: 'Christ, unser

Herr' zum Jordan kam' ('Christ our Lord to Jordan came'); Penitence: 'Aus tiefer Noth' ('In deepest need'); and Communion: 'Jesus Christus unser Heiland' ('Jesus Christ our Saviour')—twenty-one movements in all.

The set as a whole appears to have been written specially for the collection, though some of the smaller movements probably date from an earlier period.

The three preludes on the Kyrie are notable for fine polyphony of a type that suggests the influence of the Palestrina school. The third piece is so much the biggest in every way that it overshadows its companions. These are heard at their best if played with the chorale melody given to a powerful reed against a solid diapason background. The vigorous counterpoint demands a good deal more than the quiet registration usually suggested. The third, 'Kyrie, Gott heiliger Geist,' must rank among the handful of Bach's grandest works. It would be difficult to find a better example of his power of taking a bald series of notes and developing from them a towering edifice of sound so perfect and satisfying that there is nothing to be said by those of us who dislike dealing in superlatives. Let the reader who does not know this piece study it—like most five-part writing it is by no means easy—and compare it with some of the hackneyed fugues that are popularly supposed to display the genius of Bach. Plenty of tone is called for, with a powerful pedal for the *cantus*. There are some fine climaxes in which the swell pedal may play a big part. The grindingly discordant *Coda* is best phrased thus:



Following as it does a long spell of animated heavier movement, the effect of this weighty variation, with its insistent two-note motive and daring harmony, is quite extraordinary.

The three settings of the Kyrie for manuals only are admirable little studies in part-playing.

The first of the three preludes on 'Allein Gott' is a rather dry affair for manual only, and may well be left alone. The second is a lengthy Trio, owing Bach at his happiest, as the form usually goes. It is well worth a place by the side of the best of the Trio-Sonatas. For its proper performance three uncoupled manuals and pedals are called for—two of the manuals for the delivery of the two semiquaver parts, the third for a rather more telling stop for the phrases of the chorale. This beautifully finished piece is a fine study, and with good registration can be made

into an attractive solo. The third piece on this melody is a bright little fughetta for manuals only, calling for a neat finger and good phrasing.

The long movement on 'Dies sind die heil'gen zehn Gebot' is an interesting failure. Bach writes two parts for the right hand, and a pedal part, all three moving freely. In the middle of this trio appears the chorale melody, in long notes, worked as a canon in the octave. The result is unsatisfactory, both from a musical and a descriptive point of view. The chorale contains so many repeated notes that its delivery in augmentation, especially in canon, gives an impression of stagnation. As programme music the work fails because Bach seems to have tried to do too much. No doubt Schweitzer is right when he says that the free parts represent the moral disorder of the world, while the slow canon which



forms the core of the piece stands for the law. But if Bach aimed at a musical picture of the eternal conflict between order and disorder he was asking too much of his medium. Music, above all the arts, excels at showing chaos and cosmos in alternation, but it cannot show them together. Only the painter can do that.

The manual piece on this chorale is a gay fughetta. What does Bach mean here? Perhaps he set out to do no more than enjoy himself in toying with the engaging subject evolved from the first phrase of the tune. Still, we cannot overlook the fact that this subject appears ten times, so there must be some reference to the Commandments. There may even be significance in the fact that the subject is inverted in entries 5-8, the Commandments from No. 5 onwards being concerned specially with human relationships. This is just the kind of childlike symbolism Bach indulged in all his life. We may smile at it, just as we smile at Samuel Johnson touching the tops of posts as he rolled his way down Fleet Street, but we like great men none the less—rather the more—for such little weaknesses. One thing seems to be clear in regard to this prelude. Bach surely meant its cheerful animation to express the idea that liberty, not bondage, is the result of obedience to the Law—'whose service is perfect freedom.'

The Prelude on 'Wir glauben all' is one of the most familiar of all Bach's organ works in this country, owing to its having had the good fortune to be included in the earlier books of preludes and fugues in the Novello edition. Its popularity makes one regret that the chorale preludes as a

whole have hitherto played so small a part in the organ students' curriculum. There are dozens of preludes more attractive than the so-called 'Giant fugue.' Had our organ students during the past thirty years played them as often as the 'Giant' both players and public would have a far juster estimation of Bach than at present obtains. There is no need to dwell long on 'Wir glauben all.' I may be well to point out that the ground bass is obviously intended to typify faith, and that the less we think of a giant walking upstairs and tumbling down again (*vide* some programme notes) the better. The subject of the fugue is based on the opening phrase of the chorale, and Bach rounds off the movement by introducing the final phrase of the tune in the tenor, beginning on the E in the ninth bar from the end. The words to which this phrase is sung are 'All things are governed by His might.' This thoroughly Bachian stroke is usually overlooked, because the chorale is not well-known in this country.

The first of the two pieces on 'Vater unser' is one of the longest, most complex, and most difficult of all the chorale preludes. The writing is in five parts—an almost continuously moving quaver bass, and four manual parts, two consisting of the chorale melody in canon, and two highly florid counterpoints of unusual rhythmical variety. The latter are treated imitatively, and as developments of an ornate version of the opening phrase of the chorale. This piece has to be known and lived with for some time before one realises its undoubted beauty. Here is an extract showing the entry of the first phrase of the chorale and a portion of the canon in the tenor:

Ex. 2. Choral.

Note that we have here one of several examples of Bach's feeling for the modes. The key is E minor with a C sharp in the signature—that is, the Dorian mode transposed up a tone. Free as is the harmony,

the modal flavour is evident, just as it is in the Dorian Toccata, despite its modulations.

The flow of a river is one of the easiest subjects for musical treatment, so we are n

surprised to find Bach seizing on the word 'Jordan' in 'Christ, unser Herr, zum Jordan Kam.' The tune is played by the pedals with 4-ft. or 8-ft. tone, while the river is represented by an undulating passage of semiquavers on the manuals, generally in the bass. The piece should be played at a good pace, and with fairly loud tone. The left hand may well be played on a separate manual with a soft 16-ft. added to 8-ft. and perhaps 4-ft. as well. At anything less than a quick pace the music loses on the descriptive side, and, moreover, one is conscious of a lack of originality in some of the sequential passages. The manual prelude on this chorale is a very skilful little piece in which Schweitzer sees an attempt to represent big and little waves rising and falling. As he says, the effect is one for the eye rather than the ear, and it must be confessed that the musical result is on the dry side.

It is sometimes said that architecture is frozen

music. In the first of the two preludes on 'Aus tiefer Noth' (a massive six-part affair with double pedal) we surely have the reverse—architecture in sound, and church architecture at that. The ecclesiastical type of polyphony, the pronounced flavour of the Phrygian mode, and the dark effect due to four of the six voices lying in the lower half of the keyboard, combine to produce a masterpiece of impersonal gloom. Of emotion in the ordinary sense of the term there is none: the music is simply a tremendous abstraction. The method of treating the chorale is that associated with Pachelbel, but there is a closeness of texture and a skill of which Pachelbel never dreamt. A quotation of the passage containing the first phrase of the melody augmented, in the first bass part, will repay examination. It will be seen that the first treble and the second tenor also deliver the theme, so that it appears in three parts simultaneously:

Ex. 3.

Opinions differ as to whether 16-ft. stops should be used for the pedal. I believe Best used to play the piece *ff* with heavy pedal stops. A good deal depends on the size of the building, but as a rule a safe plan will be to use loudish 8-ft. diapasons for the manuals, and 8-ft. and soft 16-ft. for the pedals. This gives the right sombre strength without rigidity. Spitta says of this monumental piece that it is the crowning point of the collection, 'from the ingenuity of the part-writing, the wealth and nobility of the harmonies, and the executive power which it requires.'

Its companion prelude, for manuals only, is in some respects even more skilful. Each phrase of the chorale is treated imitatively in the three under parts before being introduced at the top in long notes, and in every instance one of the imitations is by inversion. Nor is this all. In most cases the melody on its appearance in the treble is accompanied by itself in diminution and by inversion. The most astonishing fact, however, is that the result is beautifully expressive music. Here is the final phrase of the tune, with three diminutions in the under parts, one inverted:

Ex. 4.

In the Breitkopf & Härtel edition the bass is given to the pedals, and the tenor played on a separate manual, with good effect. The long prelude on 'Jesus Christus unser Heiland' is much less appealing. It consists of a kind of two-part fugue, the voices being played on separate

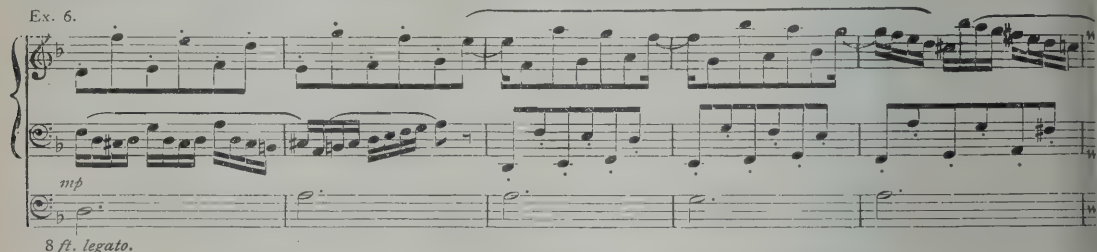
manuals, around the chorale melody in the tenor, delivered in long notes on the pedals with 8-ft. stops. The subject is a wide-straddling, energetic figure entirely devoid of feeling or grace, and its treatment does nothing to soften its rough outlines:

Ex. 5. *Allegro moderato*. ♩ = 88.



Schweitzer truly says that it is characteristic rather than musical, belonging as it does to the family of 'step' motives with which Bach was wont to depict faith. The prevailing bleakness of the work was probably evoked by the hymn's reference to the Passion. Schweitzer complains that the theme is developed at too great length, and that the work is not organic because the *cantus*, appearing in fragments at long intervals, fails to hold the music together.

There is something in this, and yet the genuine power of the piece, and its bigness (despite the fact of its being largely in two-part harmony) get hold of one on due acquaintance. I quote a few bars, showing the first pedal entry. In bars four and five observe how, by the simple expedient of retarding the right-hand passage a quarter-beat, Bach keeps up the semiquaver motion, though both hands are concerned with a subject in quavers:



The companion Prelude and the last of the set is a well-worked fugue, for manuals only, on the first phrase of the tune. In the Breitkopf & Härtel edition it appears with the bass played by the pedals—an arrangement which justifies itself by increasing the solemnity of an already impressive movement.

Taking the 'Clavierübung' Preludes as a whole it must be admitted that they make a less ready appeal than do most of Bach's other ripe essays in this field. From a technical point of view they show him at his greatest, but there is a lack of the intimate feeling of the 'Little Organ Book,' and only at intervals do we find the depth of expression that is so pronounced in the set of eighteen preludes collected and revised by Bach in his last years.

Perhaps this comparative coldness may be

ascribed to the fact of the pieces being written as musical illustrations of a series of doctrinal formulæ. The choice of material was thus not in Bach's hands, having been settled long before by Luther. Moreover, as we have seen, the collection appears to have been written in a comparatively short period with a view to inclusion in a work already partly published. Bach's technical and intellectual faculties were then at their height, so he had no difficulty in carrying out his project in a manner that compels admiration. No doubt the task was a congenial one, but it was task-work none the less, and so with a few notable exceptions it was accomplished by brain rather than by heart. The height to which Bach could rise in treating a chorale when both these factors played an equal part we shall see later.

(To be continued.)

## SOME ITALIAN COMPOSERS OF TO-DAY

(Continued from March number, page 161.)

By GUIDO M. GATTI

### III.—VICTOR DE SABATA

Victor de Sabata cannot complain of the way Fortune has treated him: she smiled on his first steps, she was ever at his side throughout his vigorous youth, and fame was his when, at eighteen, his Suite triumphed in all parts of the world. The composition which was fresh and vigorous then is not less so to-day, when de Sabata has published other works and the public has come to recognize in him one of the most gifted of contemporary Italian composers. Since 1913 the Triestine composer—de Sabata was born at Trieste in 1892, although he may be considered a citizen of Milan by adoption—has written other works, some of which doubtless show a greater artistic maturity; but for many, perhaps for all, he remains the composer of the symphonic Suite with which he gained his laurels ten years ago.

The Suite is not the work of unskilled youth, much less is it a student work. It is a page vividly

felt, wherein—as is inevitable in the work of a young composer—the influences of other great masters are evident. But they are fused by a fire of spontaneity which almost dissolves them, for here are freshness of colouring and plasticity of tone that, allied to instrumental vigour, help to define a personality which we can reconstruct to perfection when considering the composition as a whole. A pedantic critic seeking to analyse the constructive elements of de Sabata's Suite would trace therein echoes of Wagner in the harmonic elaboration—especially in the Idyll—side by side with a mixture of tone and sonority dear to Richard Strauss. But the listener who abandons himself to his emotions feels that through study of and love for these two great symphonists, de Sabata has succeeded in finding his own individuality and making his own voice heard. Moreover, the Straussian influence in the Suite—an influence which has been, and still is

often mentioned in connection with the works of de Sabata—will surely appear quite insignificant when we think of the moderation and balance shown in the four pieces (moderation is a quality Strauss often forgets in his orchestral music!), and even more so when we remember that the inspiration of the Italian had its source in the calm, contemplative outlook of a refined nature that found lyric charm in little bits of landscape and an imaginative symphony in the rustling of leaves.

The music of de Sabata is imposed on a strong framework, resilient to every movement, but unyielding in its quality of predominance. It is sufficient to examine the score of the second number of the Suite, of that 'Tra fronda e fronda' so beloved by orchestral conductors, to be convinced that de Sabata does not imagine he can create an atmosphere of colour by liberating his impressions and sending them unbridled into the world of sound, but that he is at all times master of his imagery; or, rather, his imagination is of a quality that never goes astray nor becomes fantastic or incoherent. In the movement above-mentioned we seem to be present at a conversation of little creatures hidden in the forest; they are the voices of the wood, talking while the old trees listen in fatherly fashion to the chatter of the little dwellers in their lofty branches. The score is all one utterance, one tremor: here the rustling of the leaves, here the idyll of a nightingale and the twittering of a lark; here a sunbeam which penetrates through the branches and sketches arabesques on the ground below, there the resonant tapping of a leaf upon the bark of a tree. The voices alternate, then mingle; call follows call, to merge in a fanfare of reawakened life, a diffusion of happiness—the happiness which pervades all created beings attending themselves once again in the light of the morning sun. It is an alternation of voices and of silences—of vibrant bass, of delicate tunes for the celesta, of iridescent luminosities for the harp, and, dominating all, a solemn chant, none the less vivid because not expressed by a theme, running underground and overhead at the same time, gathering together all the whispers in one serene prayer.

The work has been performed by the most famous conductors. Written for full orchestra, and revealing a knowledge of instrumental effects and potentialities marvellous in a student from an Italian Conservatory of Music, it is still modern and charming to-day, and displays a freshness and spontaneity rarely to be found in works possibly more interesting in development but betraying the effort of conception and labour of production.

This Suite, though the first work to make de Sabata well-known, was not his first chronologically. Without compiling a complete list, we will recall only the two Overtures for orchestra, some compositions for the pianoforte, a Quartet, a Jig (written when he was twelve), a Symphonic Prelude and Fugue, and a Theme with Variations, also for orchestra. All these works were composed

during the years in which de Sabata was a pupil of Saladino, of Giacomo, and of Orefice for harmony, counterpoint and fugue, and composition respectively.

On leaving the Conservatory de Sabata essayed an important theatrical work. With characteristic boldness, and as an artist sure of his skill, he attacked a ponderous, weighty poem of Alberto Colantuoni, not very happily entitled 'Il Macigno' ('The Rock'). The work was neither short nor easy; above all, the composer felt the responsibility of worthily responding to the trust placed in him, as is proved by the fact of the opera being about four years on his desk, and undergoing revision again and again. Announced for a lyric season at the Scala at Milan—in 1914, if I am not mistaken—it waited more than two years longer to be performed, and had its première on the evening of March 31, 1917. Doubtless the war contributed to the delay, but I believe that the difficulty of contenting the composer was also a factor. The work was not well received, and the critics were not entirely favourable. Given at the end of the season, it had, too, to fight against the indifference and satiety inevitable after a lengthy series of lyric performances.

The libretto has undoubted literary value. Revealing an exquisite refinement, it has also passages of fine verbal musicality; but it is not a drama at all, nor does it possess those qualities of emotion and theatricality (in the best sense of this word, *i.e.*, synthesis of action, along with rapid but sure delineation of the characters) which often form the sole asset of famous musical libretti.

It is evident that the composer imagined that he could put life into the libretto by the fervour of his music. But at the moment of translating into the language of music his ardent but vague feelings, his vast and vigorous but hazy vision, de Sabata missed his way, and rather gave himself over to facile writing and to the memory of other operas at like moments.

It is this which has destroyed what should have been the finest quality of the work: the freshness and spontaneity which we found and loved in the Suite. De Sabata has been preoccupied not with creating a living work, but with following a libretto that he considered dramatic; he has kept in view certain effects which he had admired elsewhere and which at no cost would he relinquish. Now these effects, even when attained—which is not always the case—although giving the impression of life, have neither the depth nor the repercussion of sensory things, and, beyond all, are not in the least characteristic of our musician's personality.

It would not be right, in speaking of a mystic like de Sabata, to keep silence on these errors, especially when he himself must be the first to recognise them. Of some of these lapses he has already repented publicly, suppressing in the printed score the entire third Act of the opera. At bottom they are errors deriving more than anything else from inexperience and exuberance. In every young artist is hidden a virtuoso of form, *i.e.*, a craftsman

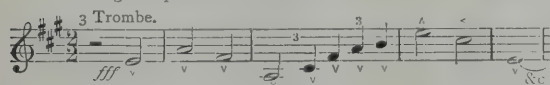


who cannot relinquish certain voluptuousnesses, passing but brilliant, and who is always eager to show his capacity. Now the opera was written in the years immediately following the 'twenties, the years which (with rare exceptions) I should call critical in every artist's output, inasmuch as he is no longer the boy poet—absolutely ingenuous and unconscious, and yet spontaneous—and he is not yet master of his own powers.

Victor de Sabata has been working for some years at a new opera, the subject of which Forzano, the author of the libretto, has taken from Aristophanes' 'Lysistratus,' and this will doubtless be the work by which the composer will establish his footing in the field of lyrico-dramatic art. Meanwhile he has given us a second symphonic work, which, from more than one point of view, shows real advance on 'Il Macigno' in the direction already mentioned. Between these two works we find some short compositions written in leisure hours: three charming pieces for the pianoforte, 'Câline' (a study in *legato*), 'Habañera,' and 'Do you want me?' (the latter almost a cake-walk), and a simple effective Melody for violin.

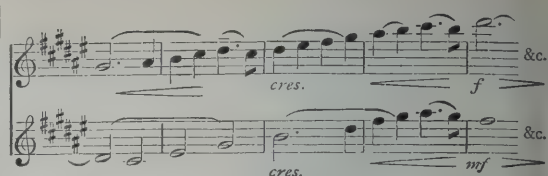
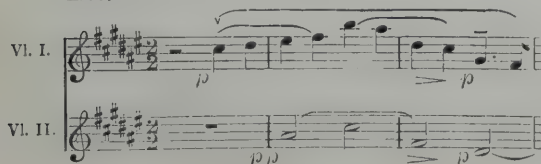
The second orchestral work is the symphonic poem 'Juventus,' performed several times in Italy and abroad, and recently included in the répertoire of Toscanini's orchestra. 'Juventus,' as the title tells us, is a sort of biography of a young man, who might be the composer himself. It resembles in outline a drama for orchestra. In this work, de Sabata, freed from literary ties, has reached a far more intense warmth of emotion than in the past. He has really lived through these phases of youth, alternately madly exultant and desperately miserable, and has succeeded in finding for each the just expression. The work, although notable for the recurrence of its themes and for unity of style, comprises four movements depicting characteristic states of mind. The four episodes might be defined thus—the joyous leap towards aspiration, love, the sorrowful pause, and the triumphant return to life—and each is characterised by a theme which brings out its essence in bold relief. Here is the rousing theme of the first episode, declaimed by three trumpets:

Ex. 1. *Allegro impetuoso, con slancio.*



The violins melt into tenderness at the voluptuous love-theme, in the warm tonality of F sharp:

Ex. 2. *Moderato molto, con sentimento.*



The wood-wind and horns accompany the martial rhythm of the ascent to conquest and triumph.

'Juventus' must, however, be judged—nay, better heard—as a whole. In analysing it, not only is there the risk of finding some quite unimportant affinities,\* but one loses sight of the chief charm, which consists in a constant reaching towards the goal, a sweeping dynamism whereby all is fused and wrought into one great flame of enthusiasm and passion.

Whatever interest the score of 'Juventus' may awake as the work of a composer who really hears the orchestra and knows all its voices, all its potentialities; however much we may admire the mastery with which by imperceptible gradations he piles up magnificent bursts of sonority, we think that the value of de Sabata's last symphonic poem is even more manifest in its musical essence and in the spirit of poetry which pervades it from beginning to end.

In such characteristics lies the chief merit of Victor de Sabata's work, for which reason although he has not written a great deal, he is likely to take rank among the principal composers of the future. Consummate artistry distinguishes his every page, allied with a seriousness of aim that is so much the more notable in that it is almost a rarity in Italian musical life. Lastly he reveals a critical acumen and a divine discontent with achievement that prevent him writing 'pot boilers.' It should be added that all his compositions are published, both in score and in pianoforte arrangements, by Messrs. Ricordi, Milan

## NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

### XVI.—WILLIAM WHYTBROKE

The name of William Whytbroke is familiar to all students of John Day's 'Certaine Notes set forth in foure and three partes to be song at the Mornyng Communion and Evening Praier,' published in 1564, a rare work containing his 'Let your light so shine' and other pieces by him, including a beautiful Latin Motet, 'Audiui media nocte' (to be found in Add. MSS., Brit. Mus., 17802-17805), and a well-known Mass, 'Upon the square' (Add. MSS., Brit. Mus.), testify to his powers as a composer. But, again, as has been so frequently stated in the present series of articles, the biography of Whytbroke

\* As, e.g., with Strauss' 'Don Juan,' a comparison with which, however, is in any case wholly extrinsic and casual. So little was this to be feared that de Sabata, in a most successful concert recently given at the Augusteum, at Rome, did not hesitate to place 'Juventus' side by side with Strauss' work. Such affinity as there is between the two composers lies perhaps in their common fondness for certain ascendant rhythmic designs (*anacrusis*)—a matter of no importance

as long remained a desideratum. Mr. Royle Shore,\* an excellent paper on 'The Early Harmonized Chants of the Church of England,' recently admitted that 'as regards Whytbrooke and Knight, nothing apparently is known.'

As will be seen, it is quite a mistake to imagine that Whytbrooke composed to any extent under Elizabeth: the fact is that his creative period was during the years 1530-56, and all his best work was written on the lines of the ancient Catholic liturgy. He indulged also in secular music, as may be evidenced from an imperfect copy of 'Hugh Ashton's Maske,' now in the Manuscript Collection of Christ Church, Oxford (Arkwright's 'Catalogue,' Part 1, 1915).

Of the birth and early education of Whytbrooke too particulars whatever have come down, but we find him at Cardinal College, Oxford, in 1525—a contemporary of Taverner—and he was ordained a priest in 1538. At this date he must have exhibited musical powers of no mean order, for in May, 1530, Dean Higden, of Cardinal College, entrusted him with the delicate mission of investigating the reported encomiums on a Mr. Benbow, who was a candidate for the post of Master of the Choristers, in succession to John Taverner. From the 'Calendar of Letters and Papers of Henry VIII.' we learn that Whytbrooke was sent to Manchester to report on the fitness of John Benbow, and, if suitable, to bring him to Oxford. Evidently Whytbrooke's report was favourable, for on May 29 of that year, among the items of expenses in the household books of Cardinal College appears the following:

To Benbowe coming from Manchester to be Master of the Choristers, 29 May, 2s. 9d.  
Expenses of Dom Whytbrooke riding for Benbow at the Dean's command, 6s. 8d.

On the suppression of Cardinal College, Whytbrooke's services were rewarded by the important appointment of the sub-deanery of St. Paul's Cathedral, a post almost invariably bestowed on a musical cleric. From the official records we learn that on June 29, 1531, William Whytbrooke was presented to the post of sub-dean of St. Paul's Cathedral, being also appointed Vicar of All Saints', Stanton, Suffolk, with licence for non-residence. Apropos of this latter appointment, there is an interesting note in a MS. in the British Museum (Add. MSS., 5813, f. 93) which says that Whytbrooke 'does not reside at his vicarage, and is not a graduate.' No doubt he had the influential support of Thomas Cromwell, and that was sufficient to satisfy any objections.

The next notice of Whytbrooke is his name appended to the 'Declaration of the sub-dean and Canons of St. Paul's Cathedral of allegiance to King Henry VIII. and Queen Anne Boleyn, and that the Bishop of Rome has no authority in this Kingdom' (June 30, 1534). This document was not signed by the dean, Richard Pace, nor by any of the canons, though doubtless the Declaration was capable of meaning the temporal authority of the Pope, and as such could lawfully be signed by orthodox Catholics. The first four names appear as follows:

Wilhelmus Whytbrooke, *Sub-decanus*; Johannes Smyth, *Cardinalis*; Thomas Balgay, *Cardinalis*; and Joannes Haward, *Succentor*.

In the document as calendared no names are given—merely the numbers, thus:

8 canons, sub-dean and 2 cardinals, 1 succentor, 6 minor canons, 31 *chanters* (*cantharistae*), and 29 others.

Through the courtesy of my friend, Mr. J. M. Rigg, I was able to obtain a copy of the original Declaration, giving all the names. I may add that the translation of *chanters* for *cantharistae* is not correct: *cantarista* means a *chantry priest*, not a chanter.

Whytbrooke resigned the post of sub-dean of St. Paul's in 1535, and was succeeded by Robert Astlyn, minor canon, while Richard Sampson, who had replaced Dean Pace, was appointed Bishop of Chichester in June, 1536. It would seem that he retired to his vicarage of All Saints', Stanton, and spent the remainder of his days quietly.

His setting of the Magnificat in John Day's 'Certaine Notes' (1560) is highly prized; but it is well to note that the English adaptation clearly points to the fact that it had been originally composed to Latin words. The music would seem to be of the same period of composition as Whytbrooke's beautiful Mass, 'Upon the square'—that is, in four parts, as Mr. Barclay Squire explains—a term also used by William Mundy for two of his Masses. Somehow, I hardly imagine that Whytbrooke lived as late as 1561, and all the music by him that I have traced bears evidence of a period twenty years earlier. He was a contemporary of John Shepherd, who is said to have died in 1561, and was also of the same period as Hake, Ockland, Johnson, Redford, Ludford, W. Parsons, Alcock, and Gwynneth.

In the Library of Peterhouse, Cambridge, there is a Motet by Whytbrooke, probably dating from about the year 1535. It is entitled 'Sancte Deus,' set for five voices, and is included in Dr. Jebb's Catalogue printed in the *Ecclesiologist* for 1859.

## BARBELLION ON MUSIC

BY HAROLD RAWLINSON

Musicians should be grateful to *John o' London's Weekly* for its recent symposium on music. Besides being very entertaining reading, it brought to light a state of affairs that is worth considering, because it is serious that such a lack of musical appreciation should exist. When we have got over our surprise that 'artistic and literary folk' should have such curious and erroneous ideas of another art, we should see if there are not some means at hand to combat these beliefs.

If a musician loves his art, he should do all he can to help others to appreciate his ideal of beauty. Any art or creed that has only a select following is not much good to the world; just as any type of music that is supposed to be for the select few will not help music much in the long run. Never before have we needed the 'musical appreciation' class and lecture so much as we do to-day.

Musicians must not take up an attitude of smug indifference to the tone-deafness that seems to exist in so many people. Our art is one that has the power of giving most pleasure and happiness, but the great difficulty with music is that it is hard for one not musically educated to criticise and discriminate between good and bad. Literature does not present this difficulty to the average educated man, because the most elementary system of education teaches

\* Whytbrooke's Magnificat (edited by Burgess and Shore) has been issued as No. 898 of Novello's Parish Choir Book.



him the principles that underlie our best literature. Therefore do not try and get unmusical people to like Stravinsky's latest compositions or some works of other contemporary composers (some modern composers seem only content when depressing us), but start by giving them, for instance, Beethoven's C minor Symphony and Tchaikovsky's fifth Symphony. See the appeal that these two works make immediately to one who delights in calling himself 'unmusical,' and our first step forward is accomplished.

A good maxim of war is that the 'best means of defence is offence,' and I have found that the most convincing arguments against an opponent are your opponent's points. In other words, we shall best convince unmusical people by giving them some thoughts on music by unmusical writers.

To some of my friends who profess that they do not like good music I have quoted passages from Barbellion's Diary, and having noticed the effect these have had upon them I think it worth while bringing some extracts before the readers of this paper, who have perhaps had no opportunity for reading his 'Journal of a Disappointed Man.\*' He was not a musician, not even an amateur, but one who was intensely interested in music; one who could give us some fresh and original pen-pictures of his attitude towards music.

Barbellion (Bruce Cummings) was born at Barnstaple, and started his life with the ambition of becoming a biologist. He pursued his studies until his death, which occurred in 1917, at the early age of twenty-eight. Very few of those who knew him realised when he died that we lost not only a brilliant naturalist, but a very gifted writer. All his struggles and misfortune find place in his Diary, which from beginning to end is full of interesting entries, and there is an 'unpremeditated and exquisite beauty' running through the book. His father was a journalist, and so Barbellion became a reporter for a local paper before he took up a position in the Natural History section of the British Museum. I believe at one time he had a desire to be a musical critic. Had this desire been gratified we should have had some brilliant criticisms, as the extracts which follow amply show. His knowledge of natural history was remarkable, and besides this his writings abound with gems of literary criticism. He seemed to have had a memory especially adapted to retain curious and out of the way facts, and beyond all this he had an imagination both fanciful and beautiful.

'So Heine and Schubert out of their great sorrows wrote their little songs,' Barbellion remarked, and so out of his life's pain we have 'undoubtedly one of the most remarkable human documents of the generation.'

The extracts, with the exception of the last but one, are in chronological order, and need no comment:

June 29, 1914.

Went with R—to the Albert Hall to the *Empress of Ireland* Memorial Concert with massed bands. We heard the *Symphonie Pathétique*, Chopin's Funeral March, *Trauermarsch* from 'Götterdämmerung,' the 'Ride of the Valkyries,' and a solemn melody from Bach.

This afternoon I regard as a mountain peak in my existence. For two solid hours I sat like an Eagle on a rock gazing into infinity—a very fine sensation for a London Sparrow. . . .

I have an idea that if it were possible to assemble the sick and suffering day by day in the Albert Hall and keep the orchestra going all the time, then the constant exposure of sick parts to such heavenly air vibrations would ultimately restore to them the lost rhythm of health. Surely, a single exposure to, say, Beethoven's fifth Symphony, must result in some permanent reconstitution of ourselves body and soul. No one can be quite the same after a Beethoven Symphony has streamed through him. If one could develop a human soul like a negative the effect I should say could be seen. . . . I'll tell you what I wish they'd do—seriously: divide up the arena into a series of cubicles where, unobserved and in perfect privacy, a man could execute all the various movements of his body and limbs which the music prompts. It would be such a delicious self-indulgence, and it's torture to be jammed into a seat where you can't even tap one foot or wave an arm.

The concert restored my moral health. I came away in love with people I was hating before, and full of compassion for others I usually condemn. A feeling of immeasurable well-being—a jolly bonhomie enveloped me like incandescent light. At the close, when we stood up to sing the National Anthem, we all felt a genuine spirit of camaraderie. . . .

November 23, 1914.

Went to the Albert [Queen's] Hall,\* and warmed myself at the orchestra. It is a wonderful sight to watch an orchestra playing from the gallery. It spurts and flickers like a flame. Its incessant activity arrests the attention and holds it just as a fire does—even a deaf man would be fascinated. Heard Chopin's Funeral March and other things. It would be a rich experience to be able to be in your coffin at rest, and listen to Chopin's Funeral March being played above you by a string orchestra with Sir Henry Wood conducting.

December 12, 1914.

Went to the Queen's Hall, sat in the orchestra and watched Sir Henry's statuesque figure conducting through a forest of bows 'which pleased me mightily.' He would be worth watching if you were stone deaf. If you could not hear a sound, the animation and excitement of an orchestra in full swing, with the conductor cutting and slashing at invisible foes, makes a magnificent spectacle. . . .

Rodin ought to do Wood in stone—Chesterfield's ideal of a man—a Corinthian edifice on Tuscan foundations. In Sir Henry's case there can be no disputing the Tuscan foundations. However swift and elegant the movements of his arms, his splendid lower extremities remain as firm as stone columns. While the music is calm and serene, his right hand and baton execute in concert with the left perfect geometric curves around his head. Then as it gathers in force and volume, when the bows begin to dart swiftly across the fiddles and the trumpets and trombones blaze away in a conflagration, we are all expectant—and even a little fearful, to observe his sabre-like cuts. The tension grows. . . . I hold my breath. . . . Sir Henry snatches a second to throw back a lock of his hair that has fallen limply across his forehead, then goes on in unrelenting pursuit, cutting and slashing at hordes of invisible fiends that leap howling out towards him. There is a great turmoil of combat, but the conductor struggles on till the great explosion happens. But in spite of that, you see him still standing through a cloud of great chords, quite undaunted. His sword zigzags up and down the scale—suddenly the closed fist of his left hand shoots up straight and points to the zenith—like the arm of a heathen priest appealing to Baal to bring down fire from Heaven. . . . But the appeal avails nought, and it looks as though it were all up for poor Sir Henry. The music is just as infuriated—his body writhes with it. . . . He surrenders—so you think; he opens out both arms wide and, baring his

\* Chatto & Windus. 1919.

\* Barbellion here refers to a concert held at Queen's Hall on November 22, 1914, in memoriam Lord Kitchener.

breast, dares them all to do their worst—like the picture of Moffat the missionary among the savages of the Dark Continent!

And yet he wins after all. At the very last moment he seems to summon all his remaining strength, and in one final and devastating sweep mows down the orchestra-rank by rank. . . . You awake from the nightmare to discover the victor acknowledging the applause in a series of his inimitable bows.

One ought to pack one's ears up with cotton-wool at a concert where Sir Henry conducts. Otherwise, the music is apt to distract one's attention. R. L. S. wanted to be at the head of a cavalry charge—sword over head—but I'd rather fight an orchestra with a baton. . . .

#### BEETHOVEN'S FIFTH SYMPHONY

This Symphony always works me up into an ecstasy: in ecstatic sympathy with its dreadfulness I could stand up in the balcony and fling myself down passionately into the arena below. Yet there were women sitting alongside me to-day—knitting! It so annoyed and irritated me that at the end of the first movement I got up and sat elsewhere. They would have sat knitting at the foot of the Cross, I suppose.

At the end of the second movement, two or three other women got up and went home to tea! It would have surprised me no more to have seen a cork extract itself from its bottle and promenade.

#### TCHAIKOVSKY'S FIFTH SYMPHONY

Just lately I've heard a lot of music including Tchaikovsky's *Pathétique* and fifth Symphonies, some Debussy, and odd pieces by Dukas, Glinka, Smetana, Mozart. I am chock-full of impressions of all this precious stuff, and scarcely know what to write. As usual, the third movement of the *Pathétique* produced a frenzy of exhilaration; I seemed to put on several inches around my chest and wished to shout in a voice of thunder. The conventions of a public concert-hall are dreadfully oppressive at such times. I could have eaten 'all the elephants of Hindustan and picked my teeth with the spire of Strassburg Cathedral.'

In the last (*sic*) movement of the fifth Symphony of that splendid fellow Tchaikovsky, the orchestra seemed to gallop away, leaving poor Landon Ronald to wave his whip in a ridiculously ineffective way. They went on crashing down chords, and just before the end I had the awful presentiment that the orchestra simply could not stop. I sat still, straining every nerve in the expectancy that this chord or the next or the next was the end. But it went on pounding down—each one seemed the last, but every time another followed as passionate and emphatic as the one before, until finally, whatever this inhuman orchestra was attempting to crush and destroy must have been reduced to shapeless pulp. I wanted to board the platform and plead with them, elderly gentlemen turned their heads nervously, everyone was breathless, we all wanted to call 'For God's sake stop'—to do anything to still this awful lust of annihilation. . . . The end came quickly in four drum beats in quick succession. I have never seen such hate, such passionate intensity of the will to destroy. . . . And Tchaikovsky was a Russian!

Debussy was a welcome change. 'L'Après-midi d'un Faune' is a musical setting to an oscillatory exercise. It is an orchestral yawn. Oh! so tired.

Came away thoroughly delighted. Wanted to say to every one 'Bally good, ain't it?' and then we would all shake hands and go home whistling.

January 19, 1915.

. . . After giving a light to a Belgian soldier whose cigarette had gone out, farther along we entered a queer old music-shop where they sell flageolets, serpents, clavichords, and harps. We had previously made an appointment with the man to have Schubert's 'Unfinished' Symphony played to us, so as to recall one or two of the melodies which we can't recall and it drives us crazy. 'What is that one in the second movement which goes like this?' and R— whistled

a fragment. 'I don't know,' I said, 'but let's go in here and ask.' In the shop, a youth was kind enough to say that if we cared to call next day, Madame A—, the harp player, would be home and would be ready to play us the symphony.

So this morning, before Madame's appearance, this kind and obliging youth put a gramophone record of it on, to which we listened like two intelligent parrots with heads sideways. Presently, the fat lady harpist appeared and asked us just what we wanted to find out—a rather awkward question for us, as we did not want to 'find out' anything excepting how the tunes went.

I therefore explained that as neither of us had sisters or wives, and we both wanted, &c. . . . so would she . . . ? In response, she smiled pleasantly and played us the second movement on a shop piano.

Meanwhile, Henry, the boy, hid himself behind the instruments at the rear of the shop, and as we signed to her she would say:

'What's that, Henry?'

And Henry would duly answer from his obscurity, 'Wood-wind,' or 'Solo oboe,' or whatever it was, and the lad really spoke with authority. In this way I began to find out something about the work. Before I left, I presented her with a copy of the score, which she did not possess and because she would not accept any sort of remuneration.

'Won't you put your name on it?' she inquired.

I pointed gaily to the words 'Ecce homo,' which I had scribbled across Schubert's name, and said, 'There you are.'

Madame smiled incredulously, and we said, 'Good-bye.'

January 30, 1915.

To the Queen's Hall and heard Beethoven's fifth and seventh Symphonies.

Before the concert began I was in a fever. I kept on saying to myself, 'I am going to hear the fifth and seventh Symphonies.' I regarded myself with the most ridiculous self-adulation—I smoothed and purred over myself—a great contented tabby cat—and all because I was so splendidly fortunate as to be about to hear Beethoven's fifth and seventh Symphonies.

It certainly upset me a little to find there were so many other people who were singularly fortunate as well, and it upset me still more to find some of them knitting and some reading newspapers as if they waited for sausage and mashed.

How I gloried in the Seventh! I can't believe there was anyone present who gloried in it as I did! To be processing majestically up the steps of a great, an unimaginable palace (in the 'Staircase' introduction), led by Sir Henry, is to have had at least a crowded ten minutes of glorious life. . . .

I love the way in which a beautiful melody flits around the orchestra and its various components like a beautiful bird.

May, 1916.

Arrived at Queen's Hall in time for Pachmann's recital at 3.15. . . . As usual he kept us waiting for ten minutes. Then a short, fat, middle-aged man strolled casually on to the platform and everyone clapped violently—so it was Pachmann: a dirty, greasy-looking fellow, with long hair of dirty grey colour reaching down to his shoulders, and an ugly face. He beamed on us, and then shrugged his shoulders and went on shrugging them until his eye caught the music-stool, which seemed to fill him with amazement. He stalked it carefully, held out one hand to it caressingly, and finding all was well, went two steps backwards, clasping his hands before him, and always gazing at the little stool in mute admiration, his eyes sparkling with pleasure, like Mr. Pickwick's on the discovery of the archaeological treasure. He approached once more, bent down and ever so gently moved it about seven-eighths of an inch nearer the piano. He then gave it a final pat with his right hand and sat down.



He played Nocturne No. 2, Prelude No. 20, a Mazurka, and two Etudes of Chopin, and Schubert's Impromptu No. 4.

At the close we all crowded around the platform and gave the queer, old-world gentleman an ovation, one man thrusting up his hand, which Pachmann generously shook as desired.

As an encore he gave us a Valse—'Valse, Valse,' he exclaimed ecstatically, jumping up and down in his seat in time to the music. It was a truly remarkable sight: on his right the clamorous crowd around the platform; on his left the seat-holders of the orchestral stalls, while at the piano bobbed this grubby little fat man playing divine Chopin divinely well, at the same time rising and falling in his seat, turning a beaming countenance first to the right and then to the left, and crying 'Valse, Valse.' He is as entertaining as a tumbler at a variety hall.

As soon as he had finished, we clapped and rattled for more, Pachmann meanwhile standing surrounded by his idolaters in affected despair at ever being able to satisfy us. Presently he walked off, and a scuffle was half-visible behind the scenes between him and his agent, who sent him in once more.

The applause was wonderful. As soon as he began again it ceased on the instant, and as soon as he left off it started again immediately—nothing boisterous or rapturous, but a steady, determined thunder of applause that came regularly and evenly like the roar from some machine.

September 5, 1917.

A perfect autumn morning—cool, fine, and still. What sweet music a horse and cart make trundling slowly along a country road on a quiet morning! I listened to it in a happy mood of abstraction as it rolled on further and further away. I put my head out of the window so as to hear it up to the very last, until a robin's notes relieved the nervous tension and helped me to resign myself to my loss. The incident reminded me of the Liebestod in 'Tristan,' with the robin taking the part of the harp.

Zoology on occasion still fires my ambition! Surely I cannot be dying yet.

Whatever misfortune befalls me I do hope I shall be able to meet it unflinchingly. I do not fear ill-health in itself, but I do fear its possible effect on my mind and character. Already I am slowly altering, as the Lord liveth. Already, for example, my sympathy with myself is maudlin.

Whenever the blow shall fall, some sort of a reaction must be given. Heine flamed into song. Beethoven wrote the fifth Symphony. So what shall I do when my time comes? I don't think I have any lyrics or symphonies to write, so I shall just have to grin and bear it—like a dumb animal. . . . As long as I have spirit and buoyancy I don't care what happens—for I know that for so long I cannot be accounted a failure. The only real failure is one in which the victim is left spiritless, dazed, dejected with blackness all around, and within a knife slowly and unrelentingly cutting the strings of his heart.

The above are not all the passages in the book which refer to music, but if they have awakened a desire for more, the desire is well worth appeasing. It is a remarkable record. Barbellion finished his Diary with what is like the last flutter of a melody before the close of a symphony:

It is winter [he writes], no autumn this year. Of an evening we sit by the fire and enjoy the beautiful sweet-smelling wood-smoke, and the open hearth with its big iron bar carrying pot-hook and hanger. I—knits warm garments for the baby, and I play Chopin, César Franck hymns, 'Three blind mice' (with variations) on a mouth-organ, called 'The Angels'

Choir' and made in Germany. . . . You would pity me, would you? I am lonely, penniless, paralysed and just turned twenty-eight. . . . but I have telescoped into those few years a tolerably long life. I have loved and married and have a family. I have wept and enjoyed; struggled and overcome, and when the hour comes I shall be content to die.

Barbellion died two months afterwards!

[Since the above article was written, a 'Last Diary' by Barbellion has been published, giving the date of his death as 1919—not 1917. *Ed., M.T.*]

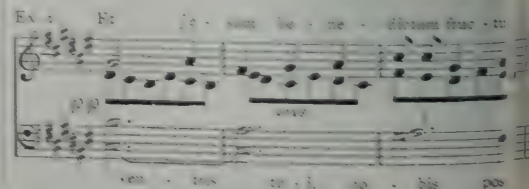
## A MODERN CLASSICIST: ROGER-DUCASSE

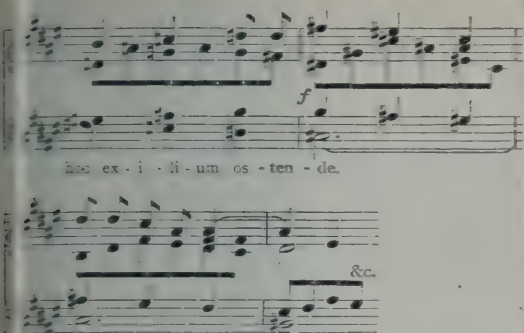
BY ALFRED J. SWAN

It is curious that while the imitators and followers of the impressionist movement in modern music have gone their rampant way—borrowing from Asia and Europe harmonic supplies had come to an end—there has quietly grown up, scattered broadcast on the musical surface of Europe, another school, which counts among its members some of the most highly gifted contemporary composers. Impressionism is only partially affected these neoclassicists, as they have been styled. This is particularly true in the case of Roger-Ducasse, a typical Frenchman, who succeeded in welding impressionism and classicism into one organic whole.

It is only a decade or so ago that the name of Roger-Ducasse came into prominence. A pupil of Gabriel Fauré, and, like Ravel, a bolder of the second Grand Prix, he pursued a marked style of his own from his early works. The latter comprise some songs, preludes, a *Petite Suite* for four hands, a set of orchestral variations, the *Suite Française* for string and a pianoforte quartet (finished last year), several choruses, and the big symphonic poem, 'Le Chorus,' 'Au jardin de Marguerite,' which shows much originality that it was rejected by an official and pedantic jury when presented by the composer for the *Concours du Prix Crescent* in 1906.

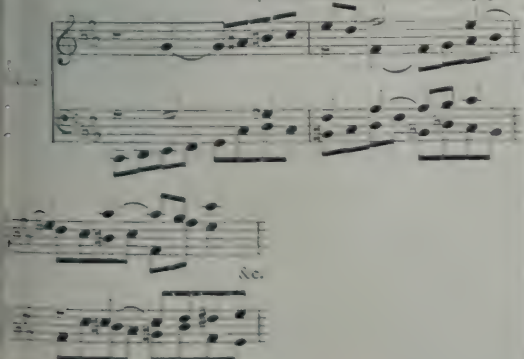
But he had not yet quite found himself. He voluntarily subjected himself to the influence of Debussy, of which the only effect was to enhance the extreme beauty of his own musical personality, and not until the year 1910 (at the age of thirty) did he fully reveal his creative powers. This was the year of the composition of the exquisite 'Prélude d'un Ballet' (a short inspiration which vanishes like a dream of fairyland after twenty-bars), and the majestic 'Sarabande,' a work almost mediæval in its austere grandeur, mingled with sweet and intimate melodic outline. A peculiar delicacy prevails in the orchestration of these remarkable works. They were followed in 1911 by a small output of religious vocal works: a 'Missa Regina' and an 'Ave Regina Cælorum' for soprano and organ, and three Motets for soprano, alto, and four-part mixed chorus. A strikingly religious style is evident in these works. The contours of the melody are subtly delineated, the modulations are as natural as they are novel, and the different parts move with consummate ease and grace:





Then comes 'Orphée' (1913), a lyric mimodrama in three Acts, 'an ingenious combination of pantomime, choreography, and the richest developments of music—choral and symphonic' (I. Carraud). Its own work of excessive beauty and profoundly contrapuntal—resources. What wise distinction Roger-Ducasse has shown in the treatment of the well-known legend! How modestly he makes any attempt to excel Gluck's wonderful scene by letting this part of the story pass between the Acts. In doing so, however, and in realising the tragic fate of Orpheus, Roger-Ducasse has come immeasurably nearer to the cosmic conception of the ancients than the Chevalier who exults in the mortal happiness of Orpheus and Eurydice. The score of 'Orphée' throughout is stamped with the mark of genius. The leitmotif idea has given Roger-Ducasse ample scope for his technical mastery. The themes of Orpheus, Eurydice, Thanatos, and Eros, Hymen, intertwine in endless variety, giving the music a unique poignancy. But the most distinctive feature of the work is the chorus that in the third Act acclaims Orpheus' return to earth—the chorus reaching here such depth as can only be found in the choral works of J. S. Bach, a model that Roger-Ducasse has constantly kept before his eyes. After 'Orphée' came a period of production for the pianoforte: Etudes, Esquisses, Arabesques, Sonnettes, 'Sonorités,' Variations, &c., a considerable part of very complex work, sometimes making great demands on the player, and requiring minute analysis and acute penetration. Roger-Ducasse's pianoforte technique is, notwithstanding his peculiar traits, always more or less akin to the great German 18th century contrapuntist. Here is, for example, the beginning of one of the 'Variations sur un Choral.' It is like the old master suddenly brought to life again into a 20th century musical sphere, and operating freely with modern resources.

4e Variation sur un Choral (1915).



As if to do parting homage, Roger-Ducasse closes this period with a pianoforte transcription of Bach's Organ Passacaglia (1918).

Among the most recently-published works of Roger-Ducasse is a 'Nocturne du Printemps,' for orchestra, dedicated to his 'dear country-house, le Taillan.' His writing-desk is at the present moment full of new manuscripts awaiting publication. He is still a comparatively young man, and we can confidently expect still greater things from him.

What are, then, the main characteristics of Roger-Ducasse's style? In the happy expression of M. Laurent Ceillier:

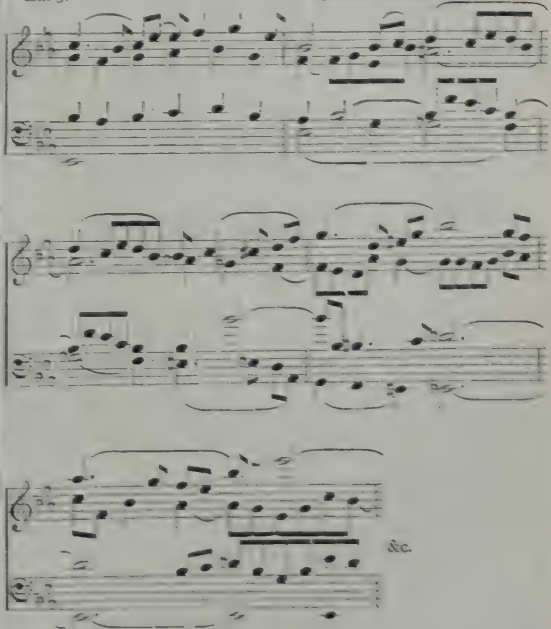
'Roger-Ducasse has arrived at a point where the most daring harmony mingles with the most mobile counterpoint: his antique process of writing he places at the disposal of a highly-modern conception of sound, with the result that with him there is no discord that does not resolve itself with charm and ease, and no harshness that does not glide away into the sweetest of motions . . . his work, so classic in its origin, is a triumph of force, of life, of sanity, and of balance.'

To demonstrate these words, I may be allowed further to quote from a number of Roger-Ducasse's works.

Here is the beginning of the slow movement of the string quartet (1909) which, were it not for its modern harmony, would be in outline not unlike some of the slow movements in Beethoven's last Quartets, e.g., the *Largo assai* in the last quartet or the Cavatina in the B flat, Op. 130. The sonorous effect achieved herein with very sparing means is peculiar to classic writing:

Ex. 3.

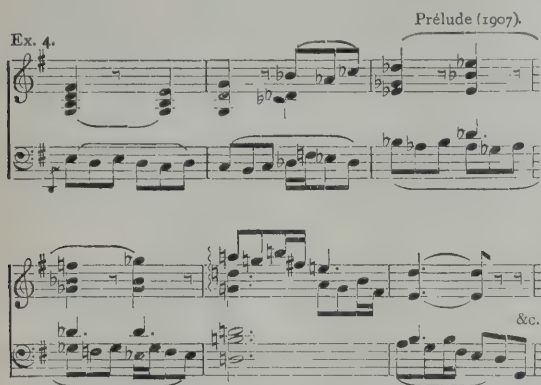
Quatuor à cordes Très lent.



The same strict economy is applied to all modulations in which the works of Roger-Ducasse may be said to abound. He is extremely fond of enharmonic changes, which he handles with rare delicacy.



Here, on the other hand, is an instance of a sudden modulation producing a striking effect after graceful meandering in remote regions (*Prélude*, 1907):



Finally, mention must be made of a particularly attractive peculiarity of Roger-Ducasse's harmony cropping up in a multitude of works, and that is the combination of chromatic progressions in 3rds or 6ths with arpeggios on the tonic, the two parts generally intersecting. We find this device in the scene of Orpheus' nuptials with Eurydice, in the third Motet, and in the first Esquisse for the pianoforte:



Roger-Ducasse's rhythmical ingenuity is developed in a sufficient degree to stand him in good stead for contrapuntal and harmonic purposes. Yet it would be too much to say that he has rhythmically achieved as much as some other neoclassicists—for example, Medtner or Prokofiev.

And this brings me to my last point. The modern classicist or neoclassicist movement is pregnant with possibilities in the realms of harmony, counterpoint, and rhythm. Impressionism, brought to such significant efflorescence in the works of Debussy and Ravel, is likely to prove evanescent through the fact of its using colours where classicism uses granite and marble. Granite and marble can be coloured; but colours, however brilliant, can never become substantial. Of all modern classicists, perhaps none is more successful in combining colour and solidity than Roger-Ducasse. All the best qualities of the French musician are combined in him—an abundantly rich imagination, clear and deep thought, graceful and precise workmanship, and an unerring taste.

## Ad Libitum

BY 'FESTE'

Where politics are concerned it may or may not be a good plan to follow the advice shouted at from the hoardings, and 'write to *John Bull*' 'see what Bottomley says about it.' In music matters it will be easy to find more authoritative courts of appeal. In a recent issue *John Bull* ventilated a grievance from a mandolin band who had entered for a string band contest at a Midland Eisteddfod and had had its entry refused on the ground that a mandolin band was not eligible for this particular class. No doubt the thousands who weekly and weakly sit at the feet of Horatio though he had said all there was to be said when he repeated the claim of the aggrieved party that 'mandolins have strings.' But the matter is not quite so simply settled. A good deal of the correspondence between the band and the Eisteddfod Committee was published in a local paper, from which it appears that in answer to the secretary's remark that 'they didn't understand how a mandolin band could play all the parts of a piece for string band, the conductor replied:

'Our instrumentation in this respect is identical, and as one of the objects of our Society is to show what is possible on our instruments, we are quite prepared to stand in open competition with any string band, and abide by the decision of the judges. . . . We conclude that there is no objection to the harp playing the pianoforte part.'

There is a good deal more disputation which need not be quoted, as it does not affect the real point. This is one that should be settled, otherwise competition festival committees will be having trouble. The mandolin band in question is clearly a crack body, having competed successfully against the best bands on the Continent, where the combination is evidently more esteemed than here. The players are to be sympathised with in their disqualification, and they certainly have a grievance in the fact that their entrance was not declined until nearly three months had elapsed, during which time they had assiduously practised the test-pieces.

But they and their champion Horatio are wrong, supposing that because mandolins have strings therefore a collection of such instruments constitutes a string band. If they will turn up 'String Grove, they will learn that in England the terms 'Strings,' 'Stringed Instruments,' 'String quartet' and 'String trio,' are applied to instruments of the violin class only, agreeing with the German 'Streichquartett' and 'Streichinstrumente.' The term 'string Grove' is understood to exclude strings that are bowed, such as the harp and pianoforte—and, may add, the mandolin. This classification is no new thing. Berlioz in his 'Orchestration' groups stringed instruments under three heads—those played by a bow (the ordinary string quartet), with the harp (the harp, guitar, mandolin), and with keys (the pianoforte). The fact that all the notes of a string quartet or string band are obtainable on a mandolin band matters little. The notes are nothing in comparison with the effect. I learn from one of the Eisteddfod officials that the mandolin band entered also for string quartet class, the test-piece being a work by Frank Bridge, who was one of the adjudicators.

may imagine Mr. Bridge's emotion had he heard string quartet tinkling on four mandolins. Let the aggrieved mandolinists consider these parallel cases: The pianoforte, as we know, is a stringed instrument. All the notes of a string quartet are available on it. Are we therefore to propose that four people may enter for a string quartet class, playing the various parts on one or more pianofortes? Or, as the harp is, like the pianoforte, a stringed instrument, would a competitive festival committee be expected to allow harpists to enter in the solo pianoforte class, or pianists in the harp class? Logically, that is what must follow if the mandolin's claim be allowed. Again, the ocarina is a wind instrument. Would a band of ocarinas of various pitches expect to compete in a class for wind band? As the organ is also a wind instrument . . . but the farther we go the more we become involved in absurdities. Yet these absurdities are no more wild than the mandolinist's claim to compete with a string band on the ground that their instruments have strings, and can play the same notes. And what of the poor judges? Are they to decide between a performance in which one set of players agitates the strings with a tremolo (*a legato* being thus impossible), and one in which a bow is the implement? The technique and effects are entirely different. 'What Bottomley says about it' matters less than nothing in this case. Let the disappointed mandolinists spread the cult of their instrument so that there may soon be sufficient mandolin bands in a district to form a class for competition. (When that happens, what a lark it will be if a string band enters for the mandoline Challenge Cup on the ground that their instruments have strings, and can play the same notes as the mandolins! Can't you see the mandolinists up in arms again, and once more writing to John about it?)

A reader complains more in sorrow than in anger at a paragraph in this column last month 'sneered at' at the London Society of Organists. I can assure him that the last thing he will find me doing is sneering at organists and their societies. Looking for the paragraph in question I find nothing in any way reflecting on the Society. I merely compared its fame with that of the London Symphony Orchestra, in order to show that the anonymous member who wrote a scurrilous post-card claiming the initials 'S.O.' for the former body was absurd as well as abusive. The fact that the Orchestra is known all over the world, whereas the Society is comparatively local, has no relation to their respective merits. It is a performing body ever in the public eye, the other is mainly a social organization which necessarily keeps its good work at most semi-privately. The content of this good work has been pointed out in this journal and elsewhere, and by the writer who is supposed to have sneered at it. Music in the past has flowed far more to the organist than to the fiddler, pianist, or the singer—or even the mandolinist. Even to-day, when the art has developed so enormously and in so many directions, the organist is one of its most vital factors, chiefly because he really has what most of his brilliant rivals have not—well-round musicianship. He need wish for no former champion than yours truly—in fact, I don't need admitting that I do a bit in the organ line myself. In writing the paragraph complained of I was merely answering an ass according to his foolishness. I am sorry if the shrapnel spread a bit

and grazed some of the crowd. But it's an ill wind, &c., and the Society will be none the worse for the consequent publicity. There are probably plenty of organists in London who ought to be members and are not. If my paragraph makes them severely ask themselves, 'Why not?' and brings them into the fold, I shall be delighted.

A letter in our correspondence columns on works by British blind composers deserves general attention, but has a special claim on organists, seeing that some of the most accomplished members of their profession are blind. Let me recommend organists to show their interest in the National Institute for the Blind by attending one of the free organ recitals given in the Armitage Hall of the Institute (224-6-8, Great Portland Street), every Wednesday, at 3. The main object of the recitals is to bring to public notice the work of blind musicians, both as performers and composers. The recitals last half-an-hour, after which visitors have an opportunity for being conducted over the building, and seeing the machinery and processes used in the embossing of music and literature in Braille type. I spent a thoroughly interesting afternoon there recently, and can assure readers that their visits will be warmly appreciated.

A friend tells me that he has just received a letter from M. Quef (Guilmant's successor at La Trinite, Paris), bearing the good news that Louis Vierne has sufficiently recovered from his long and serious illness to be able to resume his duties at Notre Dame. Vierne has a host of admirers in this country, and they will all wish him a full and speedy return to good health. A few months ago it looked as if we had had the last of this brilliant composer's works. We may now hope there will be many more.

Last month we were considering the very slender relationship between the musical press and the general musical public. The present unsatisfactory state of things would no doubt be partially solved if the daily press included more articles on music, especially articles written in a popular style. I am glad to note that a move in this direction has been made by the Federation of British Music Industries. The Federation has not only started an excellent journal of its own for circulation among its members; it has also formed a propaganda committee, which body, among other activities, has produced a number of articles in leaflet form for free use by the provincial press. These articles are written by Mr. H. B. Dickinson, the well-known music critic (or, as Mr. Sorabji would call him, 'newspaper reporter'), and are in the free-and-easy non-technical vein that should ensure their enjoyment by the general public. The subjects so far dealt with are 'Music in Industry,' 'Music the Universal Language,' 'The Frig in Music,' 'The Dumb Pianoforte,' 'The Dumb Organ,' 'Curative Music' (with special reference to the work of the Vocal Therapy Society), and 'Boys' Bands.' I have just been reading 'The Dumb Organ,' a convincing plea for a better use of our organs generally, especially our numerous concert organs. Readers who have any influence with the proprietors of their local press should write to the Federation (101, Mortimer Street, W. 1) for such leaflets as they think would be most useful. It is good to learn that the pamphlet on 'Music in Industry' has already begun to bear fruit. More power to the Federation,



especially on the propaganda side—the side that must always open the scoring.

The question of 'Music and Industry' is very much in the air just now. Our columns from time to time contain notices of excellent concerts given by the staffs of business houses. I have just received news of the Choral Society attached to the Manchester factory of Sir H. W. Trickett, Ltd., where the shoes and slippers come from. Thanks to crowded audiences and liberal backing by the firm, the Society is able to give its patrons opportunities for hearing our best soloists. At recent concerts the following have appeared: Miss Agnes Nicholls, Miss Ruth Vincent, Miss Astra Desmond, Miss Adela Verne, and Dame Clara Butt, and Messrs. Herbert Browne, Norman Allin, Frank Mullings, Bratza, Kennerley Rumford, Albert Sammons, William Murdoch, &c.—an astonishing list. But after all, in organizations of this kind the most important feature is the music the members make for themselves. The Society so far confines itself to the smaller choral forms, but these are of excellent quality, and judging from press reports, the standard of performance is high. The choir has lately been heard in Wilbye's 'Sweet Honey-sucking bees,' Stewart's 'The Cruiskeen Lawn,' Fanning's 'The Miller's Wooing,' Stewart's 'The Bells of St. Michael's Tower,' Stanford's 'The Blue Bird,' Coleridge-Taylor's 'The Viking's Song,' &c.

It is worth noting that these musical activities are mentioned in the report of the annual meeting of shareholders, the managing director alluding in complimentary terms to the choir and its conductor (Mr. George Firth), and mentioning that the singers had made themselves responsible for the raising of £750 towards the cost of the firm's War Memorial—a public playground.

This is the kind of thing the country needs to-day. It will be a fine thing for both music and industry when the staffs of our big manufacturing houses are as keen about their bands and choral societies as they are already about their football and cricket clubs. That this enthusiasm already exists is proved by the National Brass Band Festival. But it needs to be developed in a good many fresh centres, especially on the choral side. After all, only a limited number of people can play in a brass band, whereas any number may form a choir. Moreover, brass and reed instruments are costly to buy, house, and convey. A choir has its instruments ready provided, free of charge, carried without trouble, and always ready for use.

#### MR. HUNEKER AND THE MELTING-POT

In these days we in Europe seem more and more compelled to turn awed eyes towards the Melting-Pot on the other side of the Atlantic, and when the gazing European happens to be a musician his eyes often have a special glitter. The interest, should you be a Milanese tenor or a Slav violinist, is apt to be the particularised, 'What is there for me in the pot?' For others it is more philosophical, 'What of general wonder and beneficence is the great pot brewing?' And the question is an incentive to turn to the pages of such a document as the late James G. Huneker's reminiscences of half-a-century of musical America.\* We yearn to know what sort of flowers European art, transplanted and acclimatised to that

virgin soil, will put forth, and in this spirit confront our author and the somewhat intimidating idiom which he used.

He sprang from a family mainly Irish, and was born at Philadelphia. The implications in the birthplace favour our inquiry. Had it been Boston the persistent clear English strain must have dominated; if New Orleans or California, a lingering trace of French or Spanish tradition. But Philadelphia half-a-century ago already offered complete mixture in fermentation, the chief of many elements being German, Jewish, and Irish. What is the new crystallisation? Brought up in the amalgamating society, a versatile youth, who was musical critic already at quite a tender age, he helps us with indications that are not to be overlooked because they are not the expected ones.

We gather in fact that the accepted phrase 'The Melting-Pot' has perhaps been accepted too easily. There undoubtedly is the pot, and there the riotous confusion of ingredients, but our author leaves without any sign that the mixture is really melting, and doubting indeed what possible force will ever bring it 'to the boil.' This very book is typical, in proportions kept, of the fierce transatlantic scene. So was the author's culture. His pages are sprinkled with such names as Bergson, Nietzsche, Strindberg, Flaubert, d'Annunzio, and Bernard Shaw, and the effect is too much that of a row of showy flowers drooping because they are stuck with the bare stalk and not with roots in the soil. His English? Whatever new engaging dialect may be there in the making, the air of Philadelphia seems not to favour literary English, and this indefatigable writer declares that having 'battled with the English language, charmed tongue of Chaucer, Shakespeare, and Swinburne,' these many years he was 'always defeated in the verbal fray.' His reproach is not the regional local term (even though he may sometimes make such dark assertions as, 'No bed-spring-chicken I'), but rather an excess of emphasis and ornamentation. He piles recklessly richness on rarity, but it is top-heavy and falls with an abject flatness of effect.

The musical activity described by the New York chapters makes a somewhat similar impression of extravagance without solidity, flowers without soil. All the virtuosos and all the prima donnas cross the scene, perform a dazzling trick or two, and vanish. Imagine the most bizarre aspect of London musical life on a huge scale, and you have the idea. A touch of exotic colour has its value, imposed on the background of ordinary local life. But in default of compensation, a crowd of inharmonious exotics is a flatness, the dreariness of international opera companies and cosmopolitan concerto players, taken in any but the smallest doses. Home fare is best for every day. Yes, but what if every bite of sup has to be imported?

Dvorák's memorable visit to New York, as recorded by Huneker, showed no great assimilative properties of the Melting-Pot. The Bohemian in no wise added a string to the American lyre. What happened was that he simply gathered and took back to the Muse of his homeland the one indigenous blossom visible, namely, negro dance and song. Huneker on Dvorák (called for convenience 'Borak') is amusing. He escorted the composer round the gaieties of New York. 'After nineteen cocktails' Dvorák was asked, 'Master, don't you think it's time we ate something?' 'He gazed through the awful

\* 'Steeplejack.' By James Gibbons Huneker, 2 vols. London: T. Werner Laurie.

iskers which met his tumbled hair half-way: at? No, I no eat."

Huneker knew many celebrities. He had occasion throw a glass of beer (or at least the beer from a ss) at Pachmann. He dined at a boarding-house table d'hôte next to Helena von Doenniges heroine of 'The Tragic Comedians'). He is cursed by Strindberg, whom he sought to interview in the middle of the night. And Mr. Bernard Shaw acknowledged him 'a likeable old fán' in a letter here printed (with Mr. Shaw's permission). 'Towards the end of her life she looked like a large, heavily upholstered couch'—so reservedly could he speak of a famous singer, whose name is mentioned.

Balzac and Flaubert in letters, Chopin and Wagner in music, appear in the long run to have been the staple delights in the life of this clever and experienced American. Such men are great enough 'tell' even when deprived of their European background, amid the strange phenomena of a new continent. Huneker, who was a pianist, tells us that from one end of his life to the other he never tired of playing Chopin. The sources of Chopin's talent were a pleasure in the qualities peculiar to the pianoforte's tone, together with suggestions from current operatic arias and the folk-dances of his native land. America knows all about pianofortes and operatic arias, while the whole world of to-day's borrowed her folk-dances. When the melting-pot 'gets going' and Americans manage a home-made art, should not an American Chopin be reasonably expected? But Huneker had nothing to say about fox-trots.

James Gibbons Huneker was born in 1860. His mother and paternal grandfather were organists at Philadelphia, and his maternal grandfather an Irish poet. On leaving school he worked in an engineering shop and then in a lawyer's office before devoting himself to music and journalism. At eighteen he went to Paris, travelling steerage, and acquired there a taste for French literature.

He settled in New York in 1887, and wrote for the *Musical Courier* during the next twelve years, as well as teaching at the National Conservatory of Music, and later he criticised music, the theatre, painting, and letters in the daily newspapers. His books number sixteen, of which the two most useful are studies of Chopin and of Liszt. But all afford proof of his remarkable verbal exuberance, of which these extracts (from the *Courier*) are examples:

#### ON BRAHMS

Brahms dreams of pure white staircases that scale the infinite. A dazzling, dry light floods his mind, and you hear the rustling of wings—wings of great, terrifying monsters; hippogriffs of horrid mien; hieroglyphic faces, faces with stony stare, menace your imagination. He can bring down within the compass of the octave moods that are outside the pale of mortals. He is a magician, spectral at times, yet his songs have the homely lyric fervour and concision of Robert Burns. A groper after the untoward, I have shuddered at certain bars in his F sharp minor Sonata, and wept with the moonlight tranquillity in the slow movement of the F minor Sonata. He is often dull, muddy pated, obscure, maddeningly slow. Then a rift of lovely music wells out of the mist; you are enchanted, and cry: 'Brahms, master, anoint again with thy precious melodic chrism our thirsty eyelids!'

#### THE NETHERSOLE 'CARMEN' KISS.

Olga Nethersole was the gypsy Paula Tanqueray, and a large audience held its breath when she kissed Don Jose. And how she kissed him! Ye tutelary vestals of osculation, ye canthariditic deities, who swoon to Swinburnian dithyrambs in secret groves, and all ye Paphian bowers that resound with amorous lays as the moon rises!—avaunt thee all for dullards and 'prentice hands at the sacred art of kissing when compared to Nethersole's supreme, everlasting, and sonorous labial assault. All heaven shudders as she, with incomparable virtuosity, hovers over the victim's mouth. You hear the whirr of her vampire wings; then she pounces on the fortunate man's lips, and a sound like the sob of a New Jersey mosquito is heard. The rest is sigh and silence!

J. G. Huneker was not only greatly admired in the United States, but also much beloved, for as a critic he was as slow to anger as he was quick to be generous. He was twice married and once divorced. He leaves a widow and a son, Erik.

C.

#### THE MUSIC OF THOMAS HARDY

BY F. HADLAND DAVIS

Thomas Hardy has revealed the spirit of the country more intimately than any other writer, and not only the country but those born and bred upon Wessex soil. Brooding over his men and women, his lanes, woods, and hills, is the Supreme Intelligence, an inexorable Being to whom the little tragedies and comedies of life present so many pictures that never awaken a moment's pity. Jude and Tess move forward to their appointed end, and it would be easier to change the face of Egdon Heath than to change the fate of this sorrowing man and woman.

If Hardy has emphasised, perhaps over emphasised, the darker side of country life, he has not forgotten the sunshine of laughter. In 'Under the Greenwood Tree' he has written a delightful comedy from start to finish.

With the exception of 'Jude the Obscure,' the music introduced into Hardy's stories, and also into 'The Dynasts,' is full of jollity. It is as racy of the soil of Wessex as Liszt's Hungarian rhapsodies are racy of the soil of Hungary. We hear the fiddler playing a merry tune: the patter of feet dancing upon a polished floor, and Sergeant Stanner, in 'The Trumpet Major,' roaring out 'Rolli-Cum-Rorum.'

The most famous references to music in the Wessex novels are to be found in 'Under the Greenwood Tree.' In the chapter entitled 'Going the Rounds' we get a delightful description of carol-singers assembled outside the tranter's house. In those days, not later than the 'seventies, Christmas always seemed to bring seasonable weather. We are told that

The older men and musicians wore thick coats, with stiff perpendicular collars, and coloured handkerchiefs wound round and round the neck till the ends came to hand, over all of which they just showed their ears and noses, like people looking over a wall.

The younger men and boys wore 'snow-white smock-frocks, embroidered upon the shoulders and breasts, in ornamental forms of hearts, diamonds, and zigzags.'

When the cider mug was passed round nine times, the music-books arranged, the horn lanterns put in order, the snow began to fall, and those without leggings made use of wisps of hay wound round their ankles.



When these preparations were completed the rustic choir set out to play and sing in the parish of Mellstock. We read:

Old William Dewy, with the violoncello, played the bass; his grandson Dick the treble violin; and Reuben and Michael Mail the tenor and second violins respectively. The singers consisted of four men and several boys, upon whom devolved the task of carrying and attending the lanterns, and holding the books open for the players.

Old William Dewy could not have flourished his baton after the manner of Sir Henry Wood; but nevertheless he had his opinions on music, and expressed those opinions with extreme frankness:

'Now mind, naibours,' he said, as they all went out one by one at the door, he himself holding it ajar and regarding them with a critical face as they passed, like a shepherd counting his sheep, 'you two counter-boys, keep your ears open to Michael's fingering, and don't ye go straying into the treble part along o' Dick and his set, as ye did last year; and mind this especially when we be in "Arise and hail." Billy Chimlen, don't you sing quite so raving mad as you fain would; and, all o' ye, whatever ye do, keep from making a great scuffle on the ground when we go in at people's gates; but go quietly, so as to strik' up all of a sudden, like spirits.'

Just before midnight the little party moved forward, the glow of swinging lanterns shining through the thickly falling snow. As the men trudged along they talked of country musicians. Among the last of the string-players, they spoke with some heat of

'barrel-organs, and they things next door to 'em that you blow wi' your foot.' Another member of the choir observed that 'They should have stuck to strings, as we did, and keep out the clar'nets, and done away with serpents. If you'd thrive in musical religion, stick to strings, says I.' Mr. Penny rejoined '... a serpent was a good old note: a deep rich note was the serpent.'

Michael Mail, in support of his contention that 'clar'nets ... be bad at all times,' relates the following story:

'One Christmas—years ago now, years—I went the rounds wi' the Weatherbury choir. 'Twas a hard frosty night, and the keys of all the clar'nets froze—ah, they did freeze!—so that 'twas like drawing a cork every time a key was opened; the players o' 'em had to go into a hedger-and-ditcher's chimley-corner, and thaw their clar'nets every now and then. An icicle o' spet hung down from the end of every man's clar'net a span long; and as to fingers—well, there, if ye'll believe me, we had no fingers at all, to our knowing.'

The final argument in favour of strings was delivered by Dewy:

'Your brass-man is a rafting dog—well and good; your reed-man is a dab at stirring ye—well and good; your drum-man is a rare bowel-shaker—good again. But I don't care who hears me say it, nothing will speak to your heart wi' the sweetness o' the man of strings!'

Having described harmoniums and barrel-organs as 'miserable sinners' and 'miserable dumbdories,' they arrived at the schoolhouse, re-tuned their instruments, and played 'number seventy-eight,' which Hardy describes as 'an ancient and time-worn hymn, embodying Christianity in words orally transmitted from father to son through several generations down to the present characters ...' The opening lines are as follows:

Remember Adam's fall,  
O thou Man:  
Remember Adam's fall  
From Heaven to Hell.

The choir then sang lustily 'O, what unbounded goodness' and 'Rejoice, ye tenants of the earth; but these efforts awakened no response from Farmer Day, the new schoolmistress. Somewhat crestfallen, the men and boys, as a last resort, shouted the old familiar greeting: 'A merry Christmas to ye!'

Then it was that Fancy Day opened her window and expressed her thanks. Her brief appearance gave much pleasure, for Michael Mail observed, 'she'd been rale wexwork she couldn't ha' been comelier,' while Dewy added: 'As near a thing to spiritual vision as ever I wish to see!'

Farmer Shiner did not give the Mellstock Choir a friendly welcome, and when the members had sung 'Behold the Morning Star,' he roared fiercely, 'Set up, woll 'ee! Don't make your blaring row here! A feller wi' a headache enough to split his skull like a quiet night!'

Dewy did not take kindly to this sally, and said: 'Gi'e it him well; the choir can't be insulted in that manner!'

"Fortissimly!" said Michael Mail, and the music and singing waxed so loud that it was impossible to know what Mr. Shiner had said, was saying, or was about to say; but wildly flinging his arms and body about in the form of capital X's and Y's, he appeared to utter enough invectives to consign the whole parish to perdition.

Passing over other incidents connected with the carol-singers we meet the choir assembled in the gallery of Mellstock Church on Christmas morning, with neither voices nor instruments in the best condition. The girls sang with unwonted vigour, and when the sermon commenced the aggrieved choir discussed the matter with some vehemence. 'What I want to know is,' said the tranter, 'what business people have to tell maidens to up like that when they don't sit in the gallery, and never have entered one in their lives?'

The same characters appear at the tranter's party, where, instead of playing sacred music, they play country dances with considerable zest. During a much needed interval for rest and refreshment Mr. Penny gives the following description of his 'Dead March':

''Twas at Corp'l Nineman's funeral at Casterbridge. It fairly made my hair creep and fidget about like flock of sheep—ah, it did, souls! And when they had done, and the last trump had sounded, and the gun was fired over the dead hero's grave, a' icy-cold drop moist sweat hung upon my forehead, and another upon my jawbone. Ah, 'tis a very solemn thing!'

Michael Mail, anticipating, perhaps, the Huneker's gastronomic interpretation of music, is of the opinion that 'there's a friendly tie of some sort between music and eating.' He relates the following story:

'Once I was a-setting in the little kitchen of the D. Mariners at Casterbridge having a bit of dinner, and a brass band struck up in the street. Such a beautiful band as that were! I was setting eating fried liver and lights, I well can mind—ah, I was! And to save my life, I couldn't helping chawing to the tune. Band played six-eight time, six-eight chaws I, willynilly. But plays common, common time went my teeth among fried liver and lights as true as a hair. Beautiful were! Ah, I shall never forget that there band!'

The famous chapter, 'Interview with the Vicar,' describing the Mellstock Choir assembled in the vicarage, is too well known to need quotation. We laugh over those homely musicians, but our laughter is kindly. They had to give way, whether they sang

rings or serpents, to the newer musical methods introduced by Fancy Day. They fell, but they glorious with a bit of a flourish at Christmas, dignity of their ancient calling was respected, they were not allowed to 'dwindle away at some useless, paltry, second-Sunday-after or Sunday-before something that's got no name of its own.'

'Friends Beyond,' from 'Wessex Poems,' where that William Dewy and many others 'lie in Mellstock churchyard now':

'Gone,' I call them, gone for good, that  
group of local hearts and heads;  
Yet at mothy curfew-tide,  
And at midnight when the noon-heat breathes  
it back from walls and leads,  
They've a way of whispering to me—  
fellow-wight who yet abide—  
In the muted, measured note  
Of a ripple under archways, or a lone  
cave's stillicide.

Under the Greenwood Tree' was dramatised by A. H. Evans under the title of 'The Mellstock Tree,' and was produced in London by the Dorchester Acting and Dramatic Society, on December 1, 1908. The excellent programme contains three songs with music: 'O what unbounded goodness, and behold! good news to man is come,' and 'Behold the Morning Star arise.' The play was so well performed, the spirit of the original so faithfully served, that when I had the pleasure of seeing it, all the other Hardy plays, I doubted if William Wyndham Porter and the other carol-singers 'lie in Mellstock churchyard now!' It seemed to me that Mr. T. P. O'Connell had made them very much alive.

The finest of the Wessex novels, 'Tess of the d'Urbervilles,' does not lend itself in the main to musical interpretation; but d'Erlanger wrote an opera based upon this story, and it was produced at the Garden some time ago. It was not, in my opinion, a success. The composer caught the lighter side of country life admirably. He made us realise the magic of an early morning with the singing of the birds, but it was beyond his power to convey the idea of the tragic life of Tess herself. Tess was sad to sing, and a Tess singing in opera is not likely to please a lover of Hardy's works.

'The Trumpet Major,' the first of the series of Hardy plays adapted by Mr. Evans, was produced at Dorchester (Casterbridge of the novels) in 1908. It was revived at the Cripplegate Institute, London, on December 5, 1912, and is of special interest from a musical point of view. The play contains Hardy's 'Alli-Cum-Rorum,' air by Harry Pouncy, harmonized by Boyton Smith, 'Valenciennes,' from 'Wessex Poems,' with music by Boyton Smith, and 'Budmouth Dears,' from 'The Dynasts,' with music by the same composer. 'Budmouth Dears' is a fine song. I give the concluding verse:

Shall we once again meet them,  
Falter fond attempts to greet them?  
Will the gay sling-jacket glow again  
Beside the muslin gown?

Will they archly quiz and con us  
With a sidelong glance upon us,  
As our spurs clink, clink, up the  
Esplanade and down?

In 'The Three Wayfarers,' from 'Wessex Tales,' we can be found 'The Hangman's Song.\*' In the

dramatised version, written, I believe, by Hardy himself, the song was sung by Charles Charrington, and set to a tune described as 'a traditional one in the County of Dorset, and very old.' When the play was produced in London the musical programme included a chanson, 'Dorset—our Dorset,' by Stanley Galpin, while Boyton Smith's 'Praise of Dorset' was played at the production of 'The Woodlanders.'

When 'The Dynasts' was performed at the Kingsway Theatre, London, and this year at Oxford, the songs were set to folk-airs selected and adapted by Cecil Sharp.

There are references to music in 'The Trumpet Major.' Henchard observed that 'Hymns, ballets, or rantipole rubbish; the Rogue's March or the cherubim's warble—'tis all the same to me if 'tis good harmony, and well put out.' When he suggested that the musicians assembled in the 'Three Mariners' should play the hundred-and-ninth Psalm, the leader strongly objected. He said:

'We chose it once when the gipsy stole the pa'son's mare, thinking to please him, but he were quite upset. Whatever Servant David were thinking about when he made a psalm that nobody could sing without disgracing himself, I can't fathom!'

'The Soldier's Joy' is referred to in 'Far from the Madding Crowd.' Hardy writes:

As to the merits of 'The Soldier's Joy,' there cannot be, and never were, two opinions. It has been observed in the musical circles of Weatherbury (Puddletown) and its vicinity that this melody, at the end of three-quarters of an hour of thunderous footing, still possesses more stimulative properties for the heel and toe than the majority of other dances at their first opening. 'The Soldier's Joy' has, too, an additional charm, in being so admirably adapted to the tambourine . . . no mean instrument in the hands of a performer who understands the proper convulsions, spasms, St. Vitus's dances, and fearful frenzies necessary when exhibiting its tones in their highest perfection.

Hardy is familiar with many country dances, and during rehearsals of the Wessex plays at Dorchester has been seen to dance a rustic measure himself.

When Mr. Phillotson, the schoolmaster, sent for his pianoforte, Jude placed inside the case of the instrument a letter asking his friend to send him some second-hand grammars. Some time after the pianoforte had been despatched, and after calling frequently at the cottage post-office, he received a parcel containing the books he wanted.

There is a satirical reference to music in 'Jude the Obscure.' Jude Fawley had sung 'The Foot of the Cross' in the choir of a church near Melchester (Salisbury). Pleased with the work, he went to see the composer in order to express his appreciation. When he said: 'I—like it. I think it supremely beautiful!' the composer observed, as many before him have done and will continue to do in the future, that publishers 'want the copyright of an obscure composer's work, such as mine is, for almost less than I should have to pay a person for making a fair manuscript copy of the score.' The composer told Jude that 'music is a poor staff to lean on—I am giving it up entirely. You must go into the trade if you want to make money nowadays. The wine business is what I am thinking of. This is my forthcoming list—it is not issued yet—but you can take one.' What a note for Prof. Saintsbury's 'Cellar Book'!

In the closing scene of 'Jude the Obscure,' music plays a most dramatic part. It is made to emphasise the terrible irony of Jude's life. As the poor fellow

\* In 'Wessex Poems' it is called 'The Stranger's Song.'



lay dying at Christminster (Oxford), he heard the bells, celebrating Remembrance Day, ring merrily. He heard the notes of an organ mingling with the shouts and hurrahs of the people, and as he listened to these things that unwanted failure, who had failed in love and work, that buffeted soul tossed into the world before his time, whispered:

*'Let the day perish wherein I was born, and the night in which it was said, There is a man child conceived.'*

(Hurrah!)

No writer of fiction has used music with more poignancy than in this memorable scene. In 'Under the Greenwood Tree' Hardy has made music express rustic comedy, and even described his heroine's eyebrows 'as two slurs in music.' But under the crushing hand of the Supreme Intelligence, Hardy has made music express a cry too deep for words.

### THE IMPORTANCE OF CORRECT PLACING OF THE VOICE

BY CHARLES TREE

So simple! Yes! Easy singing is as simple as easy golfing, yet how great is the proportion of easy golfers to that of easy singers! Correct singing (physically) is, perhaps, much easier than is correct golf. The foundation of the former can, probably, be more unified, because we have naturally the real foundation—correct speech. Of course we must admit that in most things simplicity, up to a point, is difficult; but in vocal work it appeals to us as being difficult only because its simplicity is *so simple*. Except to the very few, it is difficult to believe that 'that's all there is in it.' We persist in *making* it difficult. We set out to find the intricate byways, with the direct open road staring us in the face. On the finger-post is writ large, 'True speech—direct road to true vocalism.'

Take any of the old singers, those upon whom time had comparatively little effect—Patti, Melba, Maurel, Sims Reeves, Santley. Listen to Melba and Calvé to-day: note the ease and simplicity of their physical work; the close connection between speech and song in their vocalisation. Note the excellence of their diction—due to that close connection. Their voices go on the same, year in, year out, with all that delicious ease which makes for *long life of the voice*, and which alone allows of true temperamental art having full play. Unfortunately the great public does not object to a bit of 'neck-swelling' and 'face-bursting.' It is inclined to look upon these as necessary adjuncts to art. But a voice which is 'back' cannot 'paint.' It can make use of *ff* or *pp*, but it has a great sameness of colouring, and its life is likely to be short.

It is a deplorable fact that the great mass of vocal teachers do not know that something is wrong. Yet if they will realise that only one in a thousand trained singers keeps his voice fresh during a period of, say, thirty years' public work, it will be seen how important is the matter of correct vocal placing and consequent ease. As already said, the difficulty of singing is its simplicity. The fact is, we are working largely on the indefinite, whereas true, easy singing can be brought about by a very definite means—that of true speech changed into song. Here is the real key to ninety per cent. of all the trouble.

We are a nation of voices, but until this generally realised we shall not become a nation of singers. When we diagnose the cases of vocalists who complain of want of ease and whose enunciation is poor, we find that the cause is usually that such voices not being sufficiently 'forward.' They are not necessarily 'throaty': some might even think them 'forward.' But compare the correct speaking position with that of the singing position they are using, and it will be found that in ninety-per cent. of cases the speaking is by far the more forward. And, moreover, the patient immediately realises that difference, and is able in an extraordinarily short time to obtain the correct position. Nature is ever ready to avail itself of the correct adjustment.

Now in this correct adjustment the voice will grow in quantity and quality, whereas in the backward position such development is impossible. I repeat this is the vital point—the one simple cure for most of the difficulties that beset the path of the student.

Quantity, quality, enunciation, variety of colour—long life of the voice, nearly everything that is worth anything on the physical side of singing depend very largely on this 'forward position' (as true speech). And this ultra-vital point is simple itself. It is merely a matter of not altering the 'apparatus' or position of true production when passing from speech into song. Speech is continuous in its flow of tone—song is.

Let the singer speak easily, in the front of the mouth, a phrase of the song. Repeat this seven times, and realise mentally the position and physical feeling of this speech. Make this gradually louder, using great care that no physical change takes place, and then gradually break into song. It will be found a ridiculously easy procedure. But this very ease is at first a drawback, because the student almost invariably imagines there is not sufficient sound, whereas the voice is in reality carrying to all parts of the hall instead of being boxed up in and around the executant.

Now think for a moment of the camouflage which exists to-day in connection with vocal tuition. Here is one of the great enemies of vocal education. Another is the pianoforte—a good accompaniment covers up the faults of both teacher and student. All teach the 'Italian production,' yet it can safely be said that only a very small percentage of teachers know what that means. The great majority of Italian 'teachers' themselves do not know. Every ice-cream vendor in Italy teaches singing if he can get people to believe in a particular 'method.' And cajole them he does. The results of this are evident in the numerous singers who return home with badly produced voices. The fact is, we may term the correct method Italian, French, English, what we will, still remains the correct method—there is only one. And its foundation is common-sense. The one great need is to refrain from building a wall of difficulty round vocal art.

But let us not overlook the fact that speech must be perfect in order to be the foundation of true singing. Here is work to do. Look at the position of our churches to-day, chiefly through the incompetence of the clergy in the matter of vocal delivery. It is a crying shame that our Church authorities do not insist on a thorough knowledge of the voice, being one of the principal studies of our ordination

(Continued on page 263.)

## A PART-SONG FOR FOUR VOICES.

Words from Francis Pilkington's  
"First Book of Songs or Ayres," 1605.

Composed by JOHN GERRARD WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Con moto.

Di - a - phe - ni - a, like . . the Daff - down - dil - ly, White as the

Di - a - phe - ni - a, like . . the Daff - down - dil - ly, White as the

Di - a - phe - ni - a, like . . the Daff - down - dil - ly, White as the

Di - a - phe - ni - a, like . . the Daff - down - dil - ly, White as the

Con moto.  $\text{♩} = \text{about } 152.$

sun, fair . . as the li - ly; Heigh - - ho, how . . I do

sun, . . fair . . as the li - ly; Heigh - - ho, how . . I do

sun, . . fair . . as the li - ly; Heigh - - ho, how . . I do

sun, . . fair . . as the li - - ly; Heigh - - ho, how I do

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love thee! I do love thee as my lambs Are be - lov - ed of their dams. How

love thee! I do love thee as my lambs Are be - lov - ed of their dams. How

love thee! I do love thee as my lambs Are be - lov - ed of their dams. How

love thee! I do love thee as my lambs Are be - lov - ed of their dams. How

blest were I if thou would'st prove me. Di - a - phe - ni - a, like

blest were I if thou would'st prove me. Di - a - phe - ni - a, like

blest were I if thou would'st prove me. Di - a - phe - ni - a, like

blest were I if thou would'st prove me. Di - a - phe - ni - a, like

the spreading ro - ses, That in thy sweets all sweets en - clo - ses; Fair

the spreading ro - ses, That in thy sweets all sweets en - clo - ses; Fair

the spreading ro - ses, That in thy sweets all sweets en - clo - ses; Fair

the spreading ro - ses, That in thy sweets all sweets en - clo - ses; Fair

*ten. pp* *cres.*  
Sweet, how . . I do love thee! . . I do love thee as each flow'r Loves the

*ten. pp* *cres.*  
Sweet, how . . I do love . . thee! . . I do love thee as each flow'r Loves the

*ten. pp* *cres.*  
Sweet, how I do love thee! . . I do love thee as each flow'r Loves the

*ten. pp* *cres.*  
Sweet, how I do love thee! . . I do love thee as each flow'r Loves the

*poco rit.* *dim.*  
sun's life-giv-ing pow'r, For . . dead, thy breath to . . life . . might move me.

*poco rit.* *dim.*  
sun's life-giv-ing pow'r, For . . dead, thy breath to life . . might move me.

*poco rit.* *dim.*  
sun's life-giv-ing pow'r, For . . dead, thy breath to life . . might move me.

*poco rit.* *dim.*  
sun's life - giv-ing pow'r, For . . dead, thy breath to life might move me.

*p a tempo.* *cres.*  
Di - a - phe - ni - a, like . . to all things bless - ed, When all thy

*p a tempo.* *cres.*  
Di - a - phe - ni - a, like . . to all things bless - ed, When all thy

*p a tempo.* *cres.*  
Di - a - phe - ni - a, like . . to all things bless - ed, When all thy

*p a tempo.* *cres.*  
Di - a - phe - ni - a, like . . to all things bless - ed, When all thy

*p a tempo.* *cres.*  
Di - a - phe - ni - a, like . . to all things bless - ed, When all thy



prais - es . . . are ex - press - ed; Dear joy, how . . . I do

prais - es . . . are ex - press - ed; Dear . . . joy, how . . . I do

prais - es . . . are ex - press - ed; Dear . . . joy, how . . . I do

prais - es . . . are ex - press - ed; Dear joy, how I do

love thee! . . . As the birds do love the spring, Or the bees their care-ful

love . . . thee! . . . As the birds do love the spring, Or the bees . . . their care-ful

love . . . thee! . . . As the birds do love the spring, Or the bees . . . their care-ful

love thee! . . . As the birds do love the spring, Or the bees their care-ful

King, Then . . . in re - quite, . . . sweet Vir - gin, love me.

King, Then . . . in re - quite, . . . sweet Vir - gin, love me.

King, Then . . . in re - quite, . . . sweet Vir - gin, love me.

King, Then . . . in re - quite, . . . sweet Vir - gin, love me.

(Continued from page 258.)

ndidates. The man with good 'delivery' and od 'matter' commands a big congregation, in any cases an overflowing one, and 'delivery' is of r greater importance than 'matter,' because for a w pence can be obtained some of the finest rmons ever preached.

If there be one section of the vocal art which ight be termed 'difficult,' it is undoubtedly that of taining good nasal resonance, *i.e.*, nasal resonance hout nasal quality. This should not be essayed til each note of the voice has been brought to the ntal position, and singing in that position has come 'second nature.' Then the nasal resonance comes reinforced tone, and is the means to that rrying power, with ease, of which such comparatively small use is made. True nasal resonance a great aid to long life of the voice.

It is no exaggeration to say that this matter of rrect voice production is of national importance.

### WARRING SCHOOLS IN FRANCE

Echoes of the warring schools of French musical sthetes reach us here in England, and we even ave debates more or less on their model, debates owever which never seem quite to ring true, no ount because we have never sufficiently wanted to aster the rules of the game. We most of us are too rmaginative ever to doubt a perfect right to admire mbracingly such disparities as Monteverde's Orpheus,' Bach, 'Tristan,' and 'Pelleas.' (Pragmatism is the philosophy of those who have no need of philosophy.) Here then, it may generally seem not o much audacious as rather natural and obvious for musician to defend a measure of eclecticism and to stify an esteem for the various good things of o matter what source. Don't let us depreciate however he courage of M. Charles Koechlin, who essays his task in twenty-three strenuous pages of the *Paris Revue Musicale* (March), wherein the eclectic may and the comforting support of philosophy.

He calls his paper, 'Music: a Joy of the Spirit or Sensual Pleasure?' For the warring schools are hese: the 'sensitives,' for whom music is a mple physical pleasure in the shock of vibrations in the ear, a sheer joy in sound—who hold every vowed emotion, intention, or preconceived form as a derogation; and against them the 'intellectuals,' for whom appreciable music must be demonstrably an edifice of sounds and a satisfaction to the analytical reason, who cannot listen to music for the pure fun of it but must be convinced of its adherence to a logical system and of proportions and symmetry as it vere architectural. There are actually many persons whose musical preferences are given on the strength of the one attitude or the other, and M. Koechlin seeks to bring it home that both are wrong. To the sensitives he declares that even if the concept is possible of a musical pleasure analogous to a well-cooked dish or a 'beautiful red,' even supposing one ould momentarily isolate a concept of pleasure so simplified, never could that pleasure be of itself sufficient. A true joy of the ear does not last, does not even exist (asserts he, risking the wrath of all he advanced people), without an emotion of the heart.

Our author then turns his guns on the more substantial target of the intellectuals and their appreciation of fugues with regular entries, cyclic sonatas and symphonies, and operas strictly written

on the leading-motive principle. These good folk are simply confusing two different planes, the logic of science and the quite unrelated logic of art. Already sixty years ago the philosopher Dollfus told them:

'It is the business of science and of philosophy to satisfy the reason; the artist has to speak to the soul, and the soul cries out to be stirred. Doubtless a perfect logic presides at the creation of an artistic masterpiece, but it is an interior logic that is unaware of itself. That unawareness is precious, and every artist must guard himself from its loss; let him respect that intimate mystery of his soul wherein creation is accomplished, let him guard it with jealous care and keep himself free, untrammelled by systems.'

By no demonstrably logical build alone can a fugue be saved. Some irreproachably cyclic sonatas are intolerable as music, and leading-motives may well be a bore. The ground is now clear for permission to like all the music which appeals to you, without the sanction of a conscious theory. How shall we say what is good and what bad? In this mystery—you have seen it coming, that M. Koechlin is about to rally to Bergsonism—intuition must and will guide us. He says:

'The infinite diversity of music remains far from this discussion, it blooms on a plane other than the physical or the intellectual. True musical logic is not to be defined as the other logic may be. It is mysterious and complex. It depends on all sorts of things, on the sentiment, the development, the nature of the author, and on the character of the work itself. It is less definable even than that of the most symbolical poetry. It is not created, nor is it to be perceived by the intelligence but by the musical sense. It lives in an enchanted realm of modulations, chords, and rhythms. To group these in a right manner is not the job of a reasoner but of a poet-musician, working with the intimate gift he possesses of the particular beauty of his art. (Thus never the intelligence but only the instinct of a musician will point out whether it is necessary to add or cut away a bar in a development.) The root of it is not apparent symmetry but a very diverse *harmony*, incapable of definition because it is the function of that simple element the Beautiful, which is linked to no other.

'It is not the logic of the philosophers, but another sort, interior, more subtle, immaterial and not to be analysed by the process of the intelligence. All true musicians have it as a gift, possess it unconsciously. They realise it by instinct. Sometimes they sin against it when they seek to subordinate it to reason or to forms too rigid. In art what the mind requires (not consciously but with a deep instinctive desire) is to find itself not distracted by irrelevancies nor by lengthiness or monotony.

'This *harmonious logic*, sometimes called the equilibrium of reason and feeling, is quite another thing than the presence of the so-called intellectual element. In the period of artistic creation, properly speaking, the intellectual consciousness must oftentimes efface itself before other inventive powers; it can never be logical that it should rule over the musical sense. The craze of giving the place of honour to music



deemed intellectual has had the sorry result of exalting certain works that have been manufactured, industrially as it were, in series, according to established recipes and principles; and again, the reduction of listening to an analysis of forms.

'What acts, what creates, is Intuition the mysterious. If inspiration and musical creation remain unfathomed mysteries, it is seemingly because the subconscious plays therein a primordial part, without for an instant the work ceasing to be that exactly which corresponds to the moral and intellectual personality of the musician as he is in the depths of himself. Let the musician go straight towards beauty without *a priori* ideas to pin him down, or the no less dangerous imposition of literary thought factitiously added to his art. Let the listener dispense with extra-musical criteria and hearken with the ear, the imagination, and the heart. Deep beauty alone matters, and alone, emotion leads there through instinct, secret and indefinable.'

In the same number of the magazine are articles on d'Indy (Mauclair) and Béla Bartók (Kodaly). In the February number M. Paul Landormy describes 'The Decline of Impressionism.' Debussy belongs to the past, Ravel's taste for distinction and 'preciousness' is going out of fashion. The young men seek to evade 'the sweetness, softness, and suavity proper to Debussysm, to renounce dreaming and to come down to earth.' C.

## New Music

### PIANOFORTE MUSIC

Chaminade still remains one of the few composers able to turn out good salon music. Her idiom is less honeyed than of old, but there remains much of the spirited rhythm and neat workmanship that made so many of her works far more enjoyable than a good deal of music that was nominally on a higher plane. Two new pieces have just been published by Enoch, 'Chanson d'Orient' and 'Danse Païenne.' Both are so animated that one is hardly conscious of some lack of freshness in their material.

Cyril Scott's 'Ballad' (Elkin), though not free from some irritating mannerisms, shows a coherence and sustained power that have been absent from most of his recent pianoforte works. The piece is based on a few bars of an old Troubadour song—a phrase of no great moment—and suffers from an overdose of harmonic shocks, but there is a suppleness of rhythm and a growth of intensity towards the close that make it an arresting and powerful piece of work.

'From the 18th Century' is the title of a collection of harpsichord and clavichord pieces transcribed by MacDowell (Elkin). There is a bit too much of the transcriber in the music as a whole. Works of this slender type rarely gain by any kind of amplification. Even the transference from their original medium to a modern pianoforte is more than some of them can stand without loss. Still, these transcriptions will no doubt please many who would be bored by the originals, so they justify themselves. By the by, we hardly recognise an esteemed old writer under the name Jean Baptiste Loeilly. What's the matter with 'Lully'? or is Loeilly somebody else? Grove knows him not.

Augener's have just issued Beethoven's *Pianoforte Concertos*, edited and fingered Thomas F. Dunhill (in separate numbers), a Liszt's edition of Schubert's *Fantasia in G*—produced in the neat and helpful way expected in this house.

Pleasant music for youthful players is Al Rowley's 'Kew Garden Scenes,' five pieces (Winthrop Rogers), and Hubert Bath's 'The Island of Heart Desire,' a suite of four (Augener), the former being slightly the easier.

G. H. Clutsam's fifth book of cinema music (Metzler) leaves one depressed. Mr. Clutsam do write so well that we are sorry to see him do his talent a good deal less than justice with work of this kind. The series is entitled 'Original Cinema Music,' an unfortunate choice, for originality of a kind is entirely lacking. No doubt music of a great complexity, or even freshness, would be out of place as an accompaniment to the 'pictures'; but it is hard to believe that the average audience is ripe for something a good deal better than this.

C. W.

### ORGAN MUSIC

Marcel Dupré's gifts as a composer were well shown in the set of *Fifteen Versets* recently published by Novello. His *Three Preludes and Fugues*, issued under one cover by Leduc, are finer—because more sustained—efforts, and place him in the forefront of living writers for the organ. Two of the *Preludes*, Nos. 1 and 3—are in the brilliant toccata style of the modern French school. In the former, a jangling bell-like effect is produced by a daring use of 4th and 5ths in the manuals; in the latter we have rapid semiquaver work divided between the hands as background for a simple *cantus*. There is also good deal of triple and quadruple pedalling, with 8-ft. stops, with an effect of sustained wind passing against the manual passage work. The first Fugue carries on the bell-like character of the Prelude with a subject very unusual, and at first sight not so tractable. But the composer handles it with such skill and resource that the result is brilliantly successful. Like its Prelude it demands technique above the average. The third Fugue has a somewhat conventional subject *alla giga*, with each hand repeated—a doubly unpromising start. The working out, however, is so fresh harmonically, that the commonplace character of the subject is forgotten. Typically French is the liberal use of the chord of the augmented 6th in its most pungent forms. The *cantus* of the prelude is introduced as a counter subject towards the end, with imposing effect. Perhaps the second Prelude and Fugue is in some respects the finest of the three. Elegiac in style, its expressive character is a welcome contrast to the somewhat hard brilliance of its companions. On the whole, too, it is more original thematically. The Prelude contains some beautiful colour, both in harmony and registration, and the Fugue is a worthy pendant. These works are so difficult (and, by the way, so expensive) that they are not for the rank amateur file organist. More's the pity! It is to be hoped that the few players able to buy and play them will do so—especially the latter.

Dupré's *Scherzo in F minor* (Leduc) is another tough proposition. No indication is given as to pace, but apparently *vivacissimo* is called for. There is but one theme, and that is little more than a mere figure. Dupré makes an astonishing moment out of it, and a player with brilliant man-

que (the pedals have an easy task) could have a great effect. But it is to be hoped that the gifted young composer will soon give us music as easily negotiable. A set of pieces like Vierne's *quatre-vingt-quatre* in Free Style would have a warm welcome on this side of the Channel.

The very interesting organ music has lately been published by Chester. Arthur Honegger's *Two Pieces* are rather strong meat, but there is real interest mixed with the discord. Both are short and snappy and have a good deal of the character of modern music. Some uncomfortable moments in the *Andante* are amply atoned for by the exquisite *Allegretto*. The Choral has no theme of the hymn-like nature suggested by the title, but it has something in the highly expressive main subject, with its simple harmonization. The more one plays these little pieces the more one likes them.

Edouard Maleingreau is already becoming well known in this country through his Christmas *Carols*. His '*Offrande Musicale*' is much less snappy and perhaps more immediately attractive. It consists of two pieces, published separately. They show a fund of melody, and a good deal of interest in the way of harmony. The composer does not always join his sections well, being content to end there with some rather weak links—the end of *Je Suis* of No. 1, for example—but the pieces as a whole will give great pleasure to all with a taste for modern music. Of the two, No. 1 is the easier and more pleasing. Maleingreau, like Dupré, is a composer of whom much may be expected. It is an excellent augury for the future of organ music that writers of this calibre should recognise the instrument as a fitting medium for their best efforts.

H. G.

## SONGS

The work of Ernest Farrar is the best of answers to those who still hold the out of date view that an artist's post is the grave of freshness and originality. The more one sees of Farrar's songs in chamber music the more one realises the loss of creative music suffered by his untimely death. We are so plenty of composers able to give us all we want—a more—of long and complex works, and heaven knows there is no shortage of writers of popular music. We need minor poets in music—men able to say the happy thing briefly, and in a manner above reproach on the score of musicianship. That Farrar possessed this lyrical talent in an unusual degree is shown once more in three songs just issued by Novello. His setting of '*O Mistress Mine*' has a part delightfully simple and singable, with an accompaniment that, touched off with the right neatness, well expresses the spirit of the text. The song is published for medium and high voices, and is far better suited to the latter. The two remaining songs are the last works Farrar wrote, '*Dithenia*' and '*The Lover's Appeal*,' published under one cover. The first, a buoyant setting of a noble's well-known lyric, owes much of its effect to a delightful springing figure in the accompaniment. A wide range of ample range and vigour is required. The second, a union song, with its alternations of *quasi recit.* and *ad libitum*, strikes a deeply expressive note. The pianoforte part contains some felicitous harmonic touches. These songs are available in two keys, low and medium.

Ceridge-Taylor's popular '*Eléanore*' has just been republished in two additional keys, making four in all—A, B flat, C, and D (Novello).

Felix White's '*Sing, care away*' (Novello) is a very bright and attractive setting of some jolly lines from Morley's Madrigals. An excellent feature is the tricky accompaniment, which, though not difficult, calls for a good player.

Some songs by Gerrard Williams recently published by Curwen show the composer at his best. He has a genuine vein of melody, an unusually good knack of writing accompaniments—his familiarity with the modern keyboard idiom stands him in good stead here—and ample resources in the way of harmony. Like a good many other modern composers, he makes liberal use of modal flavouring. With no space for details, it must suffice to bring the following songs to the attention of singers and players with a taste for the original and imaginative: '*Reflection*,' '*The Crooning from Inisfail*,' '*Aubade*,' '*The Dilemma*,' and '*An Inconsequent Ballad*.' The words of the last named are ascribed to Shakespeare, with a '?' in brackets. The '?' can hardly be made too large. It would be safer to put the words down to that even more prolific poet '*Anon*.'

C. W.

## STRING MUSIC

M. André Pascal's '*Pastorale*' for violin and pianoforte (Durand) is typical of much that is being written to-day. It is good in parts, and it is new—in parts. That which is pleasant points to a certain talent for not uncommon but rather charming combinations of sound, and for careful and tasteful workmanship. But M. Pascal insists on being on the side of the pioneers. Apparently he would rather be the last of the innovators than the first of the conservatives, and accordingly sets out on uncharted ground to seek originality. His adventures, the perils he encounters, and his escapes are only moderately thrilling. There was a time when the harmonic progressions he uses would have appeared daring and surprising. Since it has been decreed that every common chord must have a 7th, that every C must have its B, and every F an E, a few extra atrocities are not enough to arouse our enthusiasm. Directions to the players are abundant and sometimes a little puzzling. For instance, can a *p* be followed by a *p subitement*? These may be trifles, but they give us the measure of the composer's intentions.

Very different in aim and method is Mr. Arnold Bax's '*Folk-Tale*' for violoncello and pianoforte (Chester), which begins and ends with a common chord and in the same key! Yet Mr. Bax contrives to be quite original and pleasant. This does not mean that his harmonic scheme is that of Sullivan or Bellini; but he knows the value of reticence, and his daring strokes are all the more telling since they are the exception rather than the rule. One may like the composition or not—tastes are bound to differ. Yet Mr. Bax never gives the impression of a man sitting down to a banquet but having no stomach for it, feeding on dainties and avoiding the nourishing foods. Composition is for him a natural function to be performed without prejudice or bias. His own thoughts and ideas—not the means of identifying them with any particular school or movement—are the main concern.

Of the smaller pieces, Sir George Henschel's '*Gavotte*' for violoncello shows the good taste and deft handling of a theme which characterise all this composer's work. Two '*Pièces classiques*' for violin and pianoforte—Grétry's *Gigue* '*Denys le tyran*' and the same composer's *Tambourin* '*Aspasie*'—edited by M. Erkki Melartin (Chester), add to the already considerable catalogue of peptonized classics. Both



are of moderate difficulty, but the Gigue demands slightly firmer grip of bowing technique.

In 'The Violin and its Technique' (Macmillan & Co.) M. Achille Rivarde has perhaps attempted more than can possibly be accomplished in an essay of fifty pages. Most qualified teachers have some idea how technique can best be acquired, and although a particular method may appear especially valuable to one man there is no denying that other methods have also given excellent results. The technique of the violin, moreover, has its roots in the technique of composition, and one subject cannot be adequately discussed without reference to the other. M. Rivarde has limited his field to the technique of the present day, collating a number of rules to be followed by aspiring students. The advice is, on the whole, sound. But the author himself has realised the need to add practical exercises to the theory, and promises to publish the necessary appendix at some later period. That publication will add considerably to the value of the present volume.

F. B.

#### CHURCH MUSIC

Thanks to the indefatigable labours of a few enthusiasts, it is gradually being brought home to us how little we have really known of the work of our great English polyphonic composers. It is only within recent years that we have begun to appreciate such composers as Byrd, Gibbons, &c., at something like their true worth, while others, who in some cases were little more to many of us than mere names, have, in the light of recent discoveries, shown themselves to be worthy rivals of even the greatest of the Elizabethan writers. Messrs. Novello have recently published Gibbons' Magnificat and Nunc Dimittis in D minor, edited by Royle Shore. In a preface the editor writes with reference to Thomas Tomkins (1586-1656), who died some thirty years after Gibbons:

When this great composer's one hundred and five verse and full anthems, including one in twelve real parts, and five services, are made known, after entirely dropping out of the Cathedral tradition, he may even challenge the position of more than one of his eminent predecessors.

Mr. Royle Shore, whose labours in bringing to light hitherto unpublished works of the old composers are so well known, deserves the sympathetic encouragement and support of all English Church musicians. Under the title of 'The Cathedral Series of Church Service Music, chiefly polyphonic and unpublished, of the 16th and early 17th centuries, he has edited and published services and other works by William Mundy (d. 1591), Thomas Causton (d. 1569), Thomas Tallis (d. 1585), John Ward, and others. The latest additions to the series are the Magnificat and Nunc Dimittis in D minor by Orlando Gibbons (1583-1625), and some chant settings for the Morning and Evening Canticles adapted from Gibbons' music.

From the Preface to the first of these we gather that Gibbons' great 'Morning and Evening Service in D minor,' save in the folio collection of the ecclesiastical works of Gibbons edited by Sir Frederick Ouseley, and published in 1873, and not now readily obtainable, has not been printed since it appeared in John Barnard's collection of 1641. Unlike his popular Service in F, one of the class then known as 'short services,' it is practically unknown, having somehow dropped out of the Cathedral repertory,

which was almost entirely determined by what appeared in the 18th century collections of Boyce and Arnold. The independent organ part is taken from Sir Frederick Ouseley's collection, verified with the original in 'Batten's Organ Book' in Sir Frederick's library at St. Michael's College, Tenbury, and the John Bishop transcript of Barnard in the British Museum. Latin words have been added to increase the usefulness of the services, and make known the ecclesiastical music of England on the Continent:

This [writes Mr Royle Shore] is apparently the first occasion on which an effort has been made to bring the ecclesiastical music of the English Church before continental musicians with the view to a practical performance. . . . This particular service, besides coming as a revelation to English musicians—few even have ever heard of it—will be of special interest to those abroad, because contemporary musicians there, when they began to add independent organ accompaniments, too often, it is understood, 'went all to pieces,' musically speaking. On the other hand their English contemporaries maintained the high level that they had inherited from the pure vocal polyphonists.

The setting is for five voices, with frequent 'vers parts' for one, two, or more voices. Owing to its length—it runs to twenty-eight pages—suggestions are made for shortening it on occasion by substituting for any portion of it, particularly the verse parts, the chant settings, adapted from chant-like phrases in the Service; or, for certain verses of the Magnificat, the solemn form of Tone II. is provided after the chant settings. This follows pre-Reformation custom.

The chant settings referred to above are published separately in the 'Cathedral Series' of Mr. Royle Shore (Novello). No. 116, provides effective chant in extended form for Te Deum and Benedictus with descant for soprano. By the way, the first bar note of the last Te Deum chant should be D and not B; a ledger line is missing.

No. 110 gives us three sets of chants for the Magnificat and Nunc Dimittis, two of which are for five voices, and also a plain-chant setting—the solemn form of Tone II.—for certain verses of the Magnificat which, like the chant settings, may be used as mentioned above when it is desired to shorten the big Service in D minor. A descant for soprano is provided for two of the chants. All these settings are lithographed.

Many churches should find a use for the admirable adaptations. As Mr. Royle Shore wrote in the *Musical Times* in 1919: 'However inevitable the Anglican chant may seem to be for the psalms in most churches, something more dignified ought to be provided for the canticles . . . . Extended forms of modern chants could certainly be popularised, with some occasional embellishments in Faux-bourdon.'

These chant settings are a successful attempt to meet this want.

Maurice Vinden's anthem, 'If we believe that Jesus died' (Novello), is admirably designed to meet present-day needs. Here we have music that is interesting and well-written, is not unduly prolonged, and, while quite easy, yet affords plenty of scope for artistic treatment at the hands of a good choir. It opens with a soprano solo, 'If we believe,' with smoothly flowing organ part. A few instrumental bars lead—with an abrupt change of key—to a vigorous passage for baritone solo, the full choir entering shortly afterwards (*ff*) unaccompanied. A fine passage for the full organ, developed from the

ening instrumental phrase, is followed by a section which is commenced by tenors and basses divided. The dramatic and effective writing follows, culminating in a big climax. A short organ passage leads to the final section—an unaccompanied quartet of all the voices entering for the closing phrase. The composer knows how to write effectively for voices, and his treatment of the organ part is always excellent, and to the point. The anthem is suitable for Eastertide, Burial Services, or general use.

Mendelssohn's familiar 'O for the wings of a dove,' as arranged by John E. West (Novello), makes an effective duet for female or boys' voices. Choirs, ladies' singing classes, &c., will welcome its appearance in this form.

A short and easy setting of the Office of the Holy Communion in the key of E flat, from the penitential hand of Dr. Basil Harwood (Novello), is primarily intended for the use of village choirs and congregations. In those places where simple, straightforward music is essential it should supply all that is wanted. Where a full choir is available opportunity is provided for occasional singing in harmony, and for trebles and men's voices alone. It may, however, be sung throughout in unison or by trebles only. A five-fold Kyrie is provided in addition to the responses to the Commandments. For the use of the congregation the voice-part is published separately. With the aid of this and a few congregational practices the few difficulties of this excellent setting will soon be overcome.

Several numbers of 'The Passion' composed by the late Dr. Varley Roberts may now be obtained separately (Novello). These include 'Is it nothing to you?' (tenor solo and chorus), 'For a small ment,' 'God so loved the world,' 'Let us go forth' (four-part chorus), and 'Whosoever shall do the will of My Father' (unaccompanied chorus). They are simple and tuneful in style, and will prove acceptable to choirs unable to cope with more elaborate works of this kind.

For his setting in A flat of the Te Deum (Novello), Arnold G. Tomblin has provided a selection of tunes, mainly in unison but with occasional verses in harmony. To those accustomed to the freedom of unsung chanting, settings of this sort are apt to prove unsatisfactory owing to the limitations imposed by a strict adherence to the Anglican chant form. The composer has afforded a little rhythmical relief by an occasional extension of the second half of the chant. A comparison with the adapted chanting settings of Mr. Royle Shore (noticed above) would show the advantage gained in the case of certain short verses by modification in the opposite direction—i.e., the elimination of unnecessary bars. Apart from this the music is well written and tuneful, and the tunes well varied in style.

On a plane far above much of the Church music of the present day is Dr. Charles Wood's setting of the Passion of our Lord according to St. Mark, arranged as a liturgical devotion by the Rev. E. H. White, Dean of King's College, Cambridge (see Faith Press). A deeply devotional spirit pervades the whole, and the music maintains a high standard throughout. Not the least noteworthy feature of a very fine work is the masterly treatment of the various hymns which play an important part in the setting. The music needs a well-equipped choir to do it justice, but given that, and attention to the directions given for the conduct of the service, the result should be truly impressive.

William Faulkes' setting of the office for the Holy Communion in E (Novello) is well suited to the needs of the average parish church choir. The composer indulges in no complexities and treads no new paths, but is content to write music that is melodious and straightforward. A commendable feature is the absence of verbal repetition except in the case of the Kyrie, where the repetition of the words 'have mercy' is likely to prove irritating by the time the tenth Commandment is reached. G. G.

## London Concerts

BY ALFRED KALISCH

Two Philharmonic concerts have taken place since the last issue. On February 24 Mr. Hamilton Harty conducted. The principal feature of the concert was the first performance in London of W. H. Bell's Symphonic Variations. Mr. Bell is Principal of the School of Music at Cape Town, but since he left England for South Africa not much of his music has been heard here, although his 'Mother Carey's Chickens' had made a great impression. During his absence his musical personality has matured considerably, and he uses the modern orchestra skilfully. His style is somewhat eclectic, without being open to the charge of plagiarism, and the principal foundation of it remains English. Perhaps in South Africa it is possible to observe the effects of various tendencies with more detachment than for us in Europe. The clearly marked theme is indisputably of native origin, and there is considerable variety in the modifications it is made to undergo. The livelier Variations made a greater effect than the more emotional ones. Mr. Bell conducted his own work well, and it had a cordial reception. Mr. Harty's conducting of Debussy's 'La Mer' is far the best thing he has done in London up to the present. The music itself was a surprise to those of us who think that Debussy is always vague and elusive, and shuns anything more sonorous than a *mezzo-forte*. The soloist was Mr. Lamond, who played Beethoven's 'Emperor' Concerto. Both Mr. Lamond and the 'Emperor' Concerto are so well known that it is superfluous to say more.

At the concert on March 10, two works of native origin secured ovations for their respective composers. The first was Mackenzie's 'Scottish' Concerto for pianoforte, in which Miss Myra Hess played the solo. It will probably rank as one of Sir Alexander's best works, and the slow movement in particular deserves to live. Miss Myra Hess played it with admirable taste and refinement, though possibly the *Finale* was rather too suave, and might have had a little more rugged Highland energy. As an encore, Miss Hess gave a delightful little piece delightfully. Some of the audience repented that they had been pleased with it when they discovered that it was by Richard Strauss. Next, the Philharmonic Choir took part in a very brilliant and picturesque performance of Delius' 'Appalachia,' which not a few critics consider his best work, because his tendency to vagueness had not fully developed when he wrote it, and is somewhat kept in check by the exigencies of the variation form. This last concert of the season ended brilliantly with Scriabin's 'Prometheus.' It has never been heard in London before with a choir of such a size. The effect of the close was greatly enhanced thereby.



Many musicians are beginning to ask themselves whether Scriabin's work really has enduring qualities. It is said that he comes rather at the end of a great series of orchestral magicians than at the beginning of a new school which will enlarge the bounds of music. This sort of thing has, as we all know, been said about every great composer in turn, and it is too early yet to form any definite judgment. There are many devout disciples of Scriabin who do not consider 'Prometheus' the equal of the 'Divine Poem' or of the 'Poem of Ecstasy.' Others, however, feel that the close, where the great chord of F sharp gradually overpowers the mass of strange harmonies in the orchestra and ends triumphantly, is his most impressive musical inspiration.

M. Sibelius has conducted more than once at Queen's Hall since our last issue. With his readings of his familiar works we need not concern ourselves here. At the Queen's Hall Symphony concert on



Photo by]

[Sidney J. Loeb

SIBELIUS

February 26 he conducted his third Symphony—for the sake of convenience it may be labelled the 'Birmingham Symphony'—which was produced at the Festival of 1912 and performed in London under Sir Henry Wood in March, 1920. This Symphony contains all the characteristics which mark the fifth Symphony in an even stronger measure. I dealt with it fully when Sir Henry Wood conducted it,\* securing a performance more vigorous than that heard under the composer. Sibelius failed to convince us that the policy of leaving out what his admirers choose to call the 'superfluities' stands the test of practice. It is as if Shakespeare had written: 'Quality mercy not strained droppeth like dew

Heaven.' It may be argued that the words left out are superfluous, and that the sense is clear without them; but we are entitled to ask ourselves whether the charm and beauty of the language do not go with them. After all, a piece of music is not a telegram.

One of the most interesting things with regard to Sibelius' visit has been the pæan of praise contributed to *The Times* by Prof. Granville Bantock. Prof. Bantock, with his opulently ornamented style and his genius for arabesque and decoration, is the very last musician from whom one would expect enthusiasm over the dry austerity of Sibelius. It is true that Mozart has been praised by composers who differ from him as widely as Tchaikovsky and Strauss, but the analogy does not hold, for what aroused their enthusiasm was the sheer beauty of Mozart's work. When all is said and done, one must admire the consistency of Sibelius in pursuing a course which he must know by now does not win universal sympathy. He has proved by the 'Valse Triste' and 'Finlandia' that easy rewards are within his grasp and it is not every composer who has the strength of character deliberately to resign them.

Busoni was the soloist at the concert in question and he played a Concerto of Mozart with amazing control and variety of tone-colour, which, however, left the impression that it was more a question of brain than of heart. He also played his own 'Indian Fantasia.'

The German papers have recently been telling us that Franz Schreker is the most original and the strongest personality that Central Europe has produced during the War. He is an Austrian of over forty years of age, and has come to the front only recently. His latest opera, 'Der Gezeichnete' ('The Branded Man') has been a conspicuous success. I was therefore with some interest that one looked forward to hearing his 'Prelude to a Drama' performed under Sir Henry Wood at a Queen's Hall concert on March 12. It may have been due to the fact that it was not played until a quarter to five, but it proved very disappointing. There is no doubt that Schreker is a clever workman with large masses of sound. He uses Straussian and Wagnerian materials with ease, but there seems to be very little in the music which is not directly inspired by one or other of these two. He has not succeeded in combining them into something of his own.

The only concert of the London Symphony Orchestra to be mentioned here took place on March 14. The programme began with the Symphonic Poem of Laurance Collingwood, which was first heard about a year ago at a Patron's Fund Rehearsal.\* I then praised the resourcefulness shown by the composer, and the impression was enhanced at this second performance. Mr. Collingwood has no programme, but the work bears internal evidence of being inspired by a strongly dramatic story suggesting violent emotions. He has studied for some time under Scriabin, and the teacher's influence is easily traceable, but the Anglo-Saxon in Mr. Collingwood acts as an antidote to Slavonic neuroticism. We are justified in expecting something good to come out of the fusion of the two, especially as Mr. Collingwood is still young.

The Symphony was Tchaikovsky's No. 5, of which there was a remarkable performance. One may be excused for guessing that here we had another

\* *Musical Times*, vol. 61, page 314, column 1.

\* See *Musical Times*, vol. 61, page 248, where, by an oversight the composer's name is printed as 'H. Collingwood.'

tance of Mr. Coates' habit of over-rehearsing; favourite number, for the difference between the work of the orchestra in the Symphony and the of the programme was very striking. And it is difficult to explain the ragged accompanying of the Double Concerto on any other supposition. The soloists in that work were Mr. Albert Sammons and Mr. Felix Salmond. They had originally announced Delius' Double Concerto, which I am sure nine-tenths of the audience would rather have heard, for the Double Concerto of Brahms is really loved only by the very straitest sect of Brahmins. The Beecham Symphony Orchestra under Mr. Herbert Coates gave a recital at Kingsway Hall on the evening of February 27 with a more or less familiar programme. Mr. Mostyn Thomas, the Welsh baritone, made a good impression. With this recital the series of Quinlan concerts has—for the time being, at any rate—come to a sudden close, which much to be regretted both for the sake of the orchestra and for Mr. Adrian C. Boult.

#### THE PATRON'S FUND.

There was a rehearsal of the Patron's Fund on February 17, at which we heard a pleasant Suite by Arnold Rawlinson describing his impressions of the Essex Hills, and an exceedingly cheerful orchestral piece by Howard Bliss, in which he succeeded in proving, whether intentionally or not, that jazz need not be vulgar. In another rehearsal, on March 8, the most interesting of the pieces played was the 'Northern Folk Suite' by Captain Van Someren Giffery, who has studied under Mr. Bell in South Africa. The 'Little Domestic Suite' by Mr. Lebach had sufficient qualities to show that his music should be borne in mind for future reference.

#### THE SINGERS

Of the vocal recitals which have taken place since our last issue, the most interesting was that given on March 9 by Miss Ethel Frank. Her father occupies an important post in connection with the Boston Conservatoire, and she has studied mainly in Europe. She is one of the most finished singers who have come from across the Atlantic, besides which her singing shows fine musicianship and fastidious taste. Her vocal technique is exceptionally strong, but the actual quality of her voice, though good, is not such as to make a universal appeal. Possibly her nervousness affected her somewhat, but there can be no doubt that a singer who can be equally effective in 'Regnava nel Silenzio' and Ravel's 'Asie,' is an artist to be reckoned with. Ravel's 'Asie,' which is one of the group of 'Scheherazade' songs, is a fascinating study in Oriental orchestral colour, and the voice part, which must be one of the most difficult ever written, is really subsidiary. Miss Frank began with 'Lusinghe più care' of Handel, and 'My mother bids me bind my hair,' the last of which, nine-tenths of the audience had by this time probably forgotten. In both these Miss Frank seemed to be not quite at ease with the orchestra, under Mr. Coates, but the orchestral part of 'Asie' was superbly played, except that it was now and again too loud, which was probably the composer's fault. Delages' 'Le Sapin Isolé,' Miss Frank's *bouche fermée* effects were remarkably clever.

The orchestral part of this concert was unusually interesting. We heard for the first time Mr. Gerrard Williams' orchestral arrangement of his own pianoforte pieces, 'Pot-pourri.' They are very small

pieces, each illustrating a flower, with an epilogue which represents the dreams with which the 'Pot-pourri' inspires an old lady. Mr. Williams writes with great charm, and has an unusual talent for dainty orchestral effects. It is no small achievement to be able to produce so many pieces each with an atmosphere of its own. The orchestra also played a Suite from 'The Good-Humoured Ladies,' arranged by Tomasini. This was the first time that Scarlatti's music had appeared in this guise in a London concert-hall. Here it seemed that Mr. Coates was led astray by his desire to make everything that he tackles sound big, whereas in the 'Pot-pourri' he had resisted the temptation satisfactorily. Possibly he argued to himself that the music was not originally intended by Scarlatti as ballet music, therefore there was no logical reason why it should all be light and airy. He made a great hit with the 'Cortège des Noces' from 'Le Coq d'Or.' But why not 'Wedding Procession'? London is not Paris, and Rimsky-Korsakoff was not a Frenchman.

There has been great activity among the singers, but comparatively few striking new songs have been heard. At the first public performance the Bax arrangements of French Folk-Songs which Mrs. Anne Thursfield had introduced at a meeting of the Music Club again made a great impression. Last month I recorded that Mr. Plunket Greene had sung five hundred songs in his London recitals. This month it has to be chronicled that M. Rosing gave his hundredth recital, which took place at the Albert Hall on March 6. It is a remarkable record considering the comparatively short time he has been in England. There is nothing new that can be said about Dame Clara Butt's last concert at the Albert Hall on February 19, at which a pleasing young soprano, Miss Vivian Roberts, made her first appearance. Mr. Bertram Binyon had an interesting concert, and sang with the most refined art, and another artistic singer whose return to England is welcome is Madame Munthe Kaas.

#### MANY PIANISTS

It is impossible within the limits of space to do justice to all the good pianoforte recitals we have heard. M. Pouishnov has given a series of recitals, and has shown us that in addition to the qualities which were praised last month he possesses apparently boundless versatility. His playing of Liszt is not only remarkably brilliant, but he also refrains from making his performance a mere exhibition of virtuosity. His interpretation of modern Russian music has the right kind of flexibility and sensitiveness.

It is difficult to form an opinion of a new player from a Chopin recital, for obvious reasons. There is no music which is so over-familiar to the critic. By his playing of Chopin (on February 22), however, M. Brailowsky, one of the latest pupils of Leschetitzky, showed that he too is a pianist very decidedly to be considered. He played with imagination, and with avoidance of the over-sentimentality which has become so fashionable among pianists. Miss Olga Carmine is a young pianist trained in England. The distinguishing quality of her art is a sane, healthy outlook on music, combined with cultured taste. Her playing of modern French music was particularly good. Another English pianist with many artistic qualities is Mr. Norman Wilks, and Miss Irene Scharrer's performance delighted a large audience.



Both gave Chopin recitals. Mr. Charles Copeland, the American pianist, has also returned, and the fine rhythmic sensibility he showed in his playing of Spanish dance-music was notable. His arrangement of Debussy's 'Après-midi d'un Faune' did not win universal approval. On the other hand, Mr. Leonard Borwick's paraphrase of the same piece has been generally praised, even by some who have conscientious objections to arrangements. Mr. Borwick's series of recitals has been among the most pleasing artistic events of the season. His Schumann playing has been, as always, most completely satisfying, and with the progress of time his artistic outlook has broadened. Last, but not least, there have been two Busoni recitals. Among the things best worth remembering was his playing of his own 'Toccata' and his Fantasia 'Super Carmen.' His command of varieties of tone-colour has now become more extraordinary than ever. His attempt to revive public interest in a Sonata of Weber did not apparently achieve its object, partly because he seemed to be striving too self-consciously to put into the music more than is really there.

#### CHAMBER MUSIC, VIOLINISTS, ETC.

In the realm of chamber music the most important happening has been the series of concerts by the Chamber Music Players. There is no better combination now before the public in this country, probably not in Europe; and it is good to know that their excellence has been recognised by the public. They have so far not produced any absolute novelty, but have played some unfamiliar things. The sonata recital of Mr. Sammons and Mr. Murdoch on March 12 was also full of musical interest. At his recital on March 3, Mr. Hubermann played with mature artistry. He introduced two new pieces, one by Tansman, and another by Le Borne, both of which proved worth listening to. On February 24, at her first appearance, Miss Jenny Blank, a young pupil of Madame Adila Fachiri (d'Aranyi), gave evidence of so much talent that the date of her début at the age of fifteen should be recorded.

#### NOTES FOR APRIL

On Monday, April 4, the London Symphony Orchestra and the Philharmonic Choir perform Bach's B minor Mass, and the soloists are Mesdames Elsa Stralia and Astra Desmond, Messrs. John Coates and Norman Allin. On April 18 they give a Bach, Beethoven, Brahms Concert. On April 16 Sir Henry Wood conducts a concert at Queen's Hall of the New Queen's Hall Orchestra, of which the programme contains Dorothy Howell's 'Lamia,' and at which Mr. Lamond plays Liszt's E flat Concerto and 'Totentanz.' At the concert on April 30 the principal item is Bantock's 'Hebridean Symphony,' conducted by the composer. Miss Myra Hess plays Schumann's Concerto in A minor, and Dr. Ethel Smyth conducts the 'Love Duet' from 'The Wreckers,' in which the soloists are Miss Rosina Buckman and Mr. John Coates. On April 5 the Westminster Choral Society produces Roger Quilter's three new Choral Ballads, and the programme also includes the once popular 'The Swan and the Skylark' of Goring Thomas. At its last concert of the season (April 23) the Royal Choral Society performs 'Hiawatha,' the soloists being Miss Carrie Tubbs, Mr. John Coates, and Captain Herbert Heyner. During this month the London Chamber Concert Society begins its

season of five concerts which take place on Tuesday April 5, 12, 19, 26, and May 3, at Wigmore Hall. The Sévick Quartet makes its first appearance since 1913, and plays at three of the concerts; the Philharmonic Quartet appears at the remaining two. The programmes include Holbrooke's 'Pickwick' String Quartet, Dr. Ethel Smyth's songs with orchestral accompaniments, the seldom heard Grieg Quartet, Cyril Jenkins' String Quartet, Arnold Bax' String Quartet, and Beethoven's Serenade. The soloists include Miss Harriet Cohen, Miss Margaret Tilly, Baron Frederic d'Erlanger, Mr. Howard-Jones and Mr. Ivan Philippowsky; Miss Gertrude Blomfield, Miss Olga Haley, Mrs. Anne Thursfield, and Miss Gwendolen Mason.

## Opera in London

BY FRANCIS E. BARRETT

All that there has been of opera during the month has belonged to lighter representations of the form. It is satisfactory to find that there is a desire to re-establish representation of British effort in opera that comes within the category of light. Mr. Montague Phillips is the first to enter the field and it is to be hoped that his example will be freely followed. He comes, with Mr. A. M. Thompson as esquire, bearing a shield emblazoned with the words 'The Rebel Maid.' This is the title of the piece styled very explicitly 'romantic light opera' which was produced at the Empire Theatre on March 12. There is a clean and effective story of the days of the landing of William of Orange built on a few gleanings from the path of history. The hero and heroine are at cross-purposes so far as their love affairs are concerned owing to their allegiance to the Dutchman. They do a little signalling on their own account, but it all comes right in the end.

Mr. Phillips has written a quantity of music that is appropriately light in style and transparent in texture. He does not reveal himself as a great melodist, nor is his handling of the tuneful brush as firm as the form demands. But his work is musician-like and perfectly honest in its intention. He has capable exponents in Miss Clara Butterworth, Mr. Thorpe Bates, Mr. Hayden Coffin, Mr. Leslie Carter, Mr. W. Cromwell, Mr. Walter Passmore, Miss Betty Chester, and Miss Ada Blanche. There is some delightful scenery that well exemplifies British ability in that direction; the costumes are most attractive, and the whole is a sane and straightforward entertainment that makes a good beginning to what we all hope will be a new era in British light opera.

## Choral Notes and News

### ROYAL CHORAL SOCIETY

At its concert on March 5 the Royal Choral Society produced a new work by Sir Charles Stanford, 'At the Abbey Gate,' which is a setting of some verses of Mr. Justice Darling which appeared originally in *The Times* on the day of the burial of the Unknown Warrior. It represents a dialogue between the souls of the Unknown Dead and the nation represented by the congregation at the Abbey. The words are simple and dignified, and simple dignity is also the key-note of the music. The composer might, however, have been less studiously simple without

sacrificing the dignity necessary in dealing with so great a subject. The most impressive part of the whole is the Funeral March with which the composition opens. At a first hearing, however, it seemed too lengthy in proportion to what follows. Plunket Greene sang the music allotted to the solo with extraordinary dramatic intensity, a quality which the singing of the choir was unfortunately deficient. As the composer conducted, however, it may be presumed that his intentions were carried out. The rest of the afternoon was devoted to a performance of 'The Dream of Gerontius,' which was so lacking in imagination and colour. The soloists were Miss Olga Haley, Mr. John Coates, and Mr. Frederick Ranalow, all of whom sang with fine and emotional feeling. The programme bore the superlative 'In Memoriam Gervase Elwes,' who had originally been announced to sing the name part.

A. K.

**ANSTON** (near Sheffield).—Elgar's 'Banner of St. George' was given at the Anston Musical Society's eleventh concert on March 5, Mr. Edwin Presswood conducting. The vocal numbers were of interesting diverse periods and styles, including Benet's madrigal 'Come, shepherds, follow me,' a shop's 'Now tramp o'er moss and fell,' and Eaton's 'Moonlight.' Miss G. Parker-Machon sang songs by Granville Bantock and Rimsky-Korsakov.

**BIGGLESWADE**.—'The Messiah' was performed at St. Andrew's Church on February 24 by the Biggleswade Choral Society, under the direction of Mr. J. A. Lewis. General satisfaction was expressed with the work of the choir, and the soloists, Miss Elsie Trussell, Miss Ruth Cooke, Mr. G. H. Thomas, and Mr. F. Aireton.

**CROYDON**.—'Blest Pair of Sirens' and 'Merrie England' provided the Croydon Philharmonic Society with ample opportunity for showing its worth at its last concert. The choir sang with spirit under Mr. Alan J. Kirby, and the Croydon Symphony Orchestra was heard separately under Mr. W. H. Reed.

**CRYSTAL PALACE**.—The performance of 'A Tale of Old Japan,' given by the Crystal Palace Choral and Orchestral Society under Mr. Walter W. Hedgcock, was one of the best evenings of choral singing in the Society's excellent record. The tone was agreeable, and the expression notably plastic and responsive. Mr. Joseph Farrington was the most impressive of four capable soloists. The same programme included the 'Hänsel and Gretel' Overture, and other orchestral pieces.

**DUNEDIN (NEW ZEALAND)**.—The Choral Society gave concerts on December 14 and 15 under the direction of Mr. Sydney Wolf. The programme included 'Hear my prayer,' part-songs by V. Galway, Pinsuti's 'The sea hath its pearls,' and the orchestra played Coleridge-Taylor's 'Othello' suite and W. H. Reed's suite 'Venitienne.' Arrangements are being made for a festival in 1922 to commemorate the Society's jubilee.

**EWELL**.—The programme of the concert given by the Ewell Choral Society on February 14 included G. B. Allen's 'I love my love in the morning,' Dunhill's 'The Meeting of the Waters,' German's 'The Chase,' Stewart's 'The Bells of St. Michael's Tower,' and Pinsuti's 'Good-night, beloved.' Mr. A. E. Davies conducted.

**GRANTHAM**.—On March 10 the Philharmonic Society gave an excellent performance of Parry's 'The Pied Piper of Hamelin,' Goring Thomas' 'The Sun-Worshippers,' and the 'Unfinished' Symphony. The orchestra was largely augmented for the occasion, as the choir was larger in numbers than usual. The soloists were Miss Doris Vane, Mr. Barrington Hooper, and Mr. Harold Williams. Mr. Edward Brown conducted, and a high standard was achieved.

**LLANDUDNO**.—On February 17 the Llandudno Autumn Choral Society gave a performance of Rossini's 'Stabat Mater' at the Pier Pavilion. The principals were Madame Annie Goodwin, Madame Annie Owen, Mr. Evan Lewis,

and Mr. Joseph Griffin. The work was sung to the Latin words, and accompanied by the Pier Pavilion Orchestra. Dr. Caradog Roberts conducted.

**PERTH**.—The Choral Society gave an excellent account of 'Hiawatha's Wedding-Feast' and Fletcher's 'Meister-singer' selection in the City Hall on March 2. The soloists of the concert were Miss Florence Mellors, Mr. Frederick Blamey, and Mr. Charles Knowles. Mr. Stephen Richardson conducted.

## CANON PEMBERTON

By J. A. FULLER-MAITLAND

The death of Canon Pemberton, which took place on January 31 at Trumpington Hall, Cambridge, not only leaves a gap in the life of the University, but is a serious loss to music, since his far-reaching influence was exerted up to the end of his long life, and on his eighty-eighth birthday in December last, his interest in the art he loved was as keen as it had ever been.

Thomas Percy Hudson was born at York, December 16, 1832, and was the son of William Hudson, Registrar of the Northern Province. He



From a portrait by Sir William Llewellyn, R.A.

CANON PEMBERTON

was educated at St. Peter's School, York, and, gaining an exhibition, entered Trinity College, Cambridge, in 1851. In 1855 he was bracketed sixth wrangler, and was placed in the third class of the Classical Tripos. A Fellowship and Tutorship of his College followed, and in 1870 he accepted the College living of Gilling East, York, which he held for thirty years. For a great part of this time he was Rural Dean of Helmsley, and he had been a Canon and Prebendary of York from 1879.

In 1870 he married Patience F. S. Campbell, only daughter of W. H. Campbell, Captain 20th Foot, and Mrs. Pemberton, of Trumpington. On his wife's succession to the estate in 1900, the well-known surname was changed to Pemberton, and he returned to the neighbourhood of Cambridge, and was again part of the social life of the University. His membership of the Cambridge University Musical Society covered a period of sixty-eight years, and he was its President from 1905 to 1920.



His musical career, the most important side of his useful life, was a triumphant example of what may be accomplished by an amateur, and many hundreds of professional musicians must bless the day when they made his acquaintance. Throughout his life he lived in musical surroundings. His brother, Frank, was a violinist of rare attainment, and his three sisters were accomplished in various branches of music. He himself at first, as well as singing, played the violin and viola; but from about his twenty-seventh year he devoted himself to the violoncello, and became a first-rate artist, studying under Grützmacher at Dresden. The time of his training, and periods of study at Munich and elsewhere, brought him distinction as an interpreter of classical music, and in the department of ensemble playing he was extremely skilled. For many years he was a worthy colleague of his intimate friends, Joachim and Ludwig Straus, at their frequent performances at Cambridge, and an even greater opportunity for serving his art came to him in 1887, when, with the co-operation of Sir William Worsley—who lent the riding-school of Hovingham Hall for the performances—he founded the Hovingham Festival. At the twelve Festivals held at various intervals until his departure from Yorkshire, many of the greatest artists of the time took part in the works which he conducted. Of hardly less artistic importance was his tenure of the conductorship of the York Musical Society, 1896-1900.

The record of the work done at the Hovingham Festivals, the music performed, and the artists taking part, is here summarised:

(1.) 1887. 'Elijah,' 'The Messiah,' Stanford's 'Revenge,' and a miscellaneous concert in which Mendelssohn's Violin Concerto was included.

(2.) 1888. 'Hymn of Praise,' 'Blest Pair of Sirens,' the 'May Queen,' and 'Judas Maccabæus.' (It is noteworthy that Parry's work, like Stanford's the year before, was given within a year of its first performance.) E. W. Naylor's 'Weird Lady,' a ballad for choir and orchestra (first performance). Mr. Ffrangcon-Davies made the first of many appearances at Hovingham.

(3.) 1890. Parry's 'Judith,' with Miss Anna Williams and Miss Marian McKenzie, and 'Elijah,' Miss Alexandra Thomson's 'Battle of the Baltic' (first performance).

(4.) 1891. 'St. Paul,' 'Samson' (abbreviated), and 'By the Waters of Babylon' (Part I of Stanford's 'Three Holy Children'), conducted by the composer.

(5.) 1893. 'The Golden Legend,' Spohr's 'God, Thou art great,' and Alan Gray's 'Rock Buoy Bell' (first performance, conducted by the composer). Andrew Black and Leonard Borwick were among the soloists.

(6.) 1894. 'The Spectre's Bride' and Parry's 'St. Cecilia' Ode. Miss Esther Palliser sang.

(7.) 1896. Dvorák's 'Stabat Mater' and 'St. Paul,' and two new works, conducted by their composers, were brought forward: Somervell's 'Elegy' and Alan Gray's 'Vision of Belshazzar.' Madame Clara Samuelli and Miss Nora Clench made their first appearances at Hovingham.

(8.) 1898. Brahms' 'Requiem' and Stanford's 'Revenge.' The soloists included Miss Agnes Nicholls and Messrs. Plunket Greene, Francis Harford, J. Kruse, Henry Bird, and Leonard Borwick. Joachim played the Beethoven Concerto.

(9.) 1899. Stanford's 'Te Deum,' conducted by the composer; the 'Song of Destiny'; Charles Wood's song, 'Ethiopia saluting the Colours,' was sung for the first time with orchestral accompaniment; and Mrs. Tom Taylor's setting for chorus and orchestra of Keats' poem, 'A Prophecy.' A selection from 'The Flying Dutchman' was also given.

(10.) 1900. The 'Song of Destiny,' Beethoven's Mass in C, and Goring Thomas' posthumous 'Swan and Skylark.' Joachim was again a performer, and took part in a remarkable revival of Bach's Concerto for violin, flute, oboe, and trumpet. Miss Fanny Davies and Mr. Gregory Hast were added to the soloists.

(11.) 1902. Parry's 'Judith,' with Miss Agnes Nicholls in the title-part, and Charles Wood's 'Song of the Tempest.' Beethoven's Violin Concerto was played by Joachim, who also conducted his own March in C. A 'Coronation March' by Alan Gray was conducted by the composer. Bach's Concerto for clavier, flute, and violin was played by Miss Fanny Davies, Mr. Eli Hudson, and Joachim. Bach's 'God's time is the best' and Stanford's 'Last Post' were also performed.

(12.) 1903. Verdi's 'Requiem' and S. S. Wesley's 'The Wilderness.'

(13.) 1906. In consequence of Canon Pemberton's departure from Yorkshire, the Hovingham Festival lapsed for three years, and when it was resumed the conductorship was taken by Mr. T. Tertius Noble. Canon Pemberton conducted the 'Eroica' March, in memory of John Rutson, one of the most generous patrons of the Festival, and also directed part of Haydn's 'Seasons.' The other works were Elgar's 'Black Knight,' Dvorák's 'Te Deum,' Coleridge-Taylor's 'Kubla Khan' (conducted by the composer), and Stanford's Serenade, Op. 95. The soloists included the Kruse Quartet, Miss Agnes Nicholls, Mr. Ffrangcon-Davies, and Mr. Gervase Elwes.

After this the Hovingham Festival, which had done such good work for twenty years, ceased to exist.

As he had enjoyed the friendship of all the greatest musicians of his time, from S. S. Wesley T. A. Walmisley, and Sterndale Bennett, and the succession of University professors, down to such illustrious masters of his own instrument as Piatti and Hausmann, the counsel which he was always ready to give to young aspirants had the fullest authority. There never was a man more absolutely free from conceit or the habit of self-glorification, so that his advice and example were eagerly followed, and the extent of his artistic usefulness cannot be estimated. His age, and his complete adherence to the classical tradition, made it impossible for him to form a very favourable opinion of the newest developments of music; but with this exception, all that was good in every branch of the art appealed to him strongly, and his eagerness in regard to new works or performers was just as great at the end of his life as it had been in his earlier days, although he never quite recovered his old vivacity and energy after the death of his only son in the early days of the war.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Pianist (male) wishes to meet others, for study of chamber music. Romford or Ilford district preferred.—A. H. MENDHAM, 68, Mildmay Road, Romford, N. I.

Pianist wishes to join violinist and 'cellist for enjoyment of Trios, classical and modern.—'AUTHOR,' c/o Musical Times.

Experienced pianist would be pleased to hear from good violin, viola, and 'cello players who would be willing to join him for practice of chamber music.—W. MEACHAM HALEY, 39, Springfield Gardens, Upper Clapton, E. 5.

Intermediate pianist-violinist (young lady) would like to accompany violinist (lady or gentleman); or, alternatively, is desirous of meeting pianist who would accompany her violin. Is willing to help violinist commencing pianoforte study, or to assist pianist beginning violin study. City of Nottingham.—'SNEINTON,' c/o *Musical Times*.

Cornetist (trained) desires to join good orchestra.—J. SYDNEY, 9, Birdhurst Road, S.W. 19.

Gentleman (Bristol) with numerous classical and modern original pianoforte duets and arrangements of orchestral scores, seeks gentleman pianist's assistance in same locality, evenings or week-ends. Facility at sight-reading essential.—'INSATIABLE,' c/o *Musical Times*.

Tenor wishes to arrange with pianist, trio, or quartet, for practice of chamber-music. Balham or Wimbledon districts.—'CLARINETIST,' c/o *Musical Times*.

Pianist (lady) wishes to meet with good violinist and 'cellist for regular weekly practice of chamber music (classical and modern). Plymouth (central).—'AVILIO,' c/o *Musical Times*.

Young violinist would like to join trio (pianist and 'cellist), for study of classical and modern chamber music. Hampstead or Brondesbury districts.—F. C. W., c/o *Musical Times*.

Pianist (lady) wishes to meet violinist and 'cellist for practice.—L. B. B., 24, Acol Road, N.W. 6.

Gentleman, violinist, wishes to join trio, quartet, quintet, &c., or local orchestra at Croydon, or immediate neighbourhood. Good classical music only.—C. C. D., c/o *Musical Times*.

Accompanist (lady) wishes to meet violonist and 'cellist for mutual practice. Good music only.—CLASSICAL, 5, Lulworth Road, Peckham, S.E. 15.

Violinist, with a few years' orchestral practice, would like to join trio, orchestra, or small concert party. North Kensington district.—A. M., c/o *Musical Times*.

Experienced violinist wishes to meet experienced pianist to enjoy good music, classical and modern.—M. S., 2, Mile End Road, E. 1.

A good amateur 'cellist wanted for chamber music (string quartets, &c.—W. A. MARSH, 35, Murchinson Road, Leyton, E. 10.

## The Musician's Bookshelf

BY 'FESTE'

Hard on the heels of the numerous demonstrations—London and provincial—of Dalcroze Eurhythmics come two volumes by M. Jaques-Dalcroze, 'Rhythm, Music, and Education' (Chatto & Windus, 15s.), and 'Rhythmic Movement,' vol. i. (Novello, 6s.). The first is not only an exposition of the method, but also a history of its inception and growth, the opening chapters being reprints of articles written about twenty years ago, describing the author's early experiments and his uphill fight against conservatism. Inevitably some of this matter is redundant, for teachers as a body have moved a long way since M. Jaques-Dalcroze began his crusade. Not many of us, surely, still regard learning the pianoforte as synonymous with learning music. A percentage of fond parents perhaps hold to the quaint old belief. They should read Chapter III., 'The Young Lady of the Conservatoire and the Pianoforte,' a dialogue between an enlightened teacher and a papa still in darkness. Fortunately, it would be impossible for a damsel to study the pianoforte at any of our leading schools of music for twelve years, and at the end have nothing to show for it but the ability to play two or three stock show pieces. But a generation ago such an experience seems to have been not only possible, but

fatally easy. By the way, a stray remark dates this chapter. Speaking of improvisation, the Teacher says to the Parent: 'But can she improvise? It's so useful, after finishing one piece, to be able to lead up to the next by a few modulations.' Is it? The most useful thing between a couple of pieces is a little bit of silence. A pianoforte recital in which the performer led us from one item to another by a series of modulations, would be an even greater inflection than a good many at which he doesn't. I remember hearing some twenty years ago an organist of the old school do this kind of thing. He gave us no rest from beginning to end, and of course we got the minimum of key contrast. He evidently thought such a plunge as (say) that from C major to F sharp minor would be offensive. No doubt our forefathers thought so too, and showed it by choosing closely-related keys for the various movements of a sonata. But to-day we welcome a violent change of key, and if a player starts providing extemporaneous buffers in order to let us down lightly, we shall feel inclined to throw things other than bouquets. Two excellent chapters are those on 'Music and the Child' and 'Music, Joy, and the School.' I wish space allowed of quotation and comment. But the whole book is one that calls for such exhaustive discussion that it would be useless to embark on a detailed review in an article which has somehow got to find room for mention of at least half a dozen books.

'Rhythmic Movement' is purely practical, having been written for the use of pupils taking courses in Eurhythmics at the Jaques-Dalcroze Institute or at schools where the system is taught. The author points out that 'only those who have personal experience of this special form of education can make use of the book,' chiefly because it deals only with the rhythmic side of the subject. The musical side, and the relationship between the two, are presumed to have been already studied. The book is very copiously illustrated by sketches, diagrams, and musical notation.

There has lately been a revival of interest in Grétry, so the publication of his 'Reflexions d'un Solitaire' is opportune. Grétry left this work in manuscript, having written it during his last years. It has now been published by the Belgian Government with introduction and notes by Lucien Solvay and Ernest Closson, and the first two volumes are to hand (G. van Oest & Co., Brussels and Paris). The original is in six MS. volumes, each containing about six hundred pages. Grétry was a vain man, and shows it nowhere more plainly than in his assumption of the rôle of Montaigne. He does not confine himself to musical subjects, but executes a roving commission, glancing lightly at art, religion, morals, philosophy, literature, &c., and giving us a queer mixture of shrewdness and platitude. It is to be hoped that an English version of the best of these chapters will be forthcoming. Literary musicians are not so common that we can afford to miss any of their writings—even the case of so unequal a writer as Grétry. It should be added that the edition under notice is beautifully printed, and is limited to four hundred and twenty-five copies.

The first two volumes of 'The Musician's Handbooks' published by Grant Richards have been received. In 'The Piano-Player and its Music' (6s.) Mr. Ernest Newman makes out a strong case for the instrument. He has no difficulty in disposing of the 'mechanical' bogey. After all, nothing can be more mechanical in effect than (say)



a violin or pianoforte at the hands of a player who is a technician and nothing else. On the other hand, the so-called 'mechanical' piano-player can be so manipulated that the keenest of listeners, placed out of view of the performer, would find it difficult to determine whether the effect was produced by the player's fingers or by the roll. Two of the best points made by Mr. Newman are in the matters of transcription and of composition specially for the piano-player. On the former question he has an unanswerable case. By means of music-type examples he shows that roll-cutters have made a fatal mistake in going to pianoforte arrangements of organ and orchestral works instead of to the original scores. As a result, distortions that were inevitable in a transcription for two hands have been carried on to the piano-player, where no such limitations exist. It seems incredible that there should be musicians so conservative as to defend the procedure; but a recent newspaper correspondence has recently proved that there are. Here is a typical case. Liszt, in arranging for pianoforte solo Bach's G minor Organ Fugue, was compelled to omit some important fragments of the contrapuntal texture, because even the nimblest pair of hands could not entirely take the place of the hands and feet of the organist. One would have thought that the obvious procedure for the roll-cutter would be to collate the organ version with Liszt's arrangement, and produce from them a third version which should give us all Bach's notes, amplified in such a way as to supply as much as possible of the 16-ft. and 4-ft. effect of organ registration. So far this has not been done, with unfortunate results, as Mr. Newman shows. The piano-player will never come into its own until we give up thinking of it in terms of finger technique. That is why it is to be hoped that composers will begin to write directly for it. Judging from the newspaper correspondence mentioned above, it seems to be hastily assumed that the result will be mere noise. But, as Mr. Newman says, the most important results would be that thousands of new sonorities would be available through the use of wide spacings impossible to the fingers. Think, too, of the widespread polyphonic texture that could be employed, giving us effects that have been impossible on any keyed instrument, even with four hands. Mr. Newman's book is so full of commonsense and all-round interest that it should be read by musicians other than pianolists.

The second volume of this series is 'The Complete Organist,' by Harvey Grace (7s. 6d.). I understand that the author has some official connection with the *Musical Times*, so perhaps a review in these columns would be out of place. It must suffice, therefore, to give bare details. About one half of the volume is drawn from a series of articles that appeared in the *Musical Times* a few years ago under the title of 'The Compleat Organist.' The new chapters deal with such subjects as 'Choirmen,' 'Accompaniment,' 'Recitals,' 'The Organist's Position,' &c. There is an exhaustive bibliography, and a brief preface by Prof. P. C. Buck.

From this book, written by an organist, we turn to one with a parson as author, 'Church Music,' by the Rev. A. S. Duncan-Jones (Robert Scott, 3s. 6d.). Mr. Duncan-Jones very rightly puts the accent on the word 'Church.' After all, we demand of operatic music that it shall be unmistakably operatic—music with a sense of the theatre, we call it—so it is only reasonable that our church music should be as

ecclesiastical in style as the building in which it is sung and the text to which it is set. 'Church music,' says Mr. Duncan-Jones, 'should not be sought in the Encyclopædia as a sub-heading of the article Music, but rather under the letter L, as a department of Liturgy, for that is its proper place.'

Having thus defined his attitude, Mr. Duncan-Jones maintains it consistently throughout a very readable book. On only one point do I feel disposed to part company with him. Speaking of the introduction of plainsong Communion services, he recommends that a start be made with the old Sarum Creed and the simplest Gloria in excelsis. This advice is dangerous. In plainsong, as in most other branches of music, appreciation of the extremely simple comes only after a fair amount of education. The uninitiated usually object to plainsong on the ground that it is crude, rough, and unmelodious. To begin by giving them a Creed and Gloria which consist of little more than inflections is to confirm them in their objection. Such tough fare *can* be appreciated in the most unlikely quarters, but only after the way has been prepared by some tuneful specimens, such as the Missa de Angelis or Missa Regia. Nor will an average choir or congregation be beaten by so fairly florid types. The best answer to people who say that plainsong is not melodious is surely to let them singing some the tunefulness of which is beyond dispute. Bating this one point, Mr. Duncan-Jones' book is thoroughly practical and commonsense, and it has the further merit of being written in a fresh and easy style.

## Gramophone Notes

BY 'DISCUS'

The success of such a series of records as H.M.V. 'Beggars' Opera' lot is a foregone conclusion. Eighteen numbers are recorded—three 12-in. d.s., each containing six. The results are excellent throughout. True, we do not hear all the words, as they are supplied in an eight-page brochure, but we are able to make ourselves acquainted with them, at which the text comes through well enough. The accompaniments to these capital old songs are a delight, scored as they are for a small orchestra that includes a harpsichord, viol da gamba, and violin d'amore. There is some excellent ensemble singing, including some rousing solo-and-chorus work in 'Every glass' and 'Let us take the road.' It might be thought that the records would appeal only to those who have been present at the opera. I thought of myself, and as I am one of the few who so far have been unable to get to the 'Lyric,' I put the discs with no great anticipations. But the jolly old tunes took hold of me as they have taken hold of other audiences for hundreds of nights. It should be added that the brochure above mentioned is embellished with some very fetching drawings of characters and scenes from the opera, and is so tasteful an affair that it is worth possessing for its own sake.

Of recent vocal records lately issued by H.M.V. I have space to mention only three. Eva d'Acqua's 'La Villanelle,' sung by Galli-Curci, with orchestral accompaniment, is a brilliant affair, in which all the honours do not go to the vocalist. The most effective passages are those in which the voice and flute are duettists. Galli-Curci is heard at her best, but let one bloom from our bouquets be thrown to the flautist—a real artist whose name might well have appeared on the label.

Caruso pours out his voice lavishly as ever in 'Granada'—in fact he pours out so much of it in a small room one instinctively looks round for shelter. This stirring record owes a good deal to the excellent orchestral part, in which some of the work is done by the castanets.

That fine baritone, Titto Ruffo, is heard to advantage in 'Nemico della patria?' ('Andrea Chénier'). The H.M.V. instrumental records are a varied lot. The popular *Adagietto* from 'L'Arlesienne' is played with delightful effect by Kreisler and string quartet (10-in.). Cortôt is brilliant in Chopin's 'Pavane' without quite making us forget that the record shows the composer a long way below his best. A pleasant old fiddle work in Tartini's G minor is excellently played by Madame Chémet, with Miss Marguerite Delcourt at the piano. On a 10-in., d.s., are recorded two 'Bridal' Folk-songs, arranged for violin and piano by Mrs. Kennedy-Fraser, and beautifully played by Miss Marjorie Hayward. 'The Island Lullaby' is a lovely melody. The Columbia record (12-in., d.s.) of Gervase Hughes singing Farrar's 'Brittany,' and the capital record of Hook, 'Listen to the voice of Love,' are excellent in itself, will be doubly prized as 'the sound of a voice that is still.'

From the same firm comes a fine record of the 'Foreboding Song' from 'Carmen,' sung by Riccardo Zucchi, and a Columbia 10-in., d.s., gives us the London String Quartet, in the first two movements of Mozart's Quartet in D minor. The second movement is more successful of the two, owing to some of the soft passages in the first being too soft. The playing throughout is notable for delicacy and finish. Some capital string records come from the Aeolian Company. Sammons plays brilliantly in a couple of pieces by Kreisler, 'Tambourin Chinois' and 'Caprice Viennois' (12-in., d.s.). The same player joins Frank St. Leger in the first movement of Grieg's C minor Sonata for violin and piano, fine bit of playing, with the instruments well-balanced.

Save when treated as a purely melodic instrument, the violoncello offers a problem which composers frequently fail to solve. Here for example is a record of the slow movement of Rachmaninoff's Sonata in flat for violoncello and piano, played by Felix Lomond and Frank St. Leger. The violoncello part as a whole lies rather low, and the piano part consists largely of big chords rather high on the keyboard. The result is that the violoncello part comes badly off, and the expressive movement suffers from this displacement of the centre of interest.

Mr. Frederick Ranalow's singing of a couple of 'Folk-songs,' 'Bingo' and 'Admiral's Bow,' arranged by Cecil Sharp, is recorded on a 10-in., d.s. E.V. 'Bingo' is particularly jolly.

E. B. & T. E. G.—I have not heard the records you mention, but will look out for them. If they lead me to modify my opinion as to the reproduction of brass tone, so much the better.

URTON.—(1) For obvious reasons I cannot use this list for the recommending of any particular 'make' of gramophone. (2) I believe there are very few records of vocal music of the type you mention. I will make inquiries.

The MS. score of J. L. Hatton's opera 'The Queen of the Thames,' has been presented to the Liverpool Public Library by Mr. G. L. Hatton, the composer's grandson. L. Hatton was a native of Liverpool.

## Church and Organ Music.

### THE ROYAL COLLEGE OF ORGANISTS

The following letter has been sent to the members:

The Royal College of Organists,  
Kensington Gore, S.W.7.

DEAR SIR (or MADAM)—Owing to the increased cost of musical periodicals the Council find it financially impossible to supply the Members with a *weekly* musical paper as heretofore. After much consideration they have decided to substitute the *Musical Times* for the *Musical News and Herald*. The Council hope the Members will not be inconvenienced by this new arrangement, which will come into operation on April 1 and continue until further notice.—Yours obediently,

H. A. HARDING,  
Hon. Secretary.

### SIR WALTER PARRATT

At the meeting of the R.C.O. Council on March 12, the following resolution was proposed by Sir Frederick Bridge, seconded by Dr. W. G. Alcock, and carried unanimously:

That the hon. secretary be requested to convey the hearty congratulations of the Council to Sir Walter Parratt on the honour recently conferred upon him by His Majesty The King, and to express their pleasure that he is still able to render such valuable service to the art he has so long adorned.

### RHYTHM IN HYMN-TUNES

BY C. F. ABDEY WILLIAMS

Old customs die hard. Naturally, for man is instinctively conservative. We have lately discovered flourishing in country districts an interesting survival of the idea that in hymn-tunes the printed notation is sacred and inviolable: that it is to be adhered to with metronomic precision at all costs; that if the choir and congregation find it difficult to cope (for example) with Long Measure tunes, so much the worse for choir and congregation. The tune is all right, for it is printed so. Each musical phrase ends with a minim; no pause or rest is printed; therefore, with breathless haste, we must proceed to the next phrase. Only at the end of a verse may we pause and recover something of our breath; but the pace having been once set, it is sometimes a little difficult to check it even here.

So the choir is trained to sing the Long Measure tune without a break, getting its breath as best it can, and the congregation, whose æsthetic sense rebels, pants after choir and organ, like a dog chained to a gig behind a fast-trotting horse; but, more fortunate than the dog, it can retire from the contest when it will.

Musical rhythm certainly consists, as some define it, in an orderly array of equal time-divisions. On the whole this definition is as good as any other. But there is a thing called human nature which is always upsetting our theoretical calculations; and human nature, while it accepts a well-regulated arrangement of time-divisions, rejects, both on physical and æsthetic grounds, an unbroken succession of thirty-two equal notes. In the first place, such a succession has no breathing places; in the second, the mind has no resting places. This



necessity for the mind can be shown in other than musical matters. For instance, let anyone place thirty-two pins in a row at a small but equal space from one another, and let him retire to a little distance and count them with the eye alone. He will find that the eye requires 'resting-places for the mind' in order to carry out even so simple an operation as this.

No doubt it will be said that the harmonic construction of such a tune affords 'resting-places for the mind' in its closes. But this is not enough. To satisfy human nature there must be some kind of break in so long a succession of equal sounds, apart from the physical necessity for providing breathing-places.

When did this tendency to observe the letter of the print to the detriment of the spirit of the music arise? It must have been comparatively recently, we think. We are all acquainted with 'traditional' alterations of the written notes in Handel's music. Some of us can remember old organists who still carried on the 'tradition' of inserting unwritten ornaments in the compositions of Handel and Bach. Did the hymn-tune compilers of the middle of the 19th century trust to a traditional rendering of Long Measure and similar hymns? We are not familiar with earlier collections, and know not whether the pause sign was ever used. Did the editors of, say, 'Hymns Ancient and Modern' consider that, since printed *fermate* were unnecessary in the majority of cases, they need not appear at all, for the musical sense or traditional training of the choir-master would teach him what to do? Has the more general spread of musical education resulted in a worship of the deadly letter of the notation?

Human nature rebels against what is mechanical and 'strictly according to theory,' whether in art or politics. There must be give and take. The give and take in the Long Measure tune, with its thirty-two theoretically equal notes, consists in a slight pause on the last note of each phrase. A congregation, if left to itself, will do this instinctively. It was done in the hymns of the ancient Greeks, as sung in their temples, at least three hundred years before the Christian era. They called this very slight pause *chronos alogos* (unproportioned time). Church musical writers of the 13th and succeeding centuries of our era require the last note of a phrase to be slightly dwelt on, calling this unwritten nuance the *mora ultimæ vocis* (delay of the last note). This was in Plainsong, with its free rhythm. The Mensural writer de Garlandia alludes to a *pausatio* (rest), called the *suspiratio* (breathing place). It may or may not be marked by a vertical line across the stave. Other writers mark the *suspiratio* by two vertical lines across the stave: these, in course of time, became the double bar as used for breathing spaces in our modern hymn-tune.

The singing of hymns in the vulgar tongues of the several northern nations that accepted the Reformation seems to have commenced with what is now known as the 'chorale.' It was introduced into the churches by Luther and his musical friend Walthers, and its popularity soon caused it to spread rapidly through the other reformed churches. Now the German is nothing if not thorough. He takes nothing for granted, even the artistic powers of organists. Hence he has from the beginning invariably printed the *fermata* sign over the last note of every phrase in every chorale. Bach even

retains this sign in his organ arrangements, chorales, though he makes it impossible to observe it. This seems a hint that the great Bach himself was no worshipper of the printed text to the detriment of the musical spirit. It is possible the English editors were fearful lest *fermata* signs should be overdone and become a nuisance; they undoubtedly considerably lengthen the Lutheran service. Ar some of our organists, looking to the text, the who text, and nothing but the text, ride roughshod over æsthetic considerations, in spite of the shoals of books and articles and lectures that are constant being published dealing with the proper rendering of Church music.

When the type of organist we have in mind sees a printed *fermata* he is puzzled as to its exact 'value' in terms of the notes that are being sung. We have heard it suggested that the choir should count so many beats on the pause, in order to 'come in' together when it is over. This astonishing method seems to be rather widespread. How surprised would an audience be at Queen's Hall if they saw Sir Henry Wood striking the empty air with his baton during the pauses in the second and fifth bars of Beethoven's fifth Symphony! Yet the orchestra has an infinitely more difficult entry here than a choir has in any conceivable hymn-tune.

Rhythm is a definite succession of easily understood 'times.' The pause is an interruption, for some special purpose, of the definite succession; it is an indefinite break in the 'times.' If 'so many beats' are allotted to the pause it loses its who character, becoming 'measured,' whereas it should be *ultra mensuram* (outside the measure), as the old writers express it. Probably the organist, having lost the keen edge of his natural rhythmical sense, acquiring the command of his very complicated non-rhythmical instrument, thinks that the choir or congregation cannot come in with him at the right moment after the pause. If, however, he will trust the pause as a means of expressing something that requires special expression; if he will trust his instinctive musical feeling apart from theory; and, most important of all, if he will trust the innate rhythmical sense of his choir and congregation, he will find them respond quickly enough, and, what more, he will be in artistic sympathy with them, of the most delightful of human experiences.

A new form of hymn-tune has arisen during, say, the last fifty years or so, which has a marching lilt. Here the organist can most effectively and properly indulge his desire to play the notes exactly as written that is to say, in strict time. We allude to such tunes as Sullivan's 'Onward, Christian Soldiers,' Woodbury's 'For ever with the Lord,' Dykes' 'Ten thousand times ten thousand,' and a few others which may occur to the reader. The march-like rhythm of such tunes undoubtedly contributes very largely to their great popularity, for strongly-marked rhythm is always capable of arousing strong excitement. Tunes such as the above are in keeping with what is called the 'spirit of the age,' a spirit which is never absent, but merely manifests itself in various ways in various ages. Music naturally reflects the contemporary spirit of the age, as do the other arts. Strange to say, however, while in process of writing this paper we have heard an organist in one of our churches we may call the march-rhythm hymns, doing precisely what he will not allow in Common or Long Measure tunes. He slackened the time by making pauses at every final note, thus destroying the lilt on which the

he depends for most of its effect. The result was performance sentimental and mawkish to a high degree, in which the congregation eagerly seized the opportunity for indulging in the semi-hysterical expression of religious emotion that one so often finds.

There seems no doubt that the organ, taken as the only instrument of study, with its impossibility of repair and its complicated mechanism, is somewhat calculated to rub the keenness off the edge of the natural rhythmic sense of the student, unless this is maintained by other means. Perhaps some day all young organists with any aspirations will see the advantage of learning some orchestral instrument sufficiently to take a place in the ranks of a decent orchestra, or will get opportunities for singing in choral works of high calibre. This would enlarge their outlook, not only on rhythmical, but other musical developments, and would make them far more useful musicians than the 'one-instrument' man, and would lay a solid foundation for the artistic training both of their church choir and of their possible choral society.

#### EXETER CHORISTERS' SCHOOL

We shall be doing a service to our readers if we remind them that in these days of inflated school fees the advantages offered by some of our Cathedral Choir Schools are worth consideration. We have just received, for example, an excellent report of the Choristers' School at Exeter, where the educational successes recently achieved prove that the charge frequently brought against choir schools, of subordinating the claims of general education to those of music, is in this case without foundation. The educational training provided at this school are evidently first-class, and yet, after the brief period of probation (which seldom exceeds three terms, and is frequently less) during which the fee is at the rate of £35 per annum, board and education cost no more than £15 a year! The school consists of sixteen choristers and four probationers. The latter succeed in vacant places in the choir if their progress (both in music and in class) and conduct are satisfactory, the order of promotion being determined by such progress. Examinations are usually held twice or thrice in the year, according to the number of vacancies, &c. Travelling expenses are allowed in the case of unsuccessful candidates. The principal is the Rev. R. W. B. Langhorne, one of the best-Vicars of the Cathedral, to whom all communications should be addressed.

#### EINSTER SOCIETY OF ORGANISTS AND CHOIRMASTERS

The February meeting of the above Society was held on Monday, February 7, by kind permission of the Governors, in the Organ Room of the Royal Irish Academy of Music. There was a large attendance of members, and a paper was read by Mr. C. L. Murray on 'Reminiscences of the late Sir R. P. St. John.' After the reading of the paper and a discussion, members of the Society were invited to give performances on the organ, and Mr. Weaving responded most happily by selecting Sir R. P. Stewart's Organ Fantasia, and performing it in brilliant style. In pursuance of the subject of organ trios, raised at a previous meeting, Mr. J. Verner played a movement from Bach's first Sonata, which exemplified how attractive trios may be made when rendered with a clear, crisp, and finished technique. Mr. Verner is ever ready with his Bach, and gave also, by request, a very fine performance of the Prelude and Fugue in A minor, in memory.

#### LONDON SOCIETY OF ORGANISTS

At the recent Annual General Meeting of the London Society of Organists it was reported that there had been a large accession of members during the past year and that excellent work had been accomplished. To fill vacancies on the committee through retirements by rotation the following were elected: Dr. John E. Borland, Messrs. E. Stanley

Roper, T. J. Crawford, Herbert Weatherby, and John E. West. Mr. E. T. Cook (Southwark Cathedral) succeeds Mr. S. H. Nicholson as president for 1921.

After presenting to the Parish Church of Ross-on-Wye a magnificent new organ that cost £2,600—as a thank-offering for the safe return of so many Ross men from the Great War—the donor, Mrs. H. Edith Purchas, a well-known Ross lady, passed away without ever having seen or heard the instrument. The deceased had suffered a long illness, and died on February 17, at the age of seventy-nine. The Parish Church of Ross-on-Wye thus loses one of its greatest benefactors, and certainly one of its keenest devotees to music. Some years ago Mrs. Purchas gave a large tract of land for the purpose of extending the churchyard, and her generous action saved the Parish several thousands of pounds. To organists her name will be especially worthy of remembrance by reason of the stipulation accompanying the offer of the new organ, viz., that the organist's salary be raised from £50 to £125 per annum. The organ was dedicated at the end of January, and exactly a month later its donor was laid to rest. The entire choir was in attendance at her funeral as a last affectionate tribute to one who had taken such a real interest in the church of which she was so fond. As a musician, Mrs. Purchas, in her younger days, was a capable singer, pianist, and composer. Chamber music interested her greatly. Bach was one of her favourite composers, and she had a strong taste for such modern writers as Debussy, Grovlez, B. J. Dale, York Bowen, &c. She kept two pianofortes in one room, and delighted in hearing duets written for two pianofortes. For many years Mrs. Purchas was an habituée of the Three Choirs Festival. This remarkably cultured lady was an excellent artist with brush and pencil. Literature and science also had an interest for her. Amongst her activities in the latter were horticulture, botany, geology, and meteorology. She had a fluent knowledge of Greek, French, and Latin.

F. J. P.

On March 12 the City Temple Choral Society performed Stainer's 'The Crucifixion' at the City Temple. Mr. Allan Brown conducted, and Mr. F. W. Holloway was at the organ. The soloists were Mr. Leonard Livesey and Mr. Edward Dykes. The Society will sing 'Judas Maccabæus' at the City Temple on Saturday, April 9, at 3 p.m., when the soloists will be Miss Bessie Lang, Miss Beatrice Ashton, Mr. Henry Turnpenney, and Mr. Frederick Taylor.

The Summer School of Church Music will be held this year at Fishponds Training College, Bristol, from September 12 to 17. The lecturers will include Dr. E. C. Bairstow, Captain Francis Burgess, Messrs. Martin and Geoffrey Shaw, Mr. Hylton Stewart, the Rev. Maurice Bell, Mr. E. G. P. Wyatt, Mr. Harvey Grace, &c. Full accommodation at the College can be provided for not more than eighty, so early application should be made. The hon. secretary is the Rev. A. S. Duncan-Jones, St. Mary's Vicarage, Primrose Hill, N.W. 3.

A new organ, built by Messrs. Blackett & Howden, of Heaton, was dedicated at Leighton Primitive Methodist Church, Newcastle-on-Tyne, on March 7. The new instrument has two manuals and pedals, and twenty-five stops and couplers. Mr. James W. Preston gave the opening recital, his programme including John E. West's 'Song of Triumph,' Renzi's Toccata in E, Stuart Archer's Caprice de Concert, and Reubke's Fugue.

The second annual Festival of the London Baptist Association (Eastern group) Festival Choir took place at East Ham Central Hall on March 3. The choir, conducted by Mr. E. W. Harbott, sang excellently in 'Hallelujah' ('Mount of Olives'), Bridal Chorus ('St. John's Eve'), and Chambers' 'Bread of the world.' The soloists were Miss Margaret Balfour and Mr. David Ellis. Mr. F. J. Heckford and Mr. Arthur Scott accompanied.

Easter carols will be sung at Southwark Cathedral on April 2, at 3 p.m. No tickets required.



## ORGAN RECITALS

- Mr. J. Matthews, St. Stephen's, Guernsey—Toccata and Fugue in D minor, *Bach*; 'The Curfew,' *Horsman*; 'Finlandia'; Symphonic Poem, *Matthews*.
- Mr. William Algie, St. Columba's, Glasgow (two recitals)—Choral Song and Fugue, *Wesley*; Sonata No. 1, *Mendelssohn*.
- Mr. C. E. Blyton Dobson, High Pavement Church, Nottingham—Concert Overture in C minor, *Hollins*; March on a Theme of Handel, *Guilmant*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Toccata, *de la Tombelle*; Fugue on B A C H, *Schumann*; Toccata in F, *Widor*.
- Mr. B. D. Hylton-Stewart, All Saints', Hertford—Sonata No. 3, *Mendelssohn*; Andante from String Quartet, *Debussy*; Prelude and Fugue in C minor, *Bach*.
- Mr. Lynnwood Farnam, Church of the Holy Communion, New York (four recitals)—Elegy, *Noble*; Two Versets, *Dupré*; Meditation, *Harvey Grace*; Symphony No. 4, *Vierne*; Prelude and Fugue in E flat, *Saint-Saëns*; 'Les Heures Bourguignonnes,' *Jacob*; Fantasia and Fugue in C minor, *Bach*; Symphony No. 1, *Fleuret*; Petite Pastorale, *Ravel*.
- Mr. W. J. Comley, All Saints', Hertford—Toccata in F, *Bach*; Larghetto with Variations, *S. S. Wesley*; Sonata No. 4, *Mendelssohn*; Prelude on 'St. Cross,' *Parry*.
- Dr. Thomas Keighley, Albion Church, Ashton-under-Lyne—Prelude and Fugue in F, *Bach*; 'Pilgrim's Progress' (Part 6), *Ernest Austin*.
- Dr. H. G. Ley, Christ Church Cathedral (two recitals)—Prelude and Fugue in B minor, *Bach*; Prelude 'Jesu, my only Joy,' *Karg-Elert*; Pastorale, *Frank*; Three Preludes on Welsh Hymn Tunes, *Vaughan Williams*; Prelude and Fugue in D minor, *Mendelssohn*.
- Mr. C. H. Trevor, Christ Church Cathedral (two recitals)—Entrée Pontificale, *Bossi*; Dorian Toccata, *Bach*; Two Versets, *Dupré*; Epilogue, *Healey Willan*; Sonata No. 7, *Rheinberger*; Adagio in E, *Frank Bridge*.
- Mr. Stanley E. Lucas, Trinity Presbyterian Church, Canonbury (two recitals)—'Finlandia'; Prelude and Fugue in C minor, *Bach*; 'A Song of Sunshine,' *Hollins*.
- Mr. A. E. Howell, Parish Church, Trowbridge—Fantasia and Fugue in G minor, *Bach*; Prelude on 'Rhosymedre,' *Vaughan Williams*; Idyll, *Alan Gray*; Rhapsody No. 3, *Howells*.
- Mr. Fred Gostelow, St. Paul's, Luton—Fugue in D, *Bach*; Overture in C, *Hollins*; Barcarolle, *Wolstenholme*.
- Mr. W. J. Lancaster, Bolton Parish Church—Sonata, *Reubke*; Scherzo, *Jongen*; Prelude and Fugue in C minor, *Bach*; Cantilène, *Rheinberger*.
- Mr. W. Greenhouse Allt, St. John the Evangelist, Edinburgh—First Rhapsody, *Alec Rowley*; Villanella, *Ireland*; Allegro Marziale, *Frank Bridge*; Preludes on Welsh Hymn Tunes, *Vaughan Williams*.
- Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (five recitals)—Pontifical March, *Tombelle*; Fugue, *Alan Gray*; Triumphal March, *P. J. Mansfield*.
- Mr. James M. Preston, Hexham Congregational Church—Prelude and Fugue in A minor, *Bach*; Fantasia on two English melodies, *Guilmant*; Pastorale, *Claussmann*.
- Mr. J. G. Bamborough, South Parade Wesleyan Church, Grimsby—Funeral March and 'Hymn of Seraphs,' *Guilmant*; Sonata da Camera, *Peace*; 'Finlandia.'
- Mr. Robert Head, Peterborough Cathedral—Choral Song and Fugue, *Wesley*; Harmonies du Soir, *Karg-Elert*; Toccata, *Wood*; Prelude in D and Fugue in G minor, *Bach*.
- Mr. S. Maurice Popplestone, Boulevard Congregational Church, Weston - super - Mare—Symphony No. 1, *Guilmant*; Evening Song, *Bairstow*; Meditation-Elegie, *Borowski*; Toccata, *Widor*.
- Mr. Bertram Hollins, Claremont Central Mission, Pentonville—Fantasia in E minor, *Silas*; Grand Chœur in C, *Hollins*; Toccata and Fugue in C, *Bach*; Beckenham Congregational Church—Toccata in F, *Bach*; Allegro Vivace (Symphony No. 5), *Widor*; Choral Song and Fugue, *Wesley*. St. Lawrence Jewry—Fantasia on 'Urbs Beata,' *Faulkes*; Prelude on 'Melcombe,' *Parry*.

Dr. R. Walker Robson, Christ Church, Crouch End (three recitals)—Carillon, *Vierne*; Adagio and Final from 'New World' Symphony; Prelude in D minor, *Mendelssohn*; Rhapsody No. 2, *Howells*.

Mr. J. A. Meale, Central Hall, Westminster (five recitals)—'Now thank we all,' *Karg-Elert*; Concerto, *Stanley*; Sonata No. 1, *Mendelssohn*; Sonata in D flat, *Rheinberger*; Chromatic Prelude, *Meale*.

Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Adagio (Sonata No. 3), *Bach*; Agitato and Tem. variato, *Rheinberger*; Lament, *Sowerbutts*; Prelude of 'Melcombe,' *Parry*; Meditation and Final, *Shippey*; Barnes; Prelude on 'Martyrs,' *Harvey Grace*.

Mr. H. S. Middleton, Truro Cathedral—Prelude and Fugue in B minor and Pastoral Symphony, *Bach*; Fugue 'Ad nos,' *Liszt*; Choral No. 3, *Frank*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn (three recitals)—Toccata in F and Fugue in D, *Bach*; Sonata Nos. 1 and 6, *Mendelssohn*.

Mr. H. C. J. Churchill, Maze Hill Congregational Church, Greenwich—Toccata and Fugue in D minor, *Bach*; Toccata, *Dubois*; Question and Answer, *Wolstenholme*; Imperial March, *Elgar*.

Mr. Allan Brown, Wesleyan Church, Dartford—Symphony in E minor, *Holloway*; Aubade, *Bernard Johnson*; Fugue, *Reubke*; 'Finlandia.'

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Fantasia on 'Forty days and forty nights,' *Wallace*; Prelude 'O Lamb of God,' *Bach*; Chorale No. 2, *Frank*; Scherzo, *Gigout*; Prelude on 113th Psalm, *C. Wood*.

## ORGAN APPOINTMENT

Mr. William H. Stocks, organist and choirmaster, S. Margaret's Episcopal Church, Newlands, Glasgow.

## Letters to the Editor

## THE LATE GERVASE ELWES

SIR,—I am desired by Sir Edward Elgar and the committee of the Gervase Elwes Memorial to ask you you would be so kind as to insert this notice in your next edition.—Yours, &c.,

6, Howley Place, W. 2.  
Paddington 5588.

February 28, 1921.

H. ELWES, *Hon. Sec.*  
(Mrs. Rudolph Elwes.)

## GERVASE ELWES MEMORIAL

President: SIR EDWARD ELGAR.

## Vice-Presidents:

His Eminence Cardinal Bourne.	Rt. Hon. & Most Rev. The
Field-Marshal Lord Grenfell,	Archbishop of York
G.C.B., &c.	The Earl of Plymouth, G.B.E.,
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Hon. Everard Feilding.	Mrs. Rudolph Elwes, <i>Hon. Sec.</i>
Baroness H. von Hügel.	

It is proposed to raise a public memorial to Mr. Gervase Elwes, and a committee is being formed for that purpose. The precise form of the memorial must depend on the support obtained. But the general idea before the committee is that a man so eminent for generosity and self-effacement would be best commemorated by some scheme in the cause of music which has those characteristics. An appeal for support will be issued as soon as the general committee is constituted and a definite scheme decided upon.

## THE ORGAN WORKS OF BACH

SIR,—I fancy in playing his 'Ein' fest Burg' Prelude Bach would nowadays couple the Tuba to the Choir organ (if it were not already there) and 'thumb' on the lower keyboard the tune in the last eight bars. This is wonderfully easy if one freely uses both thumbs.—Yours, &c.,

6, Roebuck Road,  
Rochester, ALFRED H. ALLEN.

March 3, 1921.

## THE SACKBUT, ETC.

SIR,—It is surprising to me to find 'Feste' suggesting that I think 'advanced' has, necessarily, any connection with his attempts to prove that he meant what he did not mean more laborious than convincing. A musician is said to be 'advanced' in the same way that a writer on ethics, politics, or psychology is similarly referred to—i.e., he is pursued by his researches or work further along certain lines than other people, either his predecessors or contemporaries. The word has this especial significance in that it is understood and accepted by most educated people—entirely distinct from the idea of *supersession* implicit in 'Feste's' use of the word in connection with Satie and Wagner. It is difficult to resist the conclusion that our contributor is juggling with the varying implications of the word.

'Feste' is surprised that anyone should be able to describe 'Totentanz' as a superlative masterpiece. There are many of us who are surprised that anyone with any critical acumen should be able to find anything in the 'Planets' but a salmagund of trivialities, current clichés, and bombast. The fact that this can gain the frantic approval of a Queen's all audience, signifies in itself nothing. An erotic contralto belching the moving strains of 'Homing' can achieve as much. The point about my counterblasting review is that one and all of them are critics of cultured taste and penetrating discrimination. Any one of them is worth a dozen newspaper reporters. I am unfortunately not at liberty to reveal the identity of the 'young British composer,' but his name is one of power in 'progressive' musical circles in England.—Yours, &c.,

KAIKHOSRU SORABJI.

175, Clarence Gate Gardens,  
Regent's Park, N.W. 1.

'Feste' writes: Having been familiar with the *Sackbut* from cover to cover since its appearance, I may claim to know rather better than Mr. Sorabji what I meant when calling it 'advanced.' Nobody knowing its attitude over the later Stravinsky works could regard it as 'advanced' in the sense of its being ultra-modern. In the March *Sackbut*, by-the-by, 'P. H.' says that I expressed surprise at the fact that 'a work unanimously applauded by the press in general ["The Planets"] should have seemed other than a masterpiece to the representative of the *Sackbut*.' On the contrary, I said I had no difficulty in realising that one may hear 'The Planets' and dislike it. What puzzled me was that an experienced musical critic should be able to describe Liszt's 'Totentanz' as 'a superlative masterpiece.' It still puzzles me. Mr. Sorabji's summary disposal of those who saw anything good in 'The Planets' is amusing. The three people who agree with him are 'critics of cultured taste and penetrating discrimination.' The others are waved aside as (1) a gang easily moved by a sloppy ballad, and (2) 'newspaper reporters.' This method has an advantage over argument in that it is easy and expeditious, but it may lead to embarrassment some day if, in one of his not infrequent disputes, Mr. Sorabji finds 'the newspaper reporters' on his side, and the 'counterblasting three' against him. Where then will be the 'cultured taste and penetrating discrimination'? I think I can guess.]

## 'TA-RA-RA-BOOM-DE-AY'

SIR,—Your correspondent Mr. Horwill, in referring the *Trios* to Beethoven's Clarinet Trio, presumably indicates that therein is to be found the tune of the verse of its once popular song. I have forgotten how the verses go, so cannot verify this, but neither he nor your amusing contributor 'Feste' seems to be aware that the vital part of the famous 'chorus' is found arrayed in gorgeous orchestral apparel as one of the principal themes of Wagner's *Huldigungsmarsch*.

'Surely there is Something, if we could but find out what it is! O unfathomable depths!' as Sir Owen Seaman makes Miss Marie Corelli say, for in South Africa, among the natives, I have heard this tune given with great gusto on the 'Kaffir piano' (a series of empty Lyle's golden-syrup

tins nailed to a board), whereon, together with 'God save the King,' it represents 'Englishman's music' to the Kaffir and Hottentot.—Yours, &c.,

FELIX WHITE.

28, Hildrop Crescent, N.7,  
March 7, 1921.

## BLIND MUSICIANS AND THEIR WORK

SIR,—The National Institute for the Blind, in drawing attention to a unique edition published under its auspices, viz., the 'National Institute Edition of the Works of British Blind Composers,' desires to make it known that it exists solely and entirely for the benefit of the blind composer, and that the Institute itself derives no profit whatever—very much the reverse—from sales. None but serious works are eligible for its catalogue, no inducement being held out for anything cheap or second-rate. Every one of its contributors is a professional blind musician of known and genuine ability and training. The utmost pains have been taken by skilled experts to secure a faithful transcription from the composer's original 'Braille' copy into Staff notation. The National Institute believes that a worthy contribution to musical art will be the result, and its catalogue may be obtained on application to the Institute, 224, Great Portland Street, W.1. The one and only object of the Institute has been further to assist blind composers to secure that recognition which by their ability and indomitable courage they have assuredly won for themselves amongst the musicians of the land.—Yours, &c.,

EDWARD WATSON

(Music Publications Adviser to the National Institute).

224-6-8, Great Portland Street, London, W.1.  
February 15, 1921.

## Sixty Years Ago

From the *Musical Times* of April, 1861:

A PROFESSIONAL LADY wishes an engagement in a Catholic Church (in town) as principal Soprano. Can also take the entire management of the choir, organ included. M. A. P., 7, Wilton Terrace, Wilton Road, Pimlico, S.W.

A MATEUR SINGERS (Gentlemen) are required to form a Choir for a City Church, which is well attended. Apply to A. B., 5, North Place, Gray's Inn Road.

## MISS J. J. CRUICKSHANK

(Member of the Bach Choir, under Professor W. Sterndale Bennett, Mus. Doc.), Teacher of the Pianoforte and Singing. Terms, Two Guineas per Quarter for two hours a week; One Guinea for one hour a week. Address, 4, Thurlow Place, Hackney Road, N.E.

NEWBURY.—A new organ, built by Messrs. Hughes & Co., of Albany Street, Regent's Park, for the Wesleyan Chapel at this place, was opened on March 17. The instrument is a small one, with a single manual, and a separate row of Bourdons for the pedals. Mr. Wheeler presided on the occasion. Much satisfaction was expressed by the congregation at the tone and finish of the organ.

STINCHCOMBE.—On Tuesday, the 5th ult., 'The Messiah' was performed here under the superintendence of Captain Prevost. The performers consisted of a number of the Captain's friends, together with the Stinchcombe and Risley Choirs. The performance took place in a barn, which was ornamented and converted into a concert-room for the occasion, and the audience were highly gratified with the treat provided for them. On the following evening a secular concert was got up under the same auspices, which was very successful.

WANTAGE.—A new organ, built by Mr. Allen, of Bristol, has been erected in the Old Parish Church of this town. It is a large instrument, and has thirty stops—that is to say, it will have thirty stops some day, but at present only twenty stops are in the case. The rest are delayed for additional funds. It is reported that the organ, as far as it goes, is a fine one.



SIXTY YEARS AGO—*continued.*

Now ready, the 35th thousand of

**H**YMNS ANCIENT AND MODERN, for use in the Services of the Church; being the New Hymn-book that has been long in preparation by a Committee of Clergymen. Price, in cloth, 10d.; in limp roan, 1s. 6d.; or per dozen, from the publishers, 8d. and 1s. 2d.; or per 100 (in cloth), 6d. each, to clergymen only, on application to Rev. Sir Henry W. Baker, Bart., Monkland Vicarage, Leominster.

## Obituary

We regret to record the following deaths:

Rev. W. MEREDITH MORRIS, B.A., Vicar of Clydach Vale, Tonypandy, South Wales, on March 4, aged sixty-eight. This distinguished musical cleric was a fiddle enthusiast whose reputation was not confined to these countries. For close on forty years he had been investigating the history of violin-making in Great Britain and Ireland, and in 1904 published his book on 'British Violin Makers,' of which a second edition, enlarged and revised, was published last year. Of the latter work, it is the barest justice to say that it is the best book of its kind before the public, and must have entailed enormous research. All his spare time and most of his holidays for thirty-six years were given to the pursuit of his favourite hobby, and he had been known to travel two hundred miles to examine an old fiddle. 'If I have laid myself open to the charge of having written too enthusiastically about the fiddle,' he wrote in the Preface to his famous book, 'my apology is that I could not write coldly about a dear, blessed, little "creature" that has been of untold comfort to me.' He contracted a severe illness in the spring of last year, and though he rallied somewhat in the autumn, there was really no hope from the start. In private life he was a most lovable character, and his loss will be keenly felt.

BENJAMIN CARELLI, which took place at Naples on February 15, at the age of eighty-eight years. In him, Italy loses one of her most famous singing masters, famous not only for the host of Italian singers who have passed through his hands, but also for the large number of foreigners, especially Americans, who flocked to his studio to learn his secrets. A Deacon of Naples Conservatory, he was also well-known at Rome, particularly during the last few years, since the management of the Costanzi had been in the hands of his daughter Emma, one of his foremost pupils. Carelli published various text-books of singing, the best known perhaps being 'Storia di un respiro' (History of a Breath). An indefatigable worker, he was actively engaged in teaching up to a few years ago, and his death has been the occasion of affectionate tributes to his memory from innumerable old pupils in all parts of the world.

J. E. VERNHAM, on March 3, at the age of sixty-seven. He was for many years organist and choirmaster of St. Paul's, Wilton Place, S.W., and succeeded Dr. Monk at King's College, London, in 1889 as professor of vocal music and organist of the College Chapel. He was the author of primers on musical theory and the training of boys' voices.

## SOME RECENT TENDENCIES IN COMPOSITION

A good audience assembled to hear Sir Charles Stanford's paper on the above subject before the Musical Association on January 18. The lecturer said he was and had been always essentially a Progressist, and welcomed every innovation, however unfamiliar, provided it made for the enhancement of beauty; but certain facts jumped to the eyes. There was an inordinate love of writing 5ths consecutively. This was not progress, but retrogression; it was going back to the old diaphony. No sensible man disliked nice 5ths—and there were such—but of all things in music, 5ths were the most difficult to handle without discretion and without intimate knowledge, and too many wrote them indiscriminately—many for the reason that they were 'told not.' 5ths were prohibited because they were ugly. They were as ugly now as they had ever been, and ever would be, world without end, because most probably their ugliness depended upon natural phenomena

and not upon individual taste. The return of diaphony vs. the return of a relic of barbarism, or, rather, an attempt to advance music upon lines which later genius found to be as impossible for beauty as it was disagreeable acoustically. If it prevailed, then good-bye to beauty.

The second tendency was to worship and enlarge upon the idea of the whole-tone scale, which was applicable only to the pianoforte, the organ, and the harp. For stringed instruments it was a physical impossibility. If it were true that it relied upon every note in the scale, except the octave being out of tune, it would not exist at all. To rely upon it was to emphasize all the worst features of equal temperament. Much of the difficulty experienced in preventing choral singing flattening was due to the ascendancy of pianoforte tuning. All the great masters from Palestrina to Brahms and Wagner, were trained upon the true scale. From Bach onwards they accepted equal temperament for such instruments as were essential to its existence; but they wrote for the true scale and not for the compromise. The tendency of the whole-tone scale was to make for impurity of intonation. That was not progress, but retrogression. If it prevailed, good-bye to nature.

The third tendency was to overcrowd modulation. The physical ear was by nature incapable of assimilating too rapid and too closely-textured modulation. If modulation which seemed on paper to be perfectly feasible and workable proved too rapid, it was impossible for the ear to differentiate them and to give each of them its proper value. The result upon the listener was fog. Even in his very latest work Beethoven was supremely careful upon this point. Music may have become more complicated, but the human ear was now as it ever had been. For extra complication it wanted extra time. Some ears were more experienced and quicker than others, but it was no use to write music solely for the highly cultivated ear. It was not by such procedure that the great masters made their appeal and ensured immortality.

Another modern tendency was to neglect Diatonics and rely upon Chromatics, but if the latter were made the basis where were we to turn for superchromatics? We were yet incapable of grasping a third- or a quarter-tone. Though Wagner was chromatic by nature, when he wanted to accentuate his great movements he returned to diatonic Music which relied upon colour rather than upon drawing might have its fascinations, but as all pictures which have done so had failed to hold the field, so would chromatic music. If chromatics prevailed, then good-bye to simplicity.

Music sprang of two essential elements, rhythm and melody. The lecturer feared that melody was nowadays anathema. Why? Not because it had been there and was rejected, but because it had never been there at all. No one who had ever written a good melody rejected it. He might improve upon it, but he would not turn his back upon it. Many could concoct a well-sounding score, but very few could write a melody. To this paucity of invention was largely due the prevalent seeking after programme music. The story was often relied upon to supply the lack of form and of theme. Writers forgot that such compositions must rely on themselves and not on their analyses or their titles.

One of the most curious and inexplicable signs of our times had been the hero-worship of Mozart by the disciples of so-called modernity. Of all the composers of the past he had chosen the very one who represented the complete antithesis of all their theories. He was a great master of technique, but also a great master of concealing it, and the new admiration for him cannot but be on the basis of an absolute opposition to his principles. We lived in the day of Monteverde, not in those of Palestrina. Experiment was worshipped. It was not without its uses, nor was the music of Monteverde, but Palestrina lived and Monteverde was no more.

What we wanted to see was if under the gorgeous panoply of colour there lay a real invention of beautiful music without which all was vanity. The most naturally gifted composer would never progress unless he knew his technique so completely to perfection that he had reached the point of forgetting. It was once truly said, 'We cannot write any more with such beauty as Mozart, but let us write with such cleanliness.' We could not do better than write as well

cerely felt, which meant we were trying to attain beauty, pure, and simplicity; and not for effect, which would lead to unhealthy extravagance. If we could not attain to the former, let us at least eschew the bizarre.

### ROYAL ACADEMY OF MUSIC

The R.A.M. Club held its first social and musical evening, under the presidency of Dr. H. W. Richards, on Thursday, February 26, when an exceptionally large gathering of members and friends, including Sir Edward Elgar and Lady Cooper (who with the president received the guests), filled the Duke's Hall and spent a most enjoyable evening. The musical part of the programme included two string quartets by Dvorák and Ravel, played with beautiful tone and finished ensemble by the Spencer Dyke Quartet, and Mussorgsky's 'Tableaux d'une Exposition,' of which Miss Winifred Christie gave an interesting interpretation and cured a double encore.

During the interval the president said how delighted everyone was to see Sir Alexander Mackenzie again with him after his enforced absence during the previous term. After thanking the secretary, Mr. Percy Baker, and the committee for their efforts in bringing the evening to such a successful issue, he said that he felt the Club should fulfil a most important part in the social life of the R.A.M., and hoped it would do this in the future even more than it had done in the past. He looked forward to the Club rendering great assistance in celebrating the centenary of the founding of the R.A.M., which was taking place next year.

A chamber concert took place on Wednesday, March 2, the programme of which included several compositions by present students. The most interesting of these were three pieces for two pianofortes, entitled, 'On the War-path,' 'Pastorale Scene,' and 'Heard at the Cinema,' admirably played by the composer, Mr. Alan Bush, and Mr. Reginald Paul, who also contributed pianoforte pieces by Bach, Leonardo Leo, and John Bull. The other instrumental items included the movement from Saint-Saëns' Sonata for pianoforte and cello (Misses Lillian Southgate and Vera Mitchell), a movement from Dvorák's Pianoforte Quartet, and Swinestead's Sonatina for pianoforte (Miss Irene Hyman). The vocal items included Mackenzie's 'Lift my spirit up to thee' and Bantock's 'Song of the Genie,' in addition to songs by Miss Claudia Lloyd, Mr. Russell Chester, and Miss Kathleen Levi, all of whom showed much promise.

On Friday and Saturday evenings, March 11 and 12, the students gave two performances of Goring Thomas' opera, 'Nadeshda,' under the direction of Mr. Cairns James and Mr. Henry Beauchamp. On Monday evening, March 14, an invitation performance of 'David Garrick' was given in connection with the endowment fund to establish a musician's fund in the Elizabeth Garrett Anderson Hospital. The cast was selected from those who took part in the performances of last term, and the production was under the direction of Mr. Acton Bond.

In July, 1922, the R.A.M. will celebrate its centenary, it having been founded in 1822. There are various schemes under consideration by which the completion of a hundred years of invaluable work in the cause of music and musical education in this country may be adequately marked. Full particulars as to the form which the celebrations will take will be announced in due course. At the present time the only definite arrangement is that these shall culminate in a Celebration Festival extending over the week commencing July 17, 1922, and ending with the Annual Prize Distribution. In order that all the arrangements may be carried out in a manner worthy of such an important landmark in the life and history of the Academy, a large representative General Committee is in process of formation, and smaller committees are already considering preliminary arrangements.

The following awards have taken place:

The Charles Mortimer Prize (Composition) to Cecil M. White (a native of London). The adjudicator was Mr. John E. West.

The Sterndale Bennett Prize (Pianoforte) to Cicely Hoyer (a native of London), Denise Lassimonne being highly commended, and Irene Hyman and Vera Rimmington commended. The adjudicators were Miss Harriet Cohen, Miss Dorothea Vincent, and Mrs. Marion J. H. Cole (*née* White).

The Goldberg Prize (Contraltos) to Isobel McLaren (a native of Edinburgh), Gladys M. Rolfe being very highly commended. The adjudicators were Misses Lydia John, Hannah Jones, and Phyllis Lett.

The Walter Wilson Cobbett Prize (Quartet Playing) to Harold Gilder, Mary Holmes, Eileen Wright, and Leonard Vallange. The adjudicator was Mr. W. W. Cobbett.

The Lent Term ends on April 2, and the Academy re-opens after the holidays on Monday, May 2.

### THE GLASGOW ORPHEUS CHOIR

We are glad to hear of the proposed visit to London of the Glasgow Orpheus Choir. This body of singers, conducted by Mr. Hugh S. Robertson, has won a great reputation in the North, and echoes of it have often reached London. Once the Choir came to Queen's Hall; last season its activities extended from Birmingham to Aberdeen. Since 1912 the Choir has made a speciality of Scots music—traditional and modern—and in consequence of the great popularity of its programmes the concerts at Glasgow have sometimes to be expanded into three- or four-day festivals. It is to sing at the Albert Hall on April 9, when the programme will include old Scots Psalm Tunes, arrangements of folk-songs—Lowland, Highland, and Hebridean—and part-songs by Holst, Elgar ('Death on the hills'), and Rutland Boughton.

### THE CARNEGIE TRUST

The seventh annual report of the Carnegie United Kingdom Trust contains matter of great interest to musicians. It is well known that the Trust undertakes to publish six British compositions each year. Out of fifty-two that were submitted in 1920 the adjudicators chose the following:

E. L. Bainton	Concerto-Fantasia for pianoforte and orchestra
Ina Boyle	Rhapsody for orchestra, 'The Magic Harp.'
Learmont Drysdale	Overture, 'Tam o' Shanter.'
Ernest Farrar	Suite, 'English Pastoral Impressions.'
Herbert Howells	Rhapsodie Quintet for clarinet and strings.
Cyril Scott	'Nativity Hymn' (Crashaw), for baritone, chorus, and orchestra.

The trustees announce that for the future, beginning with the adjudication of 1922, they will offer publication of chamber music, but in the case of orchestral and operatic works only MSS. copies of the full score and sets of parts will be available.

Other musical activities of the Trust are to include:

- (1.) The further assistance of Choral Competition Festivals. A grant of £2,000 has been sanctioned for 1920-21 to the committee presided over by Lady Mary Trefusis.
- (2.) Guarantees to orchestral and chamber music parties and to dramatic parties touring in the smaller towns.
- (3.) A further grant to the Royal Victoria Hall.

There is still to be mentioned the great scheme for the publication of Tudor music. MSS. from Cathedral and other libraries are being collated by experts. The arrangements for publication are completed, and the first volume is being engraved. The edition will be in ten volumes, which will contain about a third of the MSS. collated. The following is a quotation from the words of Sir Henry Hadow in the prospectus:

'I do not know whether it is quite realised that it is not a question of a mere library edition of a classic; it is the most important musical discovery ever made—far more important than Grove's discovery of the Schubert manuscripts at Vienna. If you could imagine that the Elizabethan drama had been lost and now rediscovered, it would not be an extravagant parallel.'



## BRITISH MUSIC AT PARIS.

It is still difficult for British musicians to persuade any but themselves that our composers are producing music to compare with that of any other nation. The only way to convince the foreigner at present is to take British music to him and make him hear it, but so far there have been few with the courage to do this. There ought to be as many recitals of British music at Paris, for instance, as there are of French music in London. Until this form of international exchange becomes a habit we have to be content with acclaiming the pioneers from this side, and among them we now place Miss Gladys Moger and Mr. Lloyd Powell. Their recital at the Salle Pleyel on February 25 was—with the exception of two Italian songs—entirely British. We have not learnt how it impressed the audience and the Parisian critics, and can only show how it ought to have impressed them by giving a summary of the programme. The pianoforte works were Ireland's Sonata in E minor, pieces by Cyril Scott ('Water Wagtail'), and Beckett Williams, Herbert Howells ('Procession'), and Holbrooke, and four by Frank Bridge. The songs were by Lawes, Purcell, Albert Mallinson, Herbert Howells ('Gavotte'), Arthur Bliss ('The Thistles'), Lord Berners, Denis Browne, John Ireland ('Earth's Call'), Goossens ('Epigram'), Armstrong Gibbs, and Gerrard Williams ('An Inconsequent Ballad').

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

## BELFAST

The Belfast Symphony Orchestra has continued to give excellent concerts, with Mr. E. Godfrey Brown as conductor. On January 29 the programme comprised Nicolai's overture to 'The Merry Wives of Windsor,' Beethoven's Symphony in C minor, Schubert's Overture to 'Rosamunde,' two Ballets from the same opera, Walford Davies' 'Solemn Melody for strings and organ,' the 'Othello' Suite by Coleridge-Taylor, vocal solo by Miss Eva G. Lynes, and solos by Miss Carrodus Taylor (violin) and Mr. Laurence McCann (violin).

Another concert of the same series, on February 26, comprised the 'Freyshütz' Overture, Beethoven's Symphony No. 4, the 'Tannhäuser' Overture, and a new Overture, 'Andrea del Sarto,' by a local composer, Mr. Cyril Shepherd. Mr. Frank Mullings was the solo vocalist, and Miss Taylor contributed violoncello solos.

A chamber concert, on March 1, had a very well-selected and well-performed programme, including Bach's Concerto for two violins, Elgar's Quintet, Schumann's Quartet in A minor, and songs by Mrs. Harry Martin. The instrumentalists were Mr. J. B. Gray (first violin), Mr. F. E. Clarke (second violin), Mr. W. H. Conroy (viola), Miss Carrodus Taylor (violin), and Mrs. Herbert Warnock (pianoforte).

The season of the Philharmonic Society (which has been a most successful one) was brought to a brilliant conclusion on March 1, when Gounod's 'Faust' was presented for the first time by this Society. Berlioz's 'Faust' had been several times performed, but not Gounod's setting of the strange old story. There was an overflowing audience, and general appreciation of the performance. An excellent cast of artists took the solo parts, comprising Miss Marjorie Claridge, Mrs. John Seeds, Mr. Maurice d'Oisy, and Mr. Robert Radford. The minor parts were sustained by Mrs. Pickering, Mr. F. M. Stevenson, and Mr. William Curran. Mr. E. Godfrey Brown conducted, and choir and orchestra showed how carefully they had been prepared by him.

'The Cries of London' are keeping their reviver, Sir Frederick Bridge, busy. He is announced to lecture on them at the Royal Institution on March 18, at Crosby Hall, Chelsea, on the following day, and at Leighton House in the near future in aid of a charity. The 'Cries' have recently been given with great success in various parts of the country, in some cases under Sir Frederick's direction.

## BIRMINGHAM

The Birmingham Festival Choral Society once more relied on Bach's B minor Mass at its concert at the Town Hall on February 16. The occasion was the thirteenth annual performance of the work by this Society, and a most severe test of a choir's capabilities could not be found than this great classic, whose enormous difficulties only the best equipped choral bodies can hope to cope with. It was gratifying to record that our premier Society's laudal efforts reached a high standard of excellence. Sir Henry Wood was in his element, and was well served by the orchestra and principals, the latter comprising Miss Car Tubbs, Miss Margaret Balfour, Mr. Sidney Pointer, and Mr. Edward Dykes. Mr. C. W. Perkins was the organist.

The last of the 'international celebrity' concerts of the season was given at the Town Hall on February 17 before a large and enthusiastic audience. The Royal Albert Hall Orchestra, conducted by Sir Henry Wood, made its first appearance here on this occasion. Its splendid constitution and masterly technique were a veritable revelation, more than anything was the engrossing sonority of the In Tchaikovsky's 'Francesca da Rimini' with its striking *Finale*, the players reached a climax of almost superhuman intensity. There was no symphony, but on the whole the programme was well chosen and attractive. Miss Le Megane was the vocalist.

The fourth Quinlan concert of the current series, given at the Town Hall on February 18, was the most enjoyable orchestral concert held this season, but unfortunately failed to attract music-lovers. Yet the public is hardly to be blamed for this, because at Birmingham we have no moving population as at Manchester or Liverpool, and the grand orchestral concerts on three successive evenings in big order when it is considered that the attendance at these events depends on practically the same patron who are not likely to be able to support three concerts in succession. The absentees, however, missed hearing a very fine orchestral programme. The executive was the Beecham Orchestra, conducted by Mr. Albert Coates. The rank and file of this splendid organization would be hard to surpass, especially if directed by so great a conductor. Brahms' fourth Symphony and the Prelude and Liebes from 'Tristan and Isolde' were the chief items. Miss H. Dederich played the solo part in César Franck's 'Symphonic Variations' for pianoforte and orchestra. The solo displayed splendid technical skill and musicianship. Mr. Mostyn Thomas was the vocalist.

M. Sibelius honoured Birmingham on February 20 by conducting the Sunday concert at the Theatre Royal. His third Symphony, the tone-poem 'En Saga,' 'Valse Triste,' the 'Valse Lyrique,' and 'Finlandia,' the City of Birmingham Orchestra quite distinguished itself and seemed to give the utmost gratification to the composer. The songs were very pleasingly sung by Miss Doris Watkinson. An extra contribution to the concert, that was not announced in the programme, was the slow movement from the great conductor's Violin Concerto, played by Mr. Alexander Coburn, the excellent leader of the Orchestra, accompanied on the pianoforte by Mr. Appleby Matthews. Sibelius' music was easily grasped, and denotes great originality of treatment. It is generally believed that his thematic material is largely derived from folk-melodies; but Madame Rosa Newman, the writer of a most interesting brochure on the composer, was informed by him that the melodies in 'Finlandia' and 'En Saga' are entirely his own.

Another musical event of special interest was a 'Bantock' vocal recital given at the Town Hall on February 21, arranged by Mr. Appleby Matthews, who shared with Mr. Bantock the duties of accompanist. The 'Sappho' songs, the beautiful 'Songs from Arcady,' some Chinese songs, along with the musical settings of several of Browning's poems from the 'Dramatic Lyrics' and the Epilogue from 'Frishtah's Fancies' made a splendid selection, in which the composer was fortunate in having for its interpretation two such fine artists as Miss Astra Desmond and Mr. Frank Mullings. The concert stands out as a unique event in this season's music. M. Sibelius was one of the musicians present.

another welcome function was the very fine concert by Birmingham Chamber Concert Society at the Royal Society of Artists' Exhibition Rooms on February 22. With a group of such accomplished artists as the Catterall String quartet, and the refined pianist, Mr. Wilfred Senior, the performances of Elgar's Quintet, Op. 84, and César Franck's Quartet in F minor—both works for pianoforte and strings—the finest yet heard in this city. Perfect unanimity, clarity of tone, and expression were never lost sight of. The Birmingham City Orchestra has extended its activity by inaugurating orchestral concerts for children, two of which (afternoon and evening) were given at the Town Hall on February 26, under Mr. Appleby Matthews' conductorship. Chief items presented were Elgar's 'Wand of Youth', No. 1, the 'Peer Gynt' Suite, and the 'Unfinished' Symphony. But probably the most appreciated item was the 'Pavane for Delibes' 'Sylvia.' Considering the success the concerts attained, the experiment will not be repeated.

Another concert in aid of the Institute for the Blind was given at the Town Hall on Sunday evening, February 27, under Mr. Sidney Stoddard's direction. The artists were Miss Bennett, Miss Nancy Guest, Mr. Walter Messenger, Ernest Brian, Miss Florence Hillier (solo pianoforte), Paul Beard (solo violin), and Mr. Michael Mullinar (pianist). A welcome feature of the occasion was the admirable singing of the Wolseley Male-Voice Choir, under W. E. Robinson.

Owing to the success of 'Cosi fan Tutte,' as revived at the Gaiety Theatre last year, two more performances were given at the same venue on February 28 and March 1, with the same cast of principals as before. It may be recalled that the opera was first produced at Vienna in 1790. In spite of its foolish libretto, its sparkling music is still so effective that its revival by most capable artists was quite justified.

At the Grosvenor Rooms, Grand Hotel, Miss Rosemary Hage, a pianist of more than ordinary artistic attainments, gave a pianoforte recital on March 2, assisted by Miss Margaret Harrison (vocalist).

At the Royal Society of Artists' Exhibition Rooms on March 3, Miss Marjorie Sotham, a clever and versatile pianist, gave a drawing-room concert at which she introduced for the first time here Ildebrando Pizzetti's Sonata for violin and pianoforte, played with skill and technical facility by Miss Murray Lambert and Miss Sotham. Mr. Goodey gave a somewhat unique vocal recital before the local branch of the British Music Society on March 4. Songs, which covered a wide range of vocal art, were introduced by some interesting explanatory dissertations.

Mr. Paul Beard, our local violinist, gave a highly interesting chamber concert at the Royal Society of Artists' Rooms on March 8, when he introduced Herbert Howells' Quartet in A minor, Op. 21, played by Messrs. Michael Mullinar, Paul Beard, Frank Cantell, and Leonard C. Dennis. Miss Dorothy Howell, the pianist and composer, introduced three of her own pieces and the pianoforte part in Neville Bantock's Sonata in F ('Colleen') for pianoforte and viola, Mr. Paul Beard undertaking the viola part. The pianist was Miss Eveline Stevenson.

The outstanding event of our musical season was undoubtedly the performance of the 'Choral' Symphony at the Town Hall on March 9, on the occasion of the City of Birmingham Orchestra's fifth symphony concert. The indefatigable conductor, Mr. Appleby Matthews, had left no stone unturned to make its representation worthy of a great city. While it could not be expected that Mr. Matthews and his rank and file could in any way realise the grandeur of the memorable performances under Richter, in justice to his enthusiastic efforts and of those under whom it must be stated that the results were surprisingly good and in some instances wonderful. The chorus was drawn from Mr. Appleby Matthews' choir, which is rich in sopranos and contraltos. They certainly showed remarkable sustaining power, and the orchestra too is entitled to a just appreciation of its laudable efforts. The programme also contained the Overture to 'Egmont,' and Beethoven's Violin Concerto, the solo part of which was played by Mr. Alexander Cohen, the leader of the orchestra, with consummate artistry.

## BLACKBURN

The Blackburn Philharmonic Choral Society gave an excellent concert at the Public Hall on February 14. The two choral items were Stanford's 'Ave Atque Vale' and Parry's 'Pied Piper.' With Mr. John Booth as the Piper, Mr. Tom Barker as the Mayor, and the Hallé Orchestra playing the accompaniments, the ensemble effects were excellent.

An interesting feature of the programme was Dr. F. H. Wood's new Violin Concerto in three movements, played by and dedicated to Mr. E. Romaine O'Malley, the deputy leader of the Hallé Orchestra. The cordial reception of this new work, and the obvious interest taken in it by the orchestral players, were alike encouraging to the composer, who conducted this first performance of his work. Miss Margaret Balfour made her first appearance before a Blackburn audience, and was warmly received.

## BOURNEMOUTH

By the time these lines appear the Bournemouth Symphony Concerts will have entered the last lap of the 1920-21 season, for the opening days of May herald the approach of the town's less active period in musical affairs.

On the five Thursdays falling within the period February 10 to March 10 there has been no lack of interest in the ingredients of the various programmes nor in the manner in which they have been served up. A revival of Elgar's second Symphony at the nineteenth concert provided a theme for considerable discussion among musicians. This important work had not been heard here for several years, and its performance on February 10 again gave occasion for much argument regarding the position it occupies in comparison with other symphonies of modern times. The E flat Symphony is unquestionably a very impressive work, and is also, in the writer's opinion, a distinct advance on the composer's earlier symphony, but in both compositions much that is moving, and even inspiring, is overshadowed by the many pages that sound ponderous if not somewhat laboured. Mr. Dan Godfrey and his remarkably alert instrumentalists were in splendid form at this concert, and the performance of the Symphony was a triumph for all concerned. The rest of the programme was made up of an attractive reading of Mozart's Violin Concerto in A, by Miss Leila Doubleday, and a very acceptable transcription by Dalhousie Young of Schumann's Toccata, which the arranger himself conducted.

It was a happy thought of Mr. Godfrey's to invite Mr. Sibelius to participate in the concert proceedings on February 17. Sibelius is one of the composers of to-day whose works—or, at any rate, a few of them—are to be found in the repertoire of almost every amateur musician, and this fact, coupled with the natural public inquisitiveness to view an eminent personage at close range, accounted for an enormous house at the twentieth concert—indeed, the audience was the largest ever known at a Bournemouth Symphony Concert. The distinguished Finnish composer conducted three of his works—'Valse Triste,' 'Finlandia,' and the Symphony in C major (No. 3). The last-named composition had not previously been heard at Bournemouth, and while it is possible to conceive a more convincing reading than that which the composer presented, yet it is at least presumable that we could have had no more authoritative one. Unfortunately, the Symphony did not make a great impression. The preponderance of so much music of a coldly bleak and desiccated type chills as would the sight of brittle, sapless limbs of trees in a dead forest. Mr. Godfrey's modest share in the proceedings consisted only of the accompanimental responsibility in Tchaikovsky's B flat minor Pianoforte Concerto, the solo music in which was played with the utmost resource and dexterity by Mr. Edward Isaacs, who proved a decided acquisition to the list of solo performers at these concerts.

On February 24 Brahms' Symphony in F was played with rare finish, the fine reading being greatly appreciated by a warmly approving audience. A noteworthy event on this occasion was the first performance of a Violoncello Concerto by John David Davis, the soloist being Jacques van Lier. The composition has many good points, but is rather overloaded with technical difficulties which really do not add anything in effect to the expressiveness of the music. The



extremely exacting passages were, however, cleverly surmounted by the soloist, who undoubtedly presented this ingenious Concerto to its very best advantage. Nor must we overlook Mr. Godfrey's unfailing reliability from the orchestral point of view.

Schumann's D minor Symphony, Strauss' 'Don Juan,' Saint-Saëns' Piano-forte Concerto in C—played by Mlle. Juliette Folville in an exceedingly vigorous and brilliant manner—and MacCunn's 'Land of the Mountain and the Flood' Overture comprised the programme for March 3. That 'Don Juan' rivals 'Till Eulenspiegel' as the high-water-mark of Strauss' genius is the opinion of many. At the concert under review the first-named work was played so exceptionally well that even the most determined opponents of the composer's methods must have been hard put to it to resist its appeal. Schumann's romantically conceived Symphony was also played with much insight into its poetic issues.

Berlioz's 'Fantastic' Symphony was an attraction to many on March 10. To those persons, however, who prefer classic poise and architectural symmetry to extravagant sensationalism *à la* Gustave Doré the Beethoven Violin Concerto, cleverly played by M. Zlatko Balokovic, must have provided keener enjoyment. Mr. Godfrey's well-drilled forces gave us an exciting performance of the highly-coloured Symphony, but it is not a work that nowadays will bear very frequent repetition.

### BRISTOL

The last month brought some very good music that was quite well supported considering the number of first-class concerts. At the Quinlan fixture on February 14, at Colston Hall, there was a splendid attendance for the third concert of the season, when Mr. Mostyn Thomas, the new Welsh baritone, sang for the first time here. His quality of voice may be characterised as extraordinarily good, but he has much to learn in the matter of using it. Miss Miriam Licette sang Bemberg's 'Nymphes et Sylvains' daintily. Rosenthal paid a long anticipated visit, and his remarkable technique was again evident in Chopin's C minor Sonata, Op. 58, as in his own humoresque on Straussian themes. Madame Suggia, Casals' most notable pupil, played as exquisitely and surely as ever, and had a hearty reception.

West Bristol Choral Society creditably sang Mendelssohn's 'St. Paul' at St. Alban's Church on February 18, before a fairly good attendance. Mr. Charles Read conducted. The singers need a deeper insight into the art of choral interpretation to overcome manifest inequalities.

It was unfortunate that Colston Hall was so poorly attended on February 21, the occasion being the fourth 'international celebrity' concert. For those present at this event it proved a glorious 'evening with the past,' the contributions by Miss Rosina Buckman, Mr. Maurice d'Oisy, M. Jean Vallier, and Madame Edna Thornton recalling many old songs and old operas. Miss Marie Hall, whose early days were so bound up with Bristol, played in finished manner a number of pieces with foreign names, but none of the English music for which she has been appealing.

By personally bringing down from London the Beecham Symphony Orchestra, with Mr. Albert Coates as conductor, Messrs. Duck, Son, & Pinker, Ltd., on February 25, prevented the fourth Quinlan concert from proving a fiasco. Such spirited conduct, that at the last hour saved the situation, deserves every commendation. As it was, the very large audience at Colston Hall, which knew nothing of this, enjoyed to the full the finest orchestral concert of the season so far. Dr. Vaughan Williams' 'London' Symphony was played for the second time this season, and revealed a new meaning in parts, and Rimsky-Korsakov's glittering 'Scheherazade' tone-pictures were brilliantly presented. Miss Hilda Dederich played charmingly in César Franck's 'Variations Symphoniques,' and Mr. Mostyn Thomas presented an exaggerated idea of the 'Pagliacci' Prologue. Verdi's 'Credo' was more in his grasp.

The choir of Trinity Wesleyan Church, specially augmented, gave a praiseworthy performance of Mendelssohn's 'St. Paul' in the church on February 26, under Mr. H. H. Dennis.

Miss Gladys Moger (vocalist), Miss Helen Cavell (violin), and Mr. Vivian Langrish (piano-forte), gave an unconventional

programme at Victoria Rooms on March 3, when M. Langrish, a Bristolian who has made his name heard in London, played with masterly ease the slow movement from B. J. Dale's Sonata in D minor. Holst's four son for voice and violin were also noteworthy.

The Glastonbury Players presented an entertainment folk-songs at the Folk House on March 6. These of old ballads and some Kennedy-Fraser Hebridean numbers were sympathetically received.

The Clifton chamber concerts concluded on March 8, Victoria Rooms, with a programme that showed the advantage made at Bristol by this class of music, alike in execution and in appreciation. Madame Adophi (violin), Messrs. Herbert Parsons (piano-forte), Alfred Best (viola), a Percy Lewis (violin-cello), were heard under the happiest conditions.

On March 9 and following days, Mr. Louis J. Morle, the organist of Clifton Pro-Cathedral, produced in the spacious hall his new light opera, based on an ancient Egyptian script. A mummy, and the American agent of the Mummy Trust, Ltd., of New York, form the central relief to a story which is as well told as the book of many grand operas of the day. The musical setting appeals to its lyrical charm, and the choruses are broadly written. Chorus and orchestra of about fifty, aided by a number of principals, gave a performance of 'The Prince of Kulav' well above the amateur average.

On March 10, Madame Beverly Skemp and Dr. Norm Sprankling, respectively a vocalist and pianist of much merit, gave a very pleasing recital at Victoria Rooms, their selections and interpretations showing discrimination of judgment and excellent technique.

The third fixture of the Bristol Children's Concerts Society was held at St. Mary Redcliff Church on the morning of March 12, when the senior children of the city in large numbers listened to an organ and violin recital by Mr. R. Morgan (St. Mary's) and Mr. Hubert Hunt (the Cathedral). Mr. R. O. Beachcroft (Clifton College) gave the explanatory lecture upon the beautiful in music and the art of listening intelligently. The whole idea of the Society's work is admirable.

'Elijah' was chosen for the Bristol Choral Society concert at Colston Hall on March 12, and there was a magnificent house. The choir is this year better than ever, and, directed by Mr. George Riseley, their performance of the old and favourite oratorio has rarely been surpassed in volume and sweetness of tone. Miss Lillian Dillingham, Madame Edna Thornton, Mr. Joseph Reed, and Mr. Herbert Brown were the soloists. Bristol's premier choral society has vigorously set to work to get back to the normal after the war's ravages—as, indeed, was only to be expected from such a virile organization.

Dame Clara Butt and Mr. Kennerley Rumford gave a concert at Bath Assembly Rooms on February 16, and had an enthusiastic welcome.

### CORNWALL

Launceston Choral Society, which, under Mr. C. Stan Parsonson's direction, does valuable work in the district, gave a programme of unaccompanied part-songs on February 10, the male members making a hit with their interpretation of 'Simon the Cellarer.' 'The Revenge' was sung artistically, but without the necessary energy, chiefly through numerical weakness of the male voices. Concert and solo instrumental music added to the interest of the occasion.

Callington Male Choir, conducted by Mr. J. Jenkin, sang part songs and glees on February 17; and on March 2 the Ladies' Choir associated with the same village was conducted by Mrs. T. P. Thomas in part-songs (including Coleridge-Taylor's 'The Vikings') and a cantata, 'The Legend of Bregenz' (Wilfred Bendall). The choir, numbering over forty voices, deserves encouragement.

Mr. J. H. Trudgen was prevented by illness from conducting Marazion Male Choir on March 7, and his place was taken by Mr. E. Round. The choir sang glees and part-songs excellently, though of course under some disadvantage.

the periodical hymn festivals arranged at various centres. The choirwall by Lady Mary Trefusis are producing tangible results. On February 21, 22, and 23, Mr. Geoffrey Shaw amalgamated choirs and congregations at St. German's, St. Peter, and St. Gluvias, his collaborators as organists being Mr. H. S. Middleton (organist of Truro Cathedral), Mr. Harold Pinches, and Mrs. Blamey. Mr. Shaw gave good advice on the choice of hymns and tunes, and a fine performance.

### COVENTRY AND DISTRICT

The spring season in Coventry and district is yielding a large quantity of concerts of varying interest.

At the Coventry Musical Club concert on February 9 the voice choir gave an excellent account of itself under Mr. John Chapman, and occasion was taken to inaugurate an interesting discussion concerning the promotion of day evening municipal concerts in the city in winter. It was pointed out that the Corporation week-end park concerts in summer were very successful, and that the introduction of similar concerts from September to April would be a valuable addition to the musical life of the community.

In aid of the Musicians' Orphanage, Miss Margaret Carter promoted a concert at the Coventry Hippodrome on February 12, when Mr. Cecil Lewis and Mr. Harry Denton appeared, heard in convincing performances of tenor and baritone parts respectively. Mr. Albert Fransella contributed flute solos, and Miss Carter played some pianoforte numbers. Other solos were sung by local vocalists with much success. The Coventry Musical Club male-voice choir drew a crowded audience to the Baths Assembly Hall on the occasion of their annual public concert on February 17. The choir fitted itself well, singing with admirable expression under the direction of Mr. John Chapman. Several local instrumentalists also appeared.

The Rover Orchestra, under Mr. W. R. Clarke, gave its 12th concert at Albany Road Hall on February 18. The programme included compositions of Schubert, Saint-Saëns, Elgar, Amy Woodford-Finden, Coleridge-Taylor, and others. Mrs. Oldham and Mr. Walter White, both well-known in the city, were the soloists.

Two concerts given by Dame Clara Butt and Mr. Kennerley Rumford at the Empire Theatre on March 2 attracted very large audiences. This was Dame Butt's first appearance at the theatre since her marriage in 1900. She was supported by Mr. Kennerley Rumford, Melsa (violin), and Vivian Roberts (piano). Miss Grace Torrens was the accompanist.

Mr. Mathew Stevenson conducted the Armstrong-Gray Orchestra at Parkside, on March 5, in a well-versed programme. The selections given included the 'Hänsel and Gretel' Overture, 'Carmen' Suite, 'Gopak' (Russian), and Gilbert and Sullivan operatic music. The soloists were Miss Nellie Ferguson and Mr. J. H. Campbell. Mrs. Gordon Vickers-Jones accompanied.

The Ordnance Works male-voice choir gave a successful concert in the Baths Assembly Hall on March 10, when Mr. Charles Tree was the principal soloist. In the same evening the Coventry Co-operative Select Choir submitted an interesting programme under the baton of Mr. Alfred W. Mr. Walter Hyde, of the Beecham Opera Company, was the chief vocalist.

The Coventry Chain Company's Amateur Operatic Society presented 'Ruddigore' in the Works Canteen during the week commencing March 14.

During the Lenten season an attempt has been made to raise the standard of music sung in various Coventry churches. St. John's, under Mr. John Baker, the choir has sung a Eucharist each Sunday morning to an unaccompanied organ by Ludovico Viadana, a contemporary of Palestrina. The Cathedral and other churches in the city have some interesting music arranged for Easter.

At Leamington a concert given by Dame Clara Butt and Mr. John Kennerley on March 1, in the Theatre Royal, was largely successful.

Miss Joan Cross recently made a great success at Leamington with a vocal recital. Her programme ranged from Bach to Negro Spirituals.

### DEVON

Choral societies during Lent are mainly heard only in the practice-room, and after Easter a burst of choral song is anticipated in all districts. Here and there, however, events of occasional interest may be reported. Barnstaple Church choir recently gave an appealing performance of Dr. H. J. Edwards' cantata, 'The Epiphany,' one of the very best of his choral works. The composer, who is organist and choir-master, accompanied at the organ. A choir of a hundred voices, with orchestra, at Newton Abbot on February 11 were conducted by Mr. Coleridge D. White in a good performance of the cantata, 'Daniel before the King' (Harris), given in aid of the War Memorial. On the same date Sidford Choral Society sang glees and choruses under Mrs. Prendergast. On February 23, 'The Holy City' was sung by Millbrook Choral Society, supported by an orchestra under the conductorship of Mr. E. J. Cooper, the soloists being members of the choir.

Exeter Chamber Music Club has advanced in standard at each music-making, and Dr. Ernest Bullock has been appointed permanent director of the music, he having been the initiator of the enterprise. Membership now numbers two hundred and fifty. An informal concert in February held in the Guildhall was interesting as showing what could be done without previous design. On March 2, a formal concert produced music and performance of distinctly high order. Beethoven's second String Quartet; violin music by Tchaikovsky, Purcell, and Handel; duets for two pianofortes by Bach (C major) and Schumann (Andante and Variations in B flat); vocal quartets by Stanford ('Diaphenia'), Parry ('Music, when soft voices die'), and Elgar ('Spanish Serenade'); and songs by Tchaikovsky ('A pleading' and 'Oh! but to hear thy voice') and Whinfield ('To Althea, from prison'), comprised the programme.

Exeter and district organists have had two meetings recently, the first of which was held in February, when the Rev. R. W. B. Langhorne read a scholarly and helpful paper on 'The Inspiration of the Holy Scriptures' and Mr. H. T. Gilberthorpe (hon. secretary) gave an organ recital. The second meeting took place on March 12, when Mr. F. J. Widgery talked on 'Art and Music' (a rather unfortunate title), and Dr. Ernest Bullock (president) gave a recital.

Mark Hambourg gave a pianoforte recital at Plymouth on February 20, the chief items of interest being by Cyril Scott ('Caprice Chinoise'), Rimsky-Korsakov (dance from 'The Midnight Sun'), and Grainger ('Shepherd's Hey'). At an orchestral concert at Torquay on February 16 a band of thirty-five performers played Schubert's fifth Symphony, Mendelssohn's G minor Pianoforte Concerto (Mrs. W. H. Mortimer being the soloist), the 'Coriolan' Overture, and Suites by Grieg and Lawrence Travers. Dr. H. G. Crocker conducted. On February 20 the Plymouth Division of the R.M.L.I. Orchestra played the 'William Tell' Overture and a suite by Luigini, and was also heard in other enjoyable music. Mr. P. S. G. O'Donnell conducted. It is a blow to orchestral music in the district that Mr. O'Donnell should have left in March to take up his appointment as Director of Music to the Grenadier Guards. Under his direction the R.M.L.I. band has reached a superlatively high standard of performance, which has reacted favourably on other organizations. While Mr. O'Donnell is to be congratulated on his promotion, his removal will be a distinct loss to the west country. His successor is Mr. F. J. Ricketts, of the 2nd Argyll and Sutherland Highlanders, now stationed at Claremorris.

Plymouth Centre of the British Music Society had an enjoyable music-making on March 5 that included concerted and solo instrumental items and vocal solos.

The second of a series of instrumental recitals at Maynard College, Exeter, on March 12, arranged by Miss Mary Alcock, was chiefly interesting by reason of the Brahms Sonata in A, for violin and pianoforte, artistically played by Mr. Milani and Miss Alcock, and some Palmgren pianoforte music contributed by Miss Alcock. Of the latter, 'The Sea' arrested and held attention, and the 'Refrain de berceau' was idyllic in mood. These two artists were joined by Mr. W. L. Sutcliffe in Mendelssohn's Pianoforte Trio in D minor.



## DUBLIN

Dr. Esposito's pianoforte recital in the theatre of the Royal Dublin Society on February 14 was a delightful treat. His virtuosity is surprising, although it is now almost forty years since the genial Michele settled in the Irish metropolis. Although many were impressed with his reading of the Beethoven Sonata, yet the delicious interpretation of Chopin's *Berceuse* was a revelation.

The Royal Carl Rosa Opera Company had a two weeks' engagement at the Gaiety Theatre, from February 21 to March 5, when the popular taste was well catered for. No novelties were presented, but the old fare proved acceptable, especially 'La Bohème,' 'Tales of Hoffmann,' and 'Madame Butterfly.' A most satisfying performance of 'Mignon' was admirably conducted by Mr. Cuthbert Hawley.

Mr. Carl Fuchs' pianoforte and string combination gave a recital at the theatre of the Royal Dublin Society on February 21. It can hardly be said that the ensemble was perfect, but the Schumann Trio in D minor was convincing. Strange to say, the Brahms Trio was not at all adequately interpreted. It is to be feared that the Brahms cult is fast becoming a thing of the past.

Much interest was centred in the string recital at the theatre of the Royal Dublin Society on February 28, when some delightful ancient and modern items were presented. The Scarlatti excerpts were most arresting, and sounded surprisingly modern, while the Handel selection was also very acceptable. Nor did Dr. Esposito forget Mendelssohn, whose works have been strangely neglected in recent years.

The Quinlan concert at the Theatre Royal, on March 1, provided a feast of good things. The names of Mesdames Marie Hall and Evelyn Parnell, and Messrs. Rosing and Mostyn Thomas are quite sufficient to ensure a house. Yet for some reason or another the audience was not enthusiastic, and probably the only item that evoked unstinted applause was Rosing's interpretation of the Russian famine song. As an accompanist Mr. Ivor Newton was satisfying.

Curfew regulations during the winter were hard enough on theatres and concert-halls, but the drastic order of March 3, fixing 9 p.m. as the hour for being within doors, has had a paralysing effect on all social functions, including concerts.

The Dublin University Choral Society gave a very impressive performance of Mozart's 'Requiem' in the Examination Hall on March 4, under the able conductorship of Dr. Hewson. Principals and chorus did their work well, and the orchestra was most capably led by Mr. Arthur Darley. The general impression—although some may consider Mozart's wonderful inspiration (it was composed in November, 1791) as that of a spent genius—endorsed Jahn's verdict, namely, that 'it is the true and legitimate expression of his artistic nature at its highest point of finish—his imperishable monument.'

Miss Culwick's concert at the Abbey Theatre on March 8 was remarkable by reason of the production of a new choral composition by Dr. Larchet, entitled 'The Legend of Lough Rea: the Death Sign,' the words of which are by the late Very Rev. Canon O'Hanlon, under the pen-name of 'Lageniensis.' The piece was well received, and will doubtless be heard of later. Miss Culwick has inherited the gift of keeping together a good choir, and also possesses the magical charm of her lamented father.

Evidently those responsible for the musical services of the churches do not yet realise that organists ought to be paid a much larger salary than in pre-war days. As a proof, a recent advertisement for an important Anglican organ appointment in the city announces the lure of '£40 a year'!

## EDINBURGH

The third Reid concert, on February 19, introduced two beautiful works—a 'Serenade' for flute, with string orchestra, and an *Elegy* for strings, both by F. S. Kelly.

On March 5, Bantock's songs for contralto, 'Sappho,' were excellently sung by Miss Denne Parker, and on March 12 a notable feature was the performance of Madame Adila Fachiri and Miss Jelly d'Aranyi in Bach's

Double Concerto. This concert completed an excellent series, and Prof. Tovey is again to be congratulated on his enterprise.

Miss Jean Jackson, a young soprano, submitted an excellent vocal programme on February 16, and on February 23 another promising soprano, Miss Ethel Cai, gave a similar recital.

The outstanding event of the month was, however, the programme presented by Prof. Tovey and Mr. Huberman on March 7, that comprised Brahms' three Violin and Pianoforte Sonatas, the performance of which was prefaced by some illuminating remarks by the Professor.

## GLASGOW

The annual concert of the University Choral Society under Mr. A. M. Henderson, took place on March 1. It seems a pity that such a small body should represent the musical life of a great University numbering so thousands of students, but doubtless this is due to the peculiar conditions of Scottish University life. The Society was heard in a quite unambitious selection of part-songs, but a gratifying feature of the evening's music was present in the customary groups of pianoforte solos unexceptionally played by the conductor. Miss Denne Parker, a liege singer of distinction, contributed some vocal solos very acceptably. Attendance at this concert debarred the present writer from hearing Mr. Harvey Grace's excellent lecture, delivered under the joint auspices of the British Music Society and the Glasgow Society of Organists. The subject, 'Voluntaries,' was treated in practical fashion, a particularly useful feature being the illustrations admirably played by the lecturer on the fine organ of College and Kelvingrove Church.

The William Morris Choirs (Mr. W. Robertson and Miss M. C. Greig, conductors) gave a concert of outstanding merit on March 3. The programme, designed on first principles, embraced concerted music ranging from Byrd, Morley and Weelkes, to modern examples by Rutland Boughton, H. Waldo Warner, and Gustav Holst, and the interpretations were all on the plane of a premier class in competitive festival. Special mention should, perhaps, be made of Rutland Boughton's 'Early Morn' and Arcaded 'Ave Maria,' the Senior and Junior organizations being heard in combination in the 16th century music. The Junior Choir also sang charmingly some accompanied and unaccompanied three-part songs, and members of the Senior Choir gave vocal solos. The programme was also varied by violin solos played by Miss Bessie Spence. The music classes so long and so efficiently conducted by Mr. R. Reid in connection with the Young Men's Christian Association, gave their annual concert under their music instructor, Mr. Hugh Hunter, on March 10. The standard oratorios form the staple of these programmes, and on this occasion 'The Creation' was presented. The singing revealed particularly good soprano and bass sections, the accurate and bright reading of the choruses—always a feature of these performances—was again notable. Praise is certainly due to an organization which succeeds so well in interesting large numbers of young people in good choral music. The solo items were given by Miss Elsie Suddarth, Mr. W. A. Ferguson, and Mr. Robert Murray, and the instrumental part by the Fellows Orchestra, ably supplemented by Mr. Herbert Walton at the organ.

The Glasgow Amateur Orchestral Society, conducted by Mr. H. A. Carruthers, gave a successful concert on March 1. Schubert's 'Unfinished' Symphony was the main item in the programme which also included Berlioz's 'Carnival Roman' Overture and the Overture to Humperdinck's 'Hänsel and Gretel.' Mr. Robert Watson was solo vocalist.

## GLOUCESTER

The end of the musical season at Gloucester was marked by the annual concert given by the Gloucestershire Orchestral Society on March 3, and the crowded attendance bore testimony to the popularity of this musical function. The success achieved reflected great credit on the society's orchestral education these amateurs receive at the hands of Dr. A. Herbert Brewer, ably seconded by Mr. W. H. Reed.

Following the custom adopted during the war, the Gloucester Choral Society gave two concerts this season instead of three as in pre-war days. The first was held on January 6, when the two principal works chosen were Parry's 'The Music-Makers'—its first performance at Gloucester—and 'The Wedding of Shon Maclean' (Hubert Parry). In both works band and choir rose to the occasion and achieved a brilliant success.

The second appearance of the Society, on February 24, provided a masterly performance of Dvorák's 'Stabat Mater.' Included in the programme were C. V. Stanford's companioned Motet in eight parts, 'Ye Holy Angels Light,' and Elgar's Serenade for strings in E (Op. 20). The season has also been distinguished by a successful concert of the Gloucester Orpheus Society on January 27, under Mr. S. W. Underwood. Many hundreds of children were profited by Dr. Brewer's scheme of organ recitals in the Cathedral arranged specially for their benefit.

### HASTINGS

Within a fortnight the Symphony series has included 'London' Symphony and Hamilton Harty's Violin Concerto, both new to these concerts. Mr. Julian Clifford, it may be noted, was the first provincial conductor to perform Vaughan Williams' much-discussed work, when he reduced it a year or two back at Harrogate. To some ears it has its vague moments, or it is indefinite, secure, remote, aloof—all these things, but there are pages of rare beauty which seem to promise that the dark places will be made clear by further familiarity. It had a really fine performance, the *Scherzo-Nocturne* with its unique themes and orchestral combinations making a direct and lasting impression. Hamilton Harty's Concerto has a unique melodic contour, pleasing enough at first, but after a while the ear longs for the curves to be straightened out. The *Finale*, with its frankly Irish thematic basis, is the most convincing movement, and owes much of its effectiveness to the composer's knack of writing violin passages, and his impeccable orchestration. Miss Murray Lambert interpreted the solo part with rare perception and emotional intensity, though some lapses from perfect intonation marred against its complete enjoyment.

Piano recitals, each one including a concerto, have been given by Miss Fanny Davies, M. Pouishnoff, and M. Siloti. The 'Emperor,' with Miss Fanny Davies at the keyboard, was inimitable for the beauty and dignity of its position. Some solos, notably the 'Kreisleriana,' were not so successful, though she might have left Chopin's A flat Sonata to the sinews of those who cannot approach her in many other ways. Compared with Liszt's Concerto in A flat, Rachmaninoff's in C minor was a dreary affair, even with such an exponent as M. Pouishnoff, whose two visits have excited such enthusiasm here. His Liszt playing was technically beyond criticism, as also was the Chopin Ballade in A flat, but such feats of virtuosity seldom go with the more subtle qualities of tenderness and finesse which in this instance are in abeyance. M. Siloti was never more characteristic than in the 'Wanderer' Fantasia. With the aid of Liszt's adornments he made it live again, and held his hearers spellbound. Incorrigibly original in all he does, he knows just where to draw the line. His playing, too, of some Russian pieces was unexceptionable.

Brahms' Violin Concerto disclosed some of the great powers of Mr. Albert Sammons when, on March 5, with Mr. Clifford's orchestra, he impressed us as one of the very few who can interpret the work with perfect ease and understanding of its real magnitude. Technically it was without flaw, and we were once more entranced with the player's *maîtrise*. Concerts have also been given by the London Trio, M. Zacharewitsch, and Dame Clara Butt, who, with her distinguished party, packed the Royal Concert Hall with an enraptured crowd.

Haydn did not appear at his best in his familiar Symphony in D, which sounded singularly childish. Brahms in the same key received complete justice at another Symphony concert, while Glazounov's 'Carnival Overture' found the orchestra at the zenith of its form. Weber's Concertstück was really well-played by Mr. Harold Columbatti, and Miss Marguerite Macintyre's remarkable rhythmic instinct found a congenial outlet in Saint-Saëns' C minor Concerto.

The last symphony of the season—the 'Unfinished'—was, in view of the mutability of corporations and ratepayers, perhaps a happy augury for the future, hinting at the return of the Clifford organization next winter. Meanwhile their activities will be exercised at Harrogate, whither they go in Holy Week. M. Pouishnoff and Mr. Julian Clifford swapped horses on March 13, when the Persian pianist appeared as the conductor of Tchaikovsky's Pianoforte Concerto in which, as soloist, the Hastings conductor surpassed even his wonted standard of excellence. It was no mere mid-stream exchange, for each one was well-nigh as happy in this transposition of rôles as in his own particular sphere.

Nearly every church here has essayed one or more performances of Stainer's 'Crucifixion' during Lent, and each of the Christ Church organ recitals attracted an attendance of nearly a thousand.

### KENT

Miss Daphne Ring, a pupil of the famous Prof. Sevcik at Prague Conservatoire, gave a violin recital at Canterbury on March 5, when she revealed technical attainments of a high order, along with resonant and enforced tone.

Hythe Choral Society's concert, on March 9, drew a large audience. Conducted by Mr. F. Gilbert Lamb, the choir was heard in a number of modern part-songs, and the vocalists were Miss Mildred Southgate, Mr. Roland Cook (a newly-appointed lay-clerk at Canterbury Cathedral), and Mr. Neville Fletcher. Bassoon solos were played by Mr. Geoffrey Page.

Mr. Mark Hambourg gave a recital at Maidstone before a large audience on March 3, prior to his departure on a South African tour. Chopin was the backbone of the programme, and modernists were represented by Balfour Gardiner, Debussy, and Rimsky-Korsakov.

The Association of Free Church Choirs of Rochester, Chatham, and District made its first appearance at Chatham on February 23, and, conducted by Mr. Leslie Mackay, gave a thoroughly well-rehearsed performance. The massed choirs numbered five hundred voices, and some fine effects were obtained. The main object of the Association is the raising of the standard of music in church worship, and for this reason only music suitable for performance by the choirs in their individual churches was sung.

Mr. Leslie Mackay's choir gave a delightful concert at Chatham on March 21, when 'The Cries of London' (arranged by Sir Frederick Bridge) and madrigals were a feature of the programme. Miss Lilly Phillips, a student at the R.A.M., played 'cello solos.

The final concert of the season by Rochester Choral Society brought the London Symphony Orchestra to Rochester on March 23. Conducted by Mr. C. Hylton Stewart, the players gave particularly fine performances of excerpts from 'Parsifal,' 'Die Meistersinger,' and 'Ride of the Valkyries.' The choir sang the Grail scene from 'Parsifal,' with Mrs. Walter Clapperton and Mr. J. B. Fearnley as soloists, Charles Wood's 'Dirge for Two Veterans,' and a new work for soprano solo, female chorus, and orchestra, entitled 'The Island,' composed by Rochester's distinguished young musician, Percy Whitlock. The work is short, and is characterised by lightness and delicacy. Effective use is made of the harp, and where any 'influence' can be traced it is that of Debussy. Miss Doris Tomkins was the soloist. An enthusiastic reception was accorded the young composer, who is studying composition at the Royal College of Music.

### LIVERPOOL

Signor Busoni was the bright particular star at the Philharmonic Society's eighth concert, on February 15. He appeared in the dual rôle of composer-pianist, and took the solo pianoforte part in his own 'Indian Fantasy' for pianoforte and orchestra. This is a work of clever construction based on pentatonic melodies of the North American Indians, collected by Miss Natalie Curtis. The music gives brilliant opportunities to the soloist, and the orchestral part is in keeping. But all the same, Busoni made the deepest impression by his exquisite Mozart playing in the Concerto, K. 482.



The music of Richard Strauss is creeping back into our programmes with its old acceptance. Mr. Eugene Goossens' fine performance of 'Till Eulenspiegel,' for instance, was received with great enthusiasm. Mr. Goossens' own 'Tam o' Shanter' gave five minutes of vivid descriptiveness, and two other English works, also heard for the first time here, made a deeply favourable impression. These were the orchestral pieces by Delius, 'On hearing the first Cuckoo in Spring' and 'Summer Night on the River.' Both are charming, especially the first, which is captivating in its restrained suggestion and imitation. It is programme-music not too much subject to modern tendencies, but sufficiently so to point to freshness in thought and harmonic expression. In moving along natural lines of development in his art, Delius in these two pieces carries his hearers with him. Special mention is due to the delightful singing of the choir in the part-songs 'O happy eyes' (Elgar) and 'Corydon, arise' (Stanford). The audience demanded a repetition, a rare compliment which Dr. Pollitt might really have accepted as applying to both pieces.

Mr. Hamilton Harty conducted the ninth Philharmonic concert on March 1. His new Violin Concerto, played by Mr. Arthur Catterall, proved an immediate and triumphant success. Never has a more favourable verdict been expressed here upon the first hearing of a native work, and for good reason, as the Concerto entirely sustains interest throughout its half-hour's duration, not only for the musician's but also for the popular ear. To the former, the fine first movement will probably hold most attraction by reason of the sheer beauty of its themes, especially the second, and the skill of the workmanship. The slow movement hardly sustains its opening inspiration, and on an even lesser plane in this respect is the *Finale*, but its lilting rhythms and glittering gaiety stir the pulses very pleasantly. The composer has in him a great fund of real music, and gives it out freely and naturally. Mr. Harty also found a receptive audience for his reading of Elgar's 'Enigma' Variations, and later Percy Grainger's contribution to the gaiety of nations, 'Molly on the Shore,' had to be repeated. The tenor singer, Mr. Lauritz Melchior, used his fine voice a trifle vehemently in Lohengrin's 'Narration.'

In Mr. Joseph O'Mara's opinion, 'Liverpool is the most musical city in the three Kingdoms,' and in his speech on March 3 at the conclusion of the greatly successful opera season of ten weeks which the O'Mara Opera Company gave in the Shakespeare Theatre, he furnished good reasons for making this pronouncement. During this time no new works were presented, but the management relied on consistently good performances of established favourites, in which it appears that the box office profited most from 'Madame Butterfly' and 'Lily of Killarney.'

It is proposed to hold the fourteenth Festival of the Liverpool Church Choir Association in October, and in view of the impending consecration and opening of the Choir and other completed parts of the great Cathedral next year, it is probable that the coming Festival will be the last held as formerly in St. George's Hall. Established in 1900, mainly through the exertions of Mr. Ralph H. Baker, who still happily retains his position as hon. secretary, the Festivals were successfully held year by year until the thirteenth, in 1913, at which Sir Hubert Parry was the guest-conductor.

Among recent musical happenings at Rushworth Hall have been the series of trio recitals given by Miss Emily Giles (pianoforte), Mr. G. V. Roche (violin), and Mr. E. A. Wright (violoncello), three skilful players whose excellent ensemble was shown in Beethoven's Trios in C minor, Op. 1, and D major, Op. 70, and also in Ireland's 'Fantasy' Trio in A minor, a work of freshness and vitality. Duet pieces extremely well played included Franck's Violin and Pianoforte Sonata, and the Delius Sonata for violoncello and pianoforte.

The interest of the popular Wednesday afternoon recitals at Crane Hall has been well maintained by various pianists. Mr. Anderson Tyrer ('Night Fancies,' B. J. Dale), Miss Marion K. Snowden (pieces by de Falla, Turina, and Granados), and Miss Kathleen Frise-Smith (Variations on a Bach theme and 'Orange,' Liszt). The McCullagh String Quartet was welcome on February 16. Violin soloists have included Zacharewitsch and Miss Nannette Evans. The

singers were Mesdames Gladys Lord, Kathleen O'Nora Delmarr, S. McCoy, and Betty Tattersall, Messrs. Joseph F. Griffin, Randolph Giles, and V. Helliwell, with Messrs. Sandberg Lee, A. E. Workman, and J. G. Freeman as expert accompanists. A line is due to record Miss Ethel Pell's vocal recital at Crane Hall on March 12, when she was assisted by Miss A. Johns, an accomplished pianist and pupil of Godowsky, and Miss A. Bergsma (violin).

Elgar's Cantata, 'The Black Knight,' was sung by the Post Office Choral Society on March 9. Conducted by Mr. Arthur Davies, the singing in this work, and also Stanford's 'Phaun and Crocodile,' while creditable, is something to be desired in choral balance of tone, the of male voices, especially of tenors, being apparent.

Prof. Walford Davies addressed a highly-interesting gathering of the Welsh National Society at the Institution on March 11. He dealt with the present state of music in Wales, a subject upon which, as Professor of Music at Aberystwyth University, he is specially qualified to speak. Prof. Davies is profoundly and optimistically impressed by the wealth and quality of musical material in Wales, which is only waiting for proper guidance. Unlike another eminent authority, he believes in education and in teaching the principles and meaning of music to the children of Wales in the eighteen hundred elementary schools. Prof. Davies also commended the psalm meetings, and advocated county festivals, given by combined forces from six or seven towns.

#### MANCHESTER AND DISTRICT

Most of us interested in the musical life of this district have realised only too bitterly in recent weeks what 'a city without opera' has really meant as an æsthetic deprivation. War-days inured us to months *sans* butter, sugar, or meat, but musical folk have endured that much more cheerfully than opera-less weeks and months. War-time hurt our artistic endeavours, but it brought us opera in greater measure than before, only to fade away with the coming of peace, and the longer one ruminates on this situation the more incongruous it appears. Maybe the near future has still sterner lessons in store, but we all will realise how, in the full sense of the word, our æsthetic life has this winter been impoverished. The old school of symphonic music-lovers here will have it that pure music yields more lasting joys—that opera is merely ephemeral, one tires of it as of a merely pretty face. Well, it may be something in that view, but one might just as well expect to rear a musical family on shop-ballads, and produce a community having sane, well-balanced art views on musical matters without continuous opera experience. Until Beecham came along Manchester was absurdly lop-sided in its musical appreciations. The change of this has slowly dawned on its consciousness, and disappointment makes one correspondingly despondent. In writing thus it is not for a moment desired to undervalue the work done by the Carl Rosa or O'Mara Companies. These fill a place, but economic conditions never allow to them such developments as we experienced under the Beecham régime.

The outstanding features of recent weeks have been the personal side—the visits of Sibelius, Busoni, and Alcega Coates (the two latter on the same day), and, music-wise, Busoni's 'Indian Fantasy' and Hamilton Harty's Violin Concerto, now revised and issued in final form. Those who heard and saw Sibelius in 'Finlandia' and 'Valse Triste' gained a fresh conception of both in thus viewing them from a new angle. Busoni could hardly have indulged in a more violent contrast of styles than Mozart's E flat Concerto No. 6, and his own Fantasy. His Mozart was greatly calculated, almost reasoned out, austere at times, revealing any bright or sparkling spontaneity; but in the end expect again to hear such spirituality pervading a *Mozart Andante*. Perhaps because of a reading of this kind did we feel the unearthly beauty and poignancy of the woodwind interludes. With a brief interval occupied with the performance of Bakirev's 'Russia' (hardly big enough for its theme), we plunged into the splendidly audacious

mental fantasy on North American Indian melodies. My impression was of stark, sinewy themes decked in almost garish, colouring. For me it was a tremendously ting work, appealing by its intense virility rather than nationalism. One came to this concert (February 12) from a luncheon afternoon, where Coates conducted a symphony orchestra—unhappily placed on the Hippodrome—on the flat, and running back deeply so that some tone went up and not out into the auditorium. I make no comparisons. Brahms' fourth Symphony is notoriously difficult of interpretation. My remembrance of it in this work is that despite its fragmentary character he did somehow secure cohesion and a sense of where others left the impression of dissipated effect. On his occasion the slow movement provided the best of the afternoon, save for the 'Tristan' Prelude and the 'Tristan' Prelude. Miss Dederich played the Franck Symphonies with Cortot-like clarity and refinement, and the pianism under Coates was beyond praise. This was the best day of this winter's music, and Manchester then enthusiastic from far and near.

Julius Harrison's original scheme for the Hallé which he conducted on February 24 (in which Pizzetti's 'Stral' suite from 'La Pisanella' ballet was a 'first in England' novelty) was somewhat disturbed in balance by the inclusion of Eric Fogg's 'Golden Eriy' Suite, originally intended for an earlier concert. There was also Rimsky-Korsakov's 'Introduction and Marche de Noces' from 'Coq d'or,' we had an evening of music, with César Franck in D minor and Brahms' 'Idemmus Igitur' Overture as ballast. A banquet where 'piquantes' replace more substantial dishes is apt to be some, and despite the glorious playing in Brahms and Mr. Harrison's programme scarcely escaped tedium. Eric Fogg has all current orchestral mannerisms in his art, and can trot them out as desired. His orchestral is on its technical side somewhat uncanny. He has a secret of sonority without distressing blatancies, and his acting was cool and efficient in an equally surprising way. The matter of his Suite is extremely thin, and spins in the 'Dance of Chrysalises' frankly to wearisome. The Introduction and 'Dance of Insects' are freshly and, here his scoring rarely misses fire. Mr. Fogg has been much to the fore in his chamber compositions. There are no more than sketches—frank experiments many seem—and it is questionable if student sketches are displayed so profusely during pupilage. The Suite for violin, violoncello, and harp, played by Mr. Charles and Misses Jo Lamb and Kathleen Moorhouse (February 25) was very easily the one work that reveals some promise. Study and less publicity would probably work wonders.

February 17 we had Mr. Albert Sammons playing the Concerto, and a fortnight later Mr. Arthur Hall introduced the new version of the Hamilton Harty concerto—thus we had the two best young British violinists of the three concerted pieces best worth playing. Mr. Sammons was wonderfully fine in the slow movement, and in both these concertos Mr. Hamilton Harty added a strength of style and adaptability not often met hitherto. Elgar and Hamilton Harty have both enriched the solo violin literature in quite a remarkable manner. Hamilton Harty's writing is vivid, intense, bright with fancy, and in the slow movement light with exquisite delicacy and sureness in the low, red wood-wind harmonies. His work would make a wider appeal than either Brahms or Elgar use of its irrepressible buoyancy. For me an ideal would be to hear the Brahms, Harty, and Elgar Concertos in succession, with quiet intervals for tea.

A surprising development of our noontide music has this year been more notable than before. Frequently every except Saturday is occupied. Our debt to Dr. Brodsky's respect is very great. Early he saw the potentialities of a noontide scheme and boldly went in where others shied. Now the majority of the performers have sat at it in the matter of ensemble, and we are seeing the fruits of patient tilling of our native musical soil, which a short time five years ago was a barren waste. His Beethoven

Sonata recitals at the University, along with Mr. R. J. Forbes, showed that his hold on the life there was as sure as it was upon the mercantile element to whom the mid-day concerts chiefly minister. The duets-for-two-pianos recital on March 1, by Miss Lucy Pierce and Mr. C. H. Kelly, was an ideal programme of its kind: the antiphonal effects in the Mozart D major Sonata were exquisitely realised and revealed a fine sensibility for balance in such work. This was a superb foil for the poetic jubilation of the 'Moy Mell' of Arnold Bax. In pianola music I am accustomed to playing four-handed arrangements for one instrument, but at its best this is poverty-stricken alongside such writing as Bax's, where the parts race together, mingle, cross, part, and rejoin and fill the hall with the sense of the multitudinous in song that is tremendously exhilarating. Variety was imparted to the Tuesday series by the Co-operative Wholesale Society's male-voice choir on February 15, in a recital ranging from 18th century writers via Schumann to Bairstow, Bantock, and Elgar. More numerous than at festivals, the singing of the choir was not of festival quality. If its upper voices lack suppleness, its deep basses are really profound. In involved music its technique is not yet adequate, and in attack sterner discipline is badly needed. Probably concentration on works of bigger poetic content would draw out more surely the latent possibilities in this body. Bantock's 'Lucifer' in their reading was promising but far from convincing.

Miss Chilton-Griffin played here on March 10 and 15. No Englishwoman excels her in technique: in the difficult art of grading a towering crescendo, she has few equals among men, but she has insufficient natural discernment to warn her as to where tone degenerates into noise. Like some organists of my acquaintance, she should get hold of a candid friend of judgment who could criticise her tone-gradations and signal when that omnipotent left-hand is drowning everything else. If the curb can be applied satisfactorily, there is hardly a limit to her possibilities.

I learn from Blackpool that the Chamber Society there is flourishing strongly, the Edith Robinson and the Brodsky Quartets having played recently, to be followed by the Catterall Quartet after Easter. The Easter musical provision at Blackpool is to be on a lavish scale. The work of preparation of the next Festival syllabus is well in hand, and the music selections for the great choral classes are to be issued early in April.

#### NEWCASTLE-ON-TYNE

Newcastle music-lovers made a belated acquaintance with Elgar's second Symphony on February 20, when the Philharmonic Orchestra, under the direction of Mr. E. L. Bainton, was heard in a broad, well-balanced performance. The 'Bartered Bride' Overture whirled along with wonderful precision, and such items as the Gavotte from 'Idomeneo' and a 'Humoresque' of Dvorak were a thoughtful catering for the untrained listener, in that they were popular without being cheap. Miss E. Scorer sang 'Che Faro' somewhat stiffly, but atoned by a charming interpretation of the 'Slumber Song' from the 'Christmas Oratorio.' The evening was concluded with the 'Meistersinger' Overture.

On February 20, at a meeting of the local branch of the British Music Society, Mr. H. V. Dodds gave a talk to students on 'The Message of Music.' Taking examples from the pianoforte compositions of Schumann, Chopin, Debussy, Scott, Bridge, Ireland, and others, he described the mental pictures suggested by each piece, and went on to say that while the message of a particular composition would not be the same to every listener, some image or mood ought to be called to life by its performance.

On March 5 Mr. G. T. Holst visited the city and conducted a splendid performance of his 'Hymn of Jesus,' given by the Bach Choir. He was particularly pleased with the flexibility of the choir, which, he said, rivalled that of a first-rate orchestra. Mr. E. J. Potts sang groups of Hebridean and Northumbrian folk-songs in his usual convincing style, and the string orchestra, with Misses E. Pringle and F. Gavin, under the direction of Mr. W. G. Whittaker, gave a charming performance of Bach's Concerto for two violins.

The Monkseaton Musical Society, under Mr. A. F. Milner, gave Stanford's 'Revenge' on March 8.



On March 9 and 10 the Armstrong College Choral Society sang Holst's 'Hymns from the Rig Veda' (Group 1), and three of Whittaker's North County Folk-song arrangements. The choral work was well done, but the Veda hymns lose much by being robbed of their orchestral accompaniment. The pianoforte version was almost entirely smothered by the voices. The newly-formed orchestra—composed of students, assisted by one or two professionals—gave Mozart's 'Haffner' Symphony, Gluck's 'Alceste' Overture, and dances from Rameau's 'Castor and Pollux' with well-balanced ensemble and crispness of attack. The wood-wind was particularly good. Mr. W. G. Whittaker conducted.

#### NOTTINGHAM AND DISTRICT

The programme of the 'international celebrity' concert on February 15 was of the very popular order, and introduced Miss Rosina Buckman, Miss Edna Thornton, Mr. Maurice d'Oisly, M. Jean Vallier, and Miss Marie Hall. Mr. Mostyn Thomas created something of a sensation at the Quinlan concert on February 16, on which occasion Madame Miriam Licette also sang, and M. Moritz Rosenthal's pianoforte solos, together with Madame Guilhermina Suggia's violoncello playing, made a memorable evening.

An interesting lecture was given by Mr. Allen Gill on February 17, when Mr. B. E. Baggaley gave a reception to choir-masters, organists, and choir members of the County Congregational Union. Following Mr. Gill's address a good musical programme was filled by the Castle-gate Male Quartet and others. On the same evening the City Police Band's annual concert took place under Inspector J. H. Hewett's direction. The soloists were Miss Megan Foster, Mr. Herbert Brown, and Mr. Archie Naish. On February 28 Mr. W. Turner's Ladies' Prize Choir attracted a good audience and gave numerous part-songs with delightful effect, and solos were contributed by several members of the choir. On March 2 the last People's concert of the season brought Sir Henry Wood and the Hallé Orchestra. Tchaikovsky's 'Pathetic' Symphony provided the chief item of the programme, which also embraced several Wagner numbers, Brahms' 'Hungarian Dances,' and Percy Grainger's 'Mock Morris.'

The William Woolley Choral Society's annual concert was given on March 3, and provided some admirable unaccompanied part-singing. The 'Oriana' school of madrigalists was represented by Michael Este's 'Hence, stars,' and Wilbye's 'Ye that do live,' and of the moderns the chief were Bainton's 'Ballad of Semmerwater' and Bantock's 'Death of Morar.' The last-named Ossianic lay from 'The Songs of Selma' presents numerous difficulties, but the choir surmounted these brilliantly. Solos were given by Miss Ada Watson, Miss Elsie Baggaley, Mr. Ernest Carnall, and Mr. Harry Stafford.

Under Mr. W. Turner, the Nottingham Philharmonic Society gave a concert on March 5, and sang with considerable effect such favourites as Hiles' 'Hushed in Death,' Bishop's 'Now tramp o'er Moss and Fell,' and Sullivan's 'O Gladstone Light.' Dvorák's 'Now all gives way,' from 'St. Ludmila,' provided an element of novelty. Miss Florence Mellors was the solo vocalist, and Mr. and Mrs. Hodgkinson contributed violoncello and pianoforte solos acceptably.

At the final University College chamber music concert on March 10, great disappointment was experienced by Miss Cantelo's many admirers at her enforced absence through illness. The London String Quartet therefore provided the entire programme, which had to be considerably altered. Mozart's Quartet in D minor, Debussy's Quartet (Op. 10, No. 1) in G, Beethoven's Quartet (Op. 95) in F minor, Tchaikovsky's Andante Cantabile (from Op. 11), and Percy Grainger's 'Molly on the Shore' were magnificently played, and received with great enthusiasm. The Lady Bay Male-Voice Choir gave a concert on the same date at West Bridgford, when, along with the Suburban Quartet, the singers were heard in various part-songs. Mr. F. H. Parr conducted, and solos were contributed by Miss E. Richardson, Mr. J. H. Bradley, and Mr. H. Shipley.

The state of Nottingham's musical barometer is indicated by the fact that the Quinlan concert arranged for February 26

had to be abandoned for lack of adequate support, so the local concert-goers were deprived of an opportunity for hearing the Beecham Orchestra. The Royal Albert Hall Orchestra, under Mr. Landon Ronald, did, however, materialise on March 11. The programme was not remarkable for novelty, but the items given were played to perfection. Tchaikovsky's Symphony No. 5 took pride of place, followed by Mendelssohn's 'Ruy Blas' Overture, the 'Valse Triste' of Sibelius, Järnefelt's 'Preludium,' and the Overture to 'Tannhäuser.' The vocalist was Miss Lei Megane, who contributed several songs in her own tongue, which she contrived to make mellifluous.

#### OTHER TOWNS

The Long Eaton Orchestral Society's second concert was held on February 24, under Mr. F. Mountney's direction when an interesting programme included Mendelssohn's 'Hebrides' Overture, Elgar's 'Bavarian Dances,' and two movements from Beethoven's Symphony No. 8. Madam Laura Evans-Williams' vocal solos met with appreciation, and did Mr. Felix Salmond's violoncello pieces. On March 1, the Long Eaton Choral Society gave an excellent performance of Coleridge-Taylor's 'Song of Hiawatha.' Mr. E. Smeeton acted as honorary conductor, the principals being Miss Florence Mellors, Mr. W. Boland, and Mr. Frederick Taylor.

The Grantham Philharmonic Society, on March 10, gave a performance of Parry's 'The Pied Piper of Hamelin' and Goring Thomas' 'The Sun-whippers.'

On March 2, the Derby Orchestral Society's annual concert proved very successful under Dr. J. F. Staton's able direction. Interest was attached to the first performance at Derby of Dr. Staton's Overture to 'Enceladus.' An orchestral suite by Eric Coates also possessed local interest, while Dvorák's 'Carnaval Overture,' Worme's 'Prodigal Son' suite, and Delibes' Intermezzo from 'Naila' proved unhackneyed. Miss Agnes Nicholls delighted the audience with numerous songs. The Derby Orpheus Society gave a fine concert on March 4, when Dr. Claypoole conducted, and maintained the standard of excellence the Society has gained. Very popular items were the Rill's 'Waltz of Dreamland' and 'Martyrs of the Arena.' Miss Doreen Kendal contributed vocal solos, and Mr. P. Beard was appreciated as violinist.

On February 14, the fourth Leicester chamber concert took place, when the Ladies' String Quartet, Miss Constan Hardcastle, and Mr. Frank Dyson were the executors. The programme included Boccherini's Quartet in A (Op. 3, No. 6), Dvorák's Quartet in A flat (Op. 105), and the 'Laudrey's Suite' of Herbert Howells.

#### OXFORD

This term has indeed been a busy one. We have had visits from Her Majesty The Queen and the Prince, and abundance of music. It is possible to chronicle only of the main events. On January 20 the first concert to place at the Town Hall, and was given by the British Symphony Orchestra, conducted by Mr. Adrian C. Boult. It opened with Elgar's Funeral March, played in memory of Gervase Elwes, who had been connected with Oxford for many years—since the time when, as an undergraduate, he played the violin in the Christ Church Musical Society. This concert was an excellent one, and especially good was the playing in the 'Flying Dutchman' Overture and Vaughan Williams' 'London' Symphony. Sad to relate, one of our most enlightened critics here said he hardly knew whether such a pot-pourri should be dignified by the title of a symphony! There was also clever work in the Debussy selection, notably in 'Jeux des Vagues' for harp, cello, and English horn, and brass. The concert concluded with a capital performance of Beethoven's fourth Symphony.

On February 10, at the Town Hall, Miss Myra Hess and Mr. A. Sammons gave an enjoyable concert, both artists being in splendid form.

On February 13 a concert on rather popular lines was given at the Town Hall for the benefit of the Infirmary, and was eminently successful. The programme included the 'Unfinished' Symphony, the five-four movement from the 'Pathétique,' and so forth. On March 3, also at the Town Hall, a capital programme was presented by the

ford Orchestral Society assisted by London professional players. Weber's 'Oberon' Overture and Beethoven's 'Eonora' were especially well given. A feature of the concert was the playing of Miss Fanny Davies in Schumann's concerto, and she received quite an ovation. Missables very ably led the band, and Mr. Besley conducted. On March 4 Miss Lilius Mackinnon gave a pianoforte recital of modern music, in which she played beautifully throughout. On Sunday, March 6, in the Sheldonian, Hugh Allen directed an outstanding performance of Beethoven's Mass in D that musically was the great event of the term. The soloists—Miss Flora Mann, Miss Lilian Heger, Mr. Stuart Wilson, and Mr. Clive Carey—gave a general satisfaction, and the huge choir worked hard and came out well except in one or two places not worth particularising. The whole performance constituted a triumph for Oxford and for the Oxford Musical Society's untiring conductor.

The Professor of Music has given two lectures this term on the 'Life, Work, and Influence of Heinrich Schütz' (1585-1672), with illustrations. We have space to say only a few words about the illustrations revealed beautiful, and indeed, quite wonderful music for such an early date.

### PORTSMOUTH

The present month brings to a close another very successful musical season at Portsmouth. Measured by the financial return some of the concerts given may not have yielded all that their promoters hoped for, but this was probably due in one or two instances to contiguity of dates, and there has been no lack of musical excellence. In fact, the past season has probably been unparalleled both in regard to the number and quality of the high-class concerts arranged. And if evidence were required of the quickening of musical appreciation in the borough it is to be found in the announcement that the subscribers' list of the Borough Portsmouth Philharmonic Society is at present full, and that already there have been applications from intending new subscribers to be placed on the waiting list.

Meeting at St. Thomas's Church on February 25, the members of the Portsmouth and District Branch of the Hampshire Association of Organists had the pleasure of listening to a recital by Mr. R. H. Turner, on the Church's organ, which has been recently restored. At the close, several members availed themselves of the opportunity of trying the instrument. The wonderful improvement effected both in tone and action was the subject of general comment.

The recently re-formed Excelsior Temperance Choral Society presented a programme of considerable merit at the Town Hall on March 3. Several well-known local artists at their assistance, but the feature of the concert was the art-songs by the choir, who gave evidence of careful training. Mr. C. Weedon conducted.

On the evening of Sunday, March 13, after the usual service at the Town Hall, the Clarion Temperance Choral Society gave a very fine interpretation of 'Hear my prayer' and 'The Holy City.' The soloists were Mrs. A. G. Hincham, Mrs. L. A. Coleman, Mr. W. Hearn, and Mr. C. Harvey. Mr. S. Martin conducted.

### SOUTH WALES

Since the March issue no less than four 'celebrity' concerts have been held—all matinées—at the Cardiff Empire.

At the Quinlan concert on February 12, Madame Gatti, Miss Miriam Licette, Mr. Mostyn Thomas, and Mr. Rosenthal appeared. Increasing years have little or no effect on the eminent pianist's executive powers, as evidenced by his magnificent performance of Chopin's Sonata in B minor, and his own 'Humoresque on Themes by Johann Strauss.'

An event of potential importance to orchestral music in South Wales was the visit of the Beecham Orchestra on February 22, under the same concert direction. Conducted by Mr. Albert Coates, intimate interpretations were given of the 'Tannhäuser' Overture, the 'Cockaigne' Overture, and Tchaikovsky's Symphony No. 4, and César Franck's

'Variations Symphoniques' for pianoforte and orchestra, the solo being sympathetically played by Miss Hilda Dederich, though she was overpowered at times by the orchestra. Mr. Mostyn Thomas sang with fervour excerpts from 'Pagliacci' and Borodin's 'Prince Igor.'

The fourth and fifth concerts of the Lionel Powell series were held on February 19 and March 12. At the former, an operatic programme was given by Mesdames Marie Hall, Rosina Buckman, and Edna Thornton, and Messrs. Maurice d'Oisy and Jean Vallier; at the latter, the artists were Miss Felice Lyne and Messrs. Huberman and Frederic Lamond. The concert was an outstanding event, the eminent Polish violinist, with his equally famous British confrère, giving a wonderful exposition of the 'Kreutzer' Sonata.

A French evening, greatly enjoyed, was given at the Cardiff Musical Club on March 4. Saint-Saëns was represented by a Trio and a Violoncello Concerto; Vincent d'Indy by a Lied for viola (contributed by Mlle. E. Wieniawska); and there were several vocal items by various modern French composers. Not the least delightful feature was the introductory and impromptu speech on the composers given by Dr. James Gilchrist.

The annual singing Festival of the United Congregational Churches of Dowlais and Penywyn was held at Bethania Chapel. This old established Festival is justly noted for its singing, and is eagerly looked forward to. The chapel was packed, and the lack of suitable accommodation for musical functions of any magnitude—a shortcoming prevalent throughout South Wales—was here acutely felt, as hundreds failed to get admission to the evening meeting.

The Treharris Orchestral Society of some fifty instrumentalists, under the conductorship of Mr. Oliver King, gave its fifth annual concert to a large and appreciative audience at the Public Hall, on March 9. The vocalists were Miss Alice Cappin and Mr. David Thomas. The chief orchestral items were the 'Unfinished' Symphony, the 'Raymond,' 'William Tell,' and 'Poet and Peasant' Overtures, and Percy Fletcher's suite, 'Woodland Picture.' The whole programme was most acceptable, and furnishes an indication of the potentialities in instrumental music of a working-class combination with a working miner as conductor. The establishment of such orchestras in the populous mining centres of South Wales would go far to solve the question of a Welsh national orchestra.

Other performances of note were the production of 'Jephtha' by the Aberbargoed and District Choral Society, under the conductorship of Mr. T. Gabriel, at Caersalem Chapel on the evenings of February 16 and 17, and of a 'Faust' selection, followed by miscellaneous items by the Heath (Cardiff) United Choral Society, with Mr. W. H. Short as conductor, at Cory Hall on February 23. On March 7, at the Paget Rooms, Penarth, Madame Elsa Tostia and her pupils delighted a large audience with a pianoforte programme (an annual concert the proceeds of which are devoted to charity). At one of the Cardiff Sunday concerts a Concerto for harp and orchestra, by Renie, was played at Park Hall on February 20, for the first time in this country. Mr. Tom Bryant, the soloist, was accompanied by the Mortimer Orchestra.

### YORKSHIRE

#### BRADFORD

The visit of the London String Quartet on March 11, at one of the subscription chamber concerts, afforded one of the most delightful musical experiences that Bradford has enjoyed during the past month. Beethoven's second 'Rasoumovski' (E minor), Dvorák's 'Nigger,' and H. Waldo Warner's interesting 'Phantasy' on a Berkshire folk-song, were the chief features, and were brilliantly played. No less enjoyable was the concert of the same series on February 18, when the Catterall Quartet gave an admirable performance of Beethoven's great Quartet in B flat, Op. 130, coupled with a very fine example of Haydn in the Quartet in G, Op. 76, No. 1, and some short pieces. The Free chamber concerts, though they cannot attain to the same executive perfection, lack nothing in the interest of their programmes. On February 14, some chamber music was given in which the flute (Mr. J. Robinson) took part, including pieces by York Bowen, Godard, and Cui, with



Violin Sonatas by Franck and Pierné, played by Miss Mabel Priestley and Mr. Midgley. Miss Nellie Judson was the vocalist. On February 28, Borodin's very pleasant Quartet in D was played by Mr. Edgar Drake's quartet party, which was joined by Mr. Midgley in Frank Bridge's brilliant Quintet in D minor. Mr. Percy Allatt sang a number of contemporary British songs. At the subscription concert on February 25 Miss Myra Hess and Miss Beatrice Harrison played Delius' poetic Violoncello Sonata, but the programme was otherwise not particularly interesting, though Miss Münthe-Kaas' singing was of a high order. At the concert of the Permanent Orchestra on February 19, Mr. Julius Harrison conducted the 'New World' Symphony and Miss Bessie Rawlins showed great executive ability in Tchaikovsky's Violin Concerto. At the next concert, on March 12, Schumann's Pianoforte Concerto, with Miss Ida Bellerby as soloist, and Elgar's first 'Wand of Youth' Suite, were the principal things in the programme. Miss May Booth was the vocalist on the former, and Miss Alice Moxon on the latter occasion. With these concerts the Society's twenty-ninth season comes to an end, and that it feels the pinch of the times is apparent from an appeal for guarantors to make its thirtieth season secure. As the Society has done so much for the music of Bradford, there can be little doubt that the appeal will not fall on deaf ears. On February 17 the Beecham Orchestra appeared at one of the Quinlan concerts, and a programme of the type one expects at music-makings of this character (which place reliance chiefly upon familiar pieces) received ample justice under Mr. Albert Coates. Tchaikovsky's fourth Symphony, César Franck's Symphonic Variations, with Miss Hilda Dederich as soloist, and Elgar's 'Cockaigne' Overture, were the outstanding features.

## LEEDS

Leeds can boast of having had during the past month two experiences of more than common interest. One was on February 15, when the Philharmonic Society gave the first performance in the county of Holst's 'Hymn of Jesus,' the power, and the strange but not incongruous blend of archaism and modernism, of which made an impression deep enough at any rate to inspire a wish to hear it again before it was in danger of being forgotten. Dr. Bairstow had taken very great pains in the work of preparation, and under his clear, decided beat a performance was given which, save for a certain sense of anxiety that precluded perfect ease, was of great excellence. Coupled with the Holst was Parry's 'St. Cecilia's Day,' the virile, genial quality of which made its revival very pleasant. Miss Caroline Hatchard and Mr. Herbert Parker were the principals, and the choir came off brilliantly in music so broadly effective. The other notable concert was the appearance of Mr. William Baines, the young Yorkshire composer, who on February 26 played before the Leeds Branch of the British Music Society twenty-two of his pianoforte compositions, that revealed a high degree of imaginative power, to which a thorough understanding of the technique of the instrument enables him to give full expression. He was introduced by Mr. Frederick Dawson, who, as a distinguished virtuoso, was able to give personal testimony to the qualities of Mr. Baines' work. The Saturday Orchestral Concert on February 26 brought Dvorák's Violoncello Concerto as its least familiar feature, the solo part being charmingly played by Miss Kathleen Moorhouse, an artist of whom Yorkshire has reason to be proud. Elgar's 'Enigma' Variations were also well played under Mr. Goossens' direction. The Leeds Symphony Society is an amateur body which has been in abeyance during the war, and has only just been revived under a new conductor, Mr. Harold Mason. Though its capacities are of course limited, its aim is high, and it does a good work in creating in its members a lively interest in orchestral music. On February 21, this Society gave Beethoven's first Symphony, and Elgar's 'Dream Children,' the last-named being made more interesting by the reading of Lamb's essay which suggested the work. On February 22, Mr. F. Blundell came over from Liverpool to give a pianoforte recital at the University, when he played Busoni's admirable transcription of Bach's Chaconne, which seems even better suited to the pianoforte than to the instrument for which it was designed. He also gave

a very refined interpretation of Chopin's twenty-four Preludes (Op. 28). On March 1 Mr. Landon Ronald and the Albert Hall Orchestra appeared at the last of the 'international celebrity' concerts, and gave a brilliant performance of a rather ordinary programme, in which Tchaikovsky's fifth Symphony was the chief feature. Miss Leila Megane was the vocalist, and her fine voice made a very favourable impression. The Leeds Bohemian Concerts ended on March 2, with a most interesting programme that included Elgar's Pianoforte Quintet (which loses nothing by repetition), and a similar work by Josef Suk of the famous Bohemian Quartet, which is effectively written and has attractive themes, but is not of sustained interest in development. Mr. Bensley Ghent's quartet, with Mr. Lloyd Hartley as pianist, gave a good account of the music. On March 11, Mr. Percy Richardson directed an excellent performance of Brahms' 'German Requiem' at St. Chad's Church. Miss Elsie Suddaby, Messrs. Peake and Birds were the soloists, and organ (Mr. Walter Walker) with timpani (Mr. Shaw) provided a very effective substitute for the orchestra.

## SHEFFIELD

The third of this season's Sheffield Promenade Concerts on February 23, was better attended than its predecessors, and proved musically a great success. The programme was exceptionally varied and interesting, and Sir Henry Wood made such good use of the time at his disposal in rehearsal that a very satisfactory standard of performance was achieved. The Brahms C minor Symphony provided the orchestra with its greatest opportunity. The *Andante* was, on the whole, the best played movement. Dr. Ethel Smyth's Prelude, 'On the Cliffs of Cornwall,' Humperdinck's 'Hänsel and Gretel' Pantomime music, and Moussorgsky's 'Gopak' from 'The Fair of Sorochinsk' were the other orchestral items. Miss Fanny Davies played charmingly a Mozart Concerto and César Franck's 'Les Djinns,' and was most cordially received.

Two visiting orchestras have given concerts recently in Sheffield. Mr. Albert Coates conducted the Beecham Orchestra, on February 14, at one of the Quinlan concerts with Miss Hilda Dederich, whose pianoforte playing in the 'Variations Symphoniques' of César Franck was excellent. With Tchaikovsky's fourth Symphony, and the 'Cockaigne' and 'Tannhäuser' Overtures included in the programme there was rather too much sheer noise for perfect comfort to say enjoyment. But Mr. Coates exploited the virtuosity of the famous orchestra to perfection.

Mr. Landon Ronald and the Royal Albert Hall Orchestra, at the 'international celebrity' concert on March 9, gave brilliant performances of a number of popular works. The Symphony was Tchaikovsky's fifth, Järnefelt's 'Prelude' and Sibelius' 'Valse Triste' won tremendous applause, and the 'Ruy Blas' and 'Tannhäuser' Overtures, with songs by Miss Leila Megane, completed the programme. Miss Megane sang delightfully and had triumph. Her Welsh folk-songs were especial favourites. This was by far the best-attended orchestral concert of the Sheffield season. A good many more people, in fact, wish to be present than Victoria Hall would hold.

At a previous 'international celebrity' concert a group of well-known operatic singers, with Miss Marie Hall as violinist, had formed the concert party. Miss Ros Buckman, Madame Edna Thornton, Mr. Maurice d'Ois and M. Jean Vallier, sang various arias and concerted pieces from operas. Everything was encored, and the audience was obviously thoroughly happy.

There has been a good deal of musical activity at the University. The Edith Robinson Quartet played a marked success at the chamber concert on February 1. Mr. Arthur Hirst gave an enjoyable pianoforte recital on March 4, when he made enlightening comments on music, and preceded the recital with an entertaining discourse on 'The average Englishman's attitude towards music.' Both these events were arranged by the University Music Society, the choral branch of which gave a performance of Parry's 'Ode on St. Cecilia's Day,' under the direction of Mr. G. E. Linfoot, at its Spring concert on March 1. The Sheffield Quartet contributed string quartets to the programme on this occasion, as well as forming the nucleus

the orchestra in the cantata. The players are deservedly popular at the University.

The Eva Rich Tuesday and Foxon Five-o-Clock concerts have been continued, and have maintained their standard and popularity. Various choral organizations also have given concerts. The Y.M.C.A. Choral Society (conductor, Mr. Chisholm Jackson) in 'Hiawatha,' and the Victoria Hall Society (conductor, Mr. A. S. Burrows) in 'A Tale of Olden,' and other works, each found its season's source of inspiration in Coleridge-Taylor, and the Anston Musical Society added Elgar's 'Banner of St. George' to its excellent list of works performed. Mr. C. H. Biltcliffe's series of organ recitals have attracted good audiences to St. Augustine's Church. The Sheffield Education Committee, acting on the suggestion of its musical adviser, Mr. G. E. Linfoot, is giving concerts for the children of the elementary schools. Preliminary instruction is given and themes are sent. Mr. T. W. Hanforth recently gave an organ recital at the Cathedral to fifteen hundred scholars under this arrangement, when the intense interest of the children was a remarkable and encouraging.

#### OTHER TOWNS

The Halifax Choral Society brought its season to a close on March 3, with Parry's oratorio 'Judith,' which had not been heard in this district for a good many years. It is over twenty years since it was written, and it bears some marks of age, seeming 'old-fashioned' in comparison with the composer's later works. But it has power, sanity, and effectiveness, and under Mr. C. H. Moody's direction received an adequate interpretation. Miss Dorothy Silk, Miss Astra Desmond, Mr. Arthur Jordan, and Mr. Powell were able principals. On the following day the Huddersfield Quartet was heard at one of the Halifax chamber concerts, which have suffered a severe loss in the death of an energetic and artistically enterprising lady who organized them with such good results. Quartets by Brahms (minor), Arensky, and Haydn formed the programme. The Huddersfield Choral Society gave its three hundredth concert on March 4, and celebrated the occasion by a programme of snippets from some of the most popularatorios and other choral works, e.g., 'Acis and Galatea,' 'Creation,' 'Mount of Olives,' 'Hymn of Praise,' Berlioz's 'Aust,' 'Golden Legend,' 'Hiawatha,' 'Blest Pair of Lovers,' and Bantock's 'Wilderness.' Dr. Coward conducted, and Miss Agnes Nicholls and Mr. John Bates were brilliant soloists. These fragments were of interest on paper than in performance, the effect of so many 'samples' being somewhat bewildering. The programme of the Huddersfield Glee and Madrigal Society, on February 22, was exceptionally strong. Only the absence of an orchestra prevented the performance of Brahms' Alto Rhapsody from being entirely satisfying, and Miss Phyllis Lett certainly added to her reputation by her artistic interpretation of the solo part. Three of Holst's 'Hymns from the Rig Veda' and some of his 'Eastern Pictures,' for female voices, Cornelius's 'Death,' and C. H. Lloyd's 'Rosy Dawn,' were among the other features. Mr. Sammons played some violin solos, and Mr. C. H. Moody conducted.

The Huddersfield Music Club is doing a good work in bringing to the town music of a type which has been somewhat neglected there, and on March 9 an excellent programme of chamber music was given by the Philharmonic String Quartet, which was heard in Quartets by Schumann, Debussy, and in shorter pieces by Herbert Howells (the 'Lady Audrey Suite'), Glazounov, and Borodin. The choir of the York Musical Society has under Mr. Bairstow made great strides in efficiency, and its powers were severely tested when, on March 8, it gave Holst's 'Hymn of Jesus,' and sang the very exacting music with the remarkable accuracy and ease. Handel's 'Acis and Galatea' made an effective contrast.

The village of Collingham is unique in its musical activities. On February 12 it had a chamber concert at which the César Franck Pianoforte Quintet was played by Mr. Ghent's quartet, with Miss Kathleen Frise-Smith as pianist. On February 26 Miss Marion Snowden gave a pianoforte recital, with Mrs. Alf Cooke as vocalist, and on March 5 Miss Agnes Nicholls and Mr. Hamilton

Harty joined in a vocal recital. Surely this is a very remarkable record! Smart's 'Bride of Dunkerron' seems to belong to a past age, and its revival by the Pudsey Choral Union on March 7 is noteworthy. The work was adequately given under Mr. H. H. Pickard's direction, but has hardly such vitality as to enable it to withstand changes of fashion. Some educational recitals given in St. Margaret's Church, Ilkley, have proved of a character that deserves imitation. The last of the series, on March 3, was happily designed to illustrate Bach. Mr. Harold Helman, who organizes these concerts, played some pianoforte pieces, including transcriptions by A. M. Henderson and the solo part in the 'Brandenburg' Concerto in D. Mr. Harvey Grace played organ solos, and Mr. Stanley Winter sang some of the bass solos from the 'St. Matthew' Passion. The programme included a brief life of Bach and explanations of some of the technical terms employed, so that listeners were greatly assisted to an intelligent appreciation of what they heard.

## Musical Notes from Abroad

### AMSTERDAM

The invitation to be present at the reading held on the subject of Javanese music was gratefully accepted by those interested in the musical art of Oriental nations. The Amsterdam Music Pædagogic Union having secured as lecturer the Javanese music professor Soorjo Pootro, many were able to gather information from an authentic source.

Dr. Muck's sudden illness was happily of only short duration. He will, however, have felt his misfortune all the more since on the very day of his falling ill the programme contained a work of Ernest Bloch, whose cause he has advocated ever since he met the young composer at Boston. Perhaps in Muck's interpretation Bloch's 'Trois poèmes Juifs' might have scored a better success. Anyhow, I doubt whether the music possesses that merit which is claimed for it; but it cannot be denied that the works of Bloch show a decided individuality of character. Thin homophonic structure and peculiar harmonization, along with a certain rhythmic uniformity, combine to suggest a melancholy atmosphere that is typically Jewish. One of the last orchestral concerts brought us two charming novelties—an overture to an old Dutch comedy and a 'Boorish' Suite—by the nestor of Dutch composers, Julius Röntgen. I venture to say that those who have been to Holland will agree that this composer's music happily reflects both the gay and the contemplative moods of our peasantry. One really could enjoy the unassuming cleverness and the thoroughly genuine hilarity of Röntgen's new compositions. The contrast with a new work by Willem Pyper, a representative of the younger generation of Dutch composers—a Septuor for wind instruments, double-bass, and pianoforte—was very striking. It made one feel completely miserable. It is a matter for regret that so many young musicians are showing nothing but morbidity in their musical utterances. The extremely difficult work was very well played by the Concertgebouw Chamber Music Society, a body of artists who undertake the task of executing rarely heard works. A few weeks ago they made us acquainted with the beautiful chamber-symphony by Paul Juon, and a very agreeable work on the same lines by Wolf-Ferrari. Among the soloists who have appeared at the orchestral concerts I must first name Mr. Frederick Lamond, not only on account of his masterly playing but also because he was our guest during the long years of the war and had become an almost indispensable part of our musical circle. Splendid impressions were again revived by the excellent pianist M. Joseph Pembaur and the famous violinist M. Carl Flesch, who introduced here Dohnányi's new Violin Concerto. Of chamber music societies mention must be made of the wonderful Budapest String Quartet and the splendid Reinische Trio. Well-known violinists such as MM. Teemany and Burmester have appeared repeatedly—of them nothing new can be said. That wonderful, almost classical, violinist, M. Lucien Capet, gave a sonata evening in company with the pianist M. Paul Loyonnet, who, in a pianoforte recital of his own works, proved to be an unrivalled



interpreter of pièces by Couperin, Debussy, and Ravel. As a pianist of no less eminent attainments, M. Carl Friedberg succeeded in arousing universal interest. Of master-violoncellists we have heard M. Gerard Hekking—who during the war fought in the ranks of the French Army—and the young M. Max Orobio de Castro, whose artistic progress is moving onwards with rapid strides. My letter would not be complete if I omitted to mention three singers who shine out brightly among their sisters in art. Of these, Madame Charles Cahier appeared at two successive symphony concerts. I had not heard her since 1913, when she represented the part of Fides in Meyerbeer's 'Le Prophète,' a performance I had the pleasure to conduct. The years have passed without making any perceptible alteration in her singing powers. Another singer, Madame Suzanne Laugée, came over from Paris. She made an exceedingly deep impression, proving that—even with a voice beyond its prime—a true artist should not fail to delight an audience. The last, though not the least, was our own Mlle. Suze Luger, of whom we all are reasonably proud. The faultless training of her beautiful mezzo-soprano voice, together with her first-rate interpretative gifts, ought to secure for her international fame could she be induced to seek it abroad.

W. HARMANS.

### MILAN

The administrative commission of the Scala recently held a meeting, under the presidency of Advocate Caldara, who signified the commission's decision to make every effort towards more rapidly completing the stage alterations in order to reopen the doors of the theatre to a season of opera, 1921-22, and thus fulfil a moral obligation towards the citizens of Milan, subscribers, and box-holders, even at the cost of incurring extra expenditure. It is expected that Boito's 'Nerone' will be the opening feature of the forthcoming Scala season.

The first of a series of concerts organized to take place at the Teatro del Popolo was given on February 13, and music of Smetana, S. Magrini, Elgar, Grieg, Respighi, Bazzini, and Seligmann, was performed by the Martinotti-Foà-Pinfari trio in conjunction with Signora Ada Maria Mosca, Maestro Romolo Bartoli, the Società Corale, Vincenzo Bellini, and by pupils of the Royal Conservatorium, with Maestro Cesare Chiesa. Braccesco's 'De Profundis e Requiem' was also executed.

On February 23, Signor Ferenc de Vecsey, the violinist, gave a recital in the hall of the Royal Conservatorium before a large audience. One can only say that his playing was faultless.

E. HERBERT-CESARI.

### PARIS

#### OPERA

Opera, as usual, is drawing all musical Paris. At the Théâtre National de l'Opéra 'Thaïs,' with M. Journet as Athanaël, and 'Paillasse,' with the same artist as Tonio, have proved attractions; and 'Die Walküre,' with Madame Demougeot as Brunnhilde, Madame Lubin as Sieglinde, M. Franz as Siegmund, and M. Delmas as Wotan, has been 'played to capacity.' It may seem strange to find M. Journet as a tenor. He will be remembered by pre-war Covent Garden habitués for his Marcel ('Les Huguenots'), Ramphis ('Aida'), and other bass parts. But since those days his voice has taken an upward tendency. Vincent d'Indy's 'La Légende de St. Christophe' has been repeated several times, the success of the work being greatly due to M. Franz's well-thought-out conception and fine interpretation of the two tenor rôles. Admirable, too, is the skill with which he manages his ample voice. Mention may also be made of M. Rouard, who is the fortunate possessor of one of those round, rich voices of the Sammarco type. This very capable baritone sings with distinction and acts with intelligence, a comparatively rare combination.

At the Opéra-Comique the course of events runs evenly and successfully. 'Manon,' 'Mignon,' 'Le Roi d'Ys,' and the rest of the répertoire, draw full houses. 'Forfaiture,' Erlanger's lurid opera, is a welcome addition, for it is something out of the common. M. Vanni-Marcoux has made a particularly clever and effective character-study of the part entrusted to him.

Many notable operas have been performed at the Théâtre Lyrique during the past few weeks, amongst them being Grétry's 'Richard Cœur de Lion,' as well as his 'Les Deux Aïeules' (the last-named may be commended to English opera companies). Paër's 'Le Maître de Chapelle' had several representations; as also has Adam's 'Si j'étais Roi.' The répertoire, in short, is a most educational one and students very properly make its acquaintance. It has lately been varied by 'Les Mousquetaires au Couvent,' 'La Mascotte,' the evergreen 'Cloches de Corneville,' and other light works, most of which were well sung. Last night, in night out, the house has been packed.

Madame Blanche Marchesi, who has been followed in Paris by several members of her school, is meeting with welcome both for her own sake and for her mother's. 'She has,' says a Paris critic, 'the knack of inspiring those who she instructs.' Two of her pupils, Mr. Eric Greenwood and Miss Lloyd-Owen, recently sang with gratifying success.

M. Huberman has reappeared at Paris, his concert at the Salle Gaveau having drawn a very large audience. His exquisite tone and exceptional virtuosity were heard at the best in a programme which included Bach, Paganini, and Smetana; and at the conclusion of the concert he received an ovation. 'Qu'il revienne' echoes the wish of all who 'assisted.'

Under the auspices of the Cercle Musical Universitaire a most interesting concert has been given, the programme consisting of the works of Lully. The Society, which exploits all that is best in French music from the *moyenne à la fin du XVIII<sup>e</sup> siècle*, was fortunate in its singers Mlle. Madeleine Bonnard, Mlle. Madeleine Picard, M. Charles Sautet, and M. Narçon, the instruments used being those of the period. The eighteen items included 'Somme nous pas trop heureux?' from the 'Ballet de l'Impatience' (1661), 'Rochers vous êtes sourds,' from the 'Ballet de la Naissance de Venus' (1665), 'Bacchus veut qu'on boive' from 'Psyché' (1671), and other equally representative examples of the creator of French opera.

Another event of the month has been the *musical* given by Madame Blanche Marchesi, who sang with her customary skill the 'Liebstod' from 'Tristan und Isolde,' Sigurd Lieke's atmospheric 'La Neige,' and Rimsky-Korsakov's 'La Ronde et le Rossignol,' the flute part in the last-named being beautifully played by M. Louis Fleury.

GEORGE CECIL.

### ROME

The concert season proceeds with remarkable success; indeed, it is almost to be regretted that there are so many concerts at Rome this year. Coincidence of time-tables is not always avoidable, and as the musical public, if large, is generally composed of much the same people, it occasionally happens that first-class concerts are very poorly attended. Another remarkable fact at Rome is the absolute impossibility of inducing the public to attend evening concerts. A concert for 9.0 p.m. is to court almost certain failure as regards the box office. The favourite hours are from 4.0 to 5.30, and in the case of a programme lasting later than 7.0, a general exodus at that hour takes the result.

One of the best concerts of the month was lamentably patronised on account of the lateness of the hour—9.0 p.m. This was the first concert given at the Philharmonic Society rooms by the Lehner Quartet, of Budapest. The entire audience did not amount to a hundred, but the few people who did take the trouble to attend were amply repaid by the marvellous tone-colour and perfect fusion which, un-discouraged by the scanty attendance, the four young artists produced. The programme comprised three quartets—Schubert in D minor, Ravel in F, and Haydn in D major.

The Albert Zimmer Quartet has also been heard in Rome. This organization comes from Belgium, and is named after the first violin of the party. The object of the visit was to participate in the Beethoven commemorative. In the course of six consecutive concerts at the Accademia di Sta. Cecilia, all Beethoven's quartets were performed, and evoked the highest enthusiasm from the public, who in this case crowded the hall to overflowing—but the house was 4.0 p.m.!

## THE AUGUSTEUM

at the time of writing, Franz Schalk, the director of the Vienna Opera, is paying his first visit to Rome. It may be said of this artist that probably his intrinsic gifts have conferred celebrity so much as his official position and collaboration with Strauss. It may be mentioned in passing that he was at Covent Garden in 1898. Italians regard him with gratitude on account of his patronage of Italian works at Vienna, where quite recently the success of Verdi's new Trilogy was largely due to his direction. His visit to Rome is also occasioned by the Beethoven centenary. It is intended to present all the symphonies during the season. Schalk has directed the Ninth, in a programme that included also the 'Coriolanus' Overture; Strauss' 'Also sprach Zarathustra'; 'Siegfried's Ride on the Rhine'; and the 'Freischütz' Overture. On February 20 a new composition, that had raised keen expectation and not a little controversy, attracted a huge audience. The work was a series of seven Symphonies, written by Ezio Carabella, a young Roman not thirty years old, who has studied at Pesaro. Interest was naturally inspired by the fact of the young composer being chosen to imitate Elgar in an inimitable composition, in Italy—or at any rate at Rome—Elgar is justly venerated. It was feared that Carabella might have been too audacious. The presentation of the work, however, under Molinari's direction, was a splendid success, and indisputably established the composer's reputation.

## NEW CLARINET SONATA

Among the extra-ordinary concerts of the month I must omit to mention one given at the Philharmonic Hall, in which a new and notable composition of Giacomo Setaccioli was its baptism. Signor Setaccioli is the director of the Philharmonic Society, and his new work, which bears the title No. 31, is a Sonata in E flat major, for clarinet and piano. The clarinet as a solo instrument is not much favoured to-day, and Setaccioli has followed the lead of Strauss in trying to restore it to its place of honour. The new work, in three movements, had a great success, and was very favourably received by all the critics, who recognize in Signor Setaccioli one of the foremost musicians of Rome has produced.

LEONARD PEYTON.

## VIENNA

The most interesting musical event at Vienna recently has been the production of Rimsky-Korsakov's ballet 'Sheherazade' on February 5, by the Opera Ballet. Of course it was not to be expected that the production would be up to the standard of the Russian performances, but I was agreeably surprised to note that, both in dancing and in music effects, it far exceeded anything the Ballet had previously done. The principal rôle was taken by Herr Tray, a guest from the Deutsches Theatre, Berlin, who played the part of a slave of the Harem, an addition to the ballet as performed by the Russians. The Strauss ballet 'The Legend of Joseph,' with which the Vienna Opera is already familiar, will be produced shortly under the direction of the composer. It will no doubt seem strange that this work, which contains some of the best music Strauss has written, should never have been played at the Vienna Opera of which he is Director. The reason is that up to quite recently the State Ballet has not had a male dancer capable of sustaining the principal part.

On February 10 'Tosca' was given, with Fraulein Schwarz, of the Berlin Opera, in the title-rôle. Other guests of the month who have been appearing during February with considerable success were Frau Ivögun, of the Munich Opera, Zerbinetta in 'Ariadne auf Naxos'; Gilda in 'Rigoletto'; Mimì in 'Bohème' during her stay; and Michael Bohnen, the German baritone, who appeared as Prometheus in 'Faust,' Escamillo in 'Carmen,' and Don José in 'Aida.' At the 'Faust' performance Bohnen's singing of the drinking song resulted in a burst of applause lasting over seven minutes, and the opera was only allowed to continue after a repetition had been given. On February 21 the Philharmonic Choir and Orchestra gave a notable performance of the Mozart 'Requiem' at the Musikvereinsalle.

STANLEY WINNEY.

## Miscellaneous

Four orchestral concerts are announced by Mr. Edward Clark, who was associated in turn with M. Ansermet and Mr. Adrian Boult as conductor of the Russian Ballet during its seasons at the Alhambra and Empire Theatres. They are to take place on April 8 (evening), April 20 and May 6 (afternoon), and May 20 (evening), the first and fourth at Queen's Hall, and the second and third at Aeolian Hall. The programmes promise to be of unusual interest. At the first concert there will be first performances of Arnold Bax's song-cycle with orchestra 'The Bard of Dimbovitz,' and the new suite which Stravinsky adapted in 1919 for a reduced orchestra from the music of his ballet 'The Fire-bird.'

Four works new to London were introduced by the Hampstead branch of the British Music Society at University College School on February 24. These were J. R. Heath's 'Il bosco sacro' for female voices, string quartet and harp, a string-and-harp Quintet by Arnold Bax, a Choral Nocturne by Herbert Bedford, and Arthur Bliss' 'Rout.' The choir was Mr. Herman Klein's 'Cecilia.' The programme of the Blackheath branch on March 12 contained four songs by Leigh Henry, sung by Miss Ethel Waddington, and four of his pianoforte pieces, played by the composer.

At a recent meeting of the Petersfield Literary and Debating Society, Mr. D. R. McConnell gave an account of the Festival which took place at Geneva in July, 1914, to celebrate the centenary of Geneva's entrance into the Swiss Confederation. Of particular interest was his description of the historical pageant originated by M. Jaques-Dalcroze and given in a large theatre, close to the lake, with the lake itself as a background. Some illustrations of the music were given by a juvenile choir under Mr. Basil Gimson.

Messrs. Goodwin & Tabb (34, Percy Street, London, W. 1), have organized a scheme, under the title of 'The Robert Goodwin Library of Manuscripts,' which is designed to facilitate the performance of MS. works. Composers are invited to deposit their MSS. in the Library, and Messrs. Goodwin & Tabb will give them publicity in printed lists and negotiate for the hire of copies.

The Glastonbury Festival School announces an Easter Festival to be held on March 31-April 2. The works to be performed are Rutland Boughton's 'The Immortal Hour,' Purcell's 'Dido and Æneas,' 'Music comes,' a ballet by P. Napier Miles to a poem by John Freeman, and Boughton's 'The Moon Maiden.' The Festival ends with a concert of old English and modern music.

The London Chamber Concert Society has arranged five evening concerts at Wigmore Hall, on April 5, 12, 19, 26, and May 3. The programmes include chamber music by Holbrooke, Ethel Smyth, Ravel, d'Erlanger, Jenkins, Bax, and others.

Dr. W. A. Hall gave a lecture on Coleridge-Taylor and his music at the Y.M.C.A. Hall, Eastbourne, on March 7. Illustrations were provided by the lecturer, and by Miss Molly Curry (vocalist), and Mr. W. J. Read (violinist).

Madame Lily Payling, a contralto well-known in Australia, is giving a concert at the Royal Albert Hall on April 21, in aid of the West London Hospital.

## Answers to Correspondents

CURIOSITY.—(1) So far as we know the development of pianoforte technique has never been treated exhaustively, though no doubt a good many magazine articles on the subject have appeared. Part iii. of Krehbiel's 'The Pianoforte and its Music' consists of a sketch of the subject. (2) Write to Mr. Percy Scholes, *The Music Student*, Montagu House, Russell Square, W.C. 1.

QUESTIONER.—We know of no books on harmony or composition of the type you mention. If you mean the Eurhythmic method, write M. Jaques-Dalcroze, 23, Store Street, W.C. 1. But no good modern primer treats either subject apart from the rhythmic basis.



UPTON.—The application of the Sol-fa system to the reading of plainsong is surely not difficult. The clef gives the *doh* (or the *fa*, which in this connection may be regarded as *doh*), and the reading is plain sailing on the movable *doh* system.

INQUIRER.—*Kan-tih-be-lay* is so near that you need not worry about getting nearer.

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The

# Competition Festival Record

No. 153.

## THE LONDON MUSICAL COMPETITION FESTIVAL.

March 3-5 and 7-12.

In passing under review in these pages the London Festival of a twelvemonth ago the hope was expressed that our musical competitions were about to enter upon a new lease, not only of life, but of vigour. The event of 1921 must have exceeded the most sanguine expectations of all those interested. In fact, there were signs that the sudden swelling of the list of individual entrants from five thousand to ten thousand had brought embarrassments of its own to adjudicators and competitors alike.

The mere size of this year's London Musical Competition Festival (with which is incorporated the South and West London Musical Festival, founded in 1905) necessitated judges being kept hard at work from 10.30 in the morning till 11.0 or later at night. Their task was to deal with the hundred and nineteen separate classes in three different concert-rooms at Central Hall, Westminster. The splitting up of many of these classes—in which the number of examinees approached or exceeded three figures—into separate sessions not always held on the same day, in the same room, or before the same judge, made the duty more onerous. The task of the enthusiastic onlooker bent on following the course of each competition was rendered the reverse of simple in such circumstances.

And the participants found themselves in worse case. After listening to 'Orpheus with his lute' sung a hundred and thirty-five times, the adjudicator might well have been pardoned for 'bowing the head' from causes not strictly Orphean; and after waiting about for many tedious hours, the unfortunate competitor who fell an easy prey to nervous apprehension might well have been excused some absence of freshness when at last summoned, or resummoned, to the platform. Both are human. Despite the rarity of obvious betrayals of human infirmity the authorities would be well advised in future years to reconsider the time-table, so that fewer of the important classes come up for final adjudication so late in the evening, particularly in view of the tender years of many of those engaged. For the Festival is essentially an affair of youth.

With these reservations, however, the undertaking was well managed, and the hon. secretary and his staff certainly won admiration for immense labours carried out with unfailing courtesy.

So much for the undoubted life of the Festival. What about its vigour? It may at once be said that this stands beyond question. From the purely artistic point of view—that with which we are concerned—the average of achievement has never been so high. Every festival constitutes a record in another sense, a record of the progress of musical education at large, and it is possible to draw the gratifying conclusion in this instance that, so far as the Metropolis is concerned, this progress is phenomenal. The teaching of the rising generation is in safe hands.

Temperament ultimately decides the media which a community finds most congenial for the expression of its musical sympathies. For us they are the pianoforte, the voice, and (a poor third) the violin. Taken in the mass, youthful Londoners are pre-eminently devotees of the pianoforte. The merits of no less than sixteen hundred pianists—the vast majority of the fair sex—were considered. The classes being for the most part divided according to age, the number of entries in each throws an interesting sidelight on development. There were more twelve-year-olds than any others, though the tots of eight ran them close. But at nine there was a marked fall, then a consistent rise up to the age of twelve, followed by another heavy drop at thirteen, and a subsequent gradual falling away until the Open Class (eighteen years and over) was reached. The quality of the performances coincided remarkably with this curve. Allowing for the difference of age, some of the most natural, and therefore most captivating, essays in expression came from girls not yet in their teens. But in all classes the level maintained was generally acknowledged to be unprecedented.

Next to the pianoforte, the voice. Over eleven hundred solo vocalists entered the lists, and though the foremost among them would have been hard to beat, the average—an infallible tell-tale—was not nearly so good. When concerted vocal work is considered it becomes clear that in everything but sheer beauty of tone southern singers can challenge comparison with any. In both solo and choral singers the influence of deplorable habits of pronunciation was conspicuous.

The entries for the violin and its kindred string instruments were disappointing in numbers, and again showed wide disparity in proficiency. The apprenticeship exacted is here admittedly long and arduous, and is not a matter lightly to be undertaken. Yet when served it confers the ability—not open to the pianist or the singer—to participate in the expression of the highest known form of music—the symphony. The Festival produced several solo violinists of exceptional merit; indeed, the silver cup offered by the Federation of British Music Industries to the best of the three gold medallists—pianoforte, voice, and violin—was awarded to the violinist, it being held, and justly, that where there was practically nothing to choose between the three rivals, violin-playing represented the greatest feat. But there was only one entry for string quartet and, apart from the elementary school orchestras, only one string band put in an appearance, a fact surprising in view of the unrivalled quality of British orchestras, both professional and amateur.

Among the mass of valuable comments on details of technique offered by the judges one broad principle was reiterated. Time and again they expressed themselves chiefly concerned with the degree to which the competitors showed ability to assign a meaning to the test-pieces. Technical facility was regarded as essential to just interpretation, but did not of itself carry weight. Dr. Vaughan Williams put the matter in a nutshell: 'Why,' he asked, 'do you play or sing music? To get your imaginations to work.' In this



connection it may be inferred that the committee selecting the tests was of similar mind on this important question, for, with few exceptions, the matter set bore in itself the seeds of imaginative significance. What finer test of a pianist's ability in this direction could be found than Chopin's G minor Ballade, set for the gold medal? Or of a singer's than Dr. Williams's own 'Silent Noon,' set for contraltos?

The extent to which young executants in all the solo classes exhibited the cultivation of this chief sense of the musician bore gratifying testimony to the sound lines of their teaching. In particular, the piano-forte gold medal competition provoked a brilliant display of poetic capacity. Unfortunately the same favourable comment cannot justly be made as regards the general run of the children's choral work.

The criticisms which must be put on record should be read with this cardinal point well in mind. Among pianists an occasional tendency to hit the keys rather than to set them in motion by legitimate pressure of the fingers, came in for censure, and the importance of encouraging a loose wrist was urged. It is the only method by which the last ounce of tone may be extracted from the instrument without making it distressingly harsh. Another comment was concerned with the subtle distinction between 'beat and natural rhythm, a realisation of which is indispensable to just phrasing. And the uses and abuses of the *sostenuto* pedal were at times the subject of notice.

The faults of the singers were more obvious and included, first and foremost, an uncertainty of diction mainly traceable to slipshod methods of speech. Final consonants were often dropped or telescoped into the next word, and liberties were taken with vowels, not always so unconsciously, but sometimes in order the more easily to obtain a good round tone—'Hah-py' for 'Happy'—and sometimes, as in the case of the Girls' Choirs—'Dishing away with the smu-thing iron'—in a misguided effort to appear genteel. Then there was the abominable habit of 'scooping' when intervals had to be negotiated. And, of course, the vexed question of breath-control. Many vocal aspirants did not hesitate irretrievably to crack a phrase by taking breath in the middle, or to prejudice their 'attack' by waiting till just after the last possible moment for taking in an initial supply of air. But there was a notable freedom from 'wobble' or artificial *vibrato*, and it has evidently long since been realised that the foundation of finished singing is even tone-emission.

The evidences that tone is receiving such careful consideration were gratifying, but the process has its pitfalls. A choir which has been trained to vocalise 'loo,' for instance, as being a favourable syllable for acquiring forward tone, is apt to tincture all its vowels with woolly sound, quite without intention or the perception of the conductor, unless a sharp watch is kept. The English tongue is not ideal for vocalisation, but that is no excuse for changing its proper sound values. The matter of *tempo* should never have been in doubt to the extent noticed; every composition of any musical value sets its own time to the experienced musician—and if doubt should exist metronome markings are usually given, though it is not necessary or intended that these should be slavishly observed.

The reading tests, both instrumental and vocal, elicit some remarks on procedure. The note-to-note method is to be condemned, and competitors should be urged to read at least a complete musical phrase at a time before attempting to reproduce it. This mode has the added advantage of conducting from the very beginning to the long phrasing which denotes work of artistic value.

It would appear that the question of ensuring the services of an efficient accompanist does not invariably receive the consideration it deserves. In quite a number of cases candidates lost marks through the shortcomings of the accompanists they had brought with them. If there is difficulty in finding a proficient accompanist, candidates would be better advised to leave this office in the capable hands of the professionals who attend the Festival.

Probably one of the most significant features of the Festival—as of other musical events of to-day—was the enormous preponderance of the feminine element. Nor was the day carried by sheer weight of numbers. Two of the three senior gold medals fell to ladies in open competition with men. If any mere male in attendance cherished delusions as to the superiority of his sex in music he must have retired in chastened mood. Time was when the lady conductor, in particular, was almost an object of ridicule. This year she fairly won her spurs. Obviously it will be only a matter of years before we have ladies directing symphony concerts in London.

It remains to congratulate the judges on the admirably patient and impartial manner in which they carried out their heavy duties, and to deplore the absence of the general public, though an attitude of apathy is only to be expected when the press, with few exceptions, ignores the occurrence of what is an event of high consequence from more than the purely musical standpoint.

HUBERT FITCHEW.

The following were the chief choral results:

#### THE *Daily Telegraph* CHORAL CHAMPIONSHIP (Open).

- Tests: 'Trust not too much' (Orlando Gibbons).  
Unaccompanied part-song chosen by choir.
- 1st. Mansfield House Choral Society, Canning Town (Mr. C. E. Coward).
  - 2nd. S. Suburban Choral Society (Mr. A. Fairbairn).  
Miss Graham's Mixed Choir, Salisbury.

#### CHORAL SOCIETIES.

- Tests: 'Woodmen, shepherds, come away' (West).  
'The Boy' (Brewer).
- 1st. Gypsy Choir, North Finchley (Mr. T. J. Crawford).
  - 2nd. S. Suburban Co-operative Society (Mr. A. Fairbairn).
  - 3rd. Ware and District Choral Society (Mr. W. N. Govier).  
Brixton and District Musical Society (Mr. F. Williams).  
Willesden District Choir (Mr. W. Basford).

#### LADIES' CHOIRS (forty voices).

- Tests: 'O Happy Fair' (Shield).  
'The Cloud' (H. Walford Davies).
- 1st. Bedford Ladies' Choral Society (Mr. P. Burke).
  - 2nd. Chamberlain Ladies' Choir, Winchmore Hill (Miss Chamberlain).  
Miss Graham's Ladies' Choir, Salisbury.
  - 3rd. Mrs. Harrison's M.A.M. Choir, Wanstead.

#### MUSICIANS' COMPANY COMPETITION FOR CHURCH AND CHAPEL CHOIRS.

- Tests: 'O God, Who hast prepared' (J. Mudd).  
'Wash me thoroughly' (S. S. Wesley).  
Queen's Park Congregational (Mr. L. Huws).  
London Road Wesleyan, Thornton Heath (Miss I. S. Burr).
- 1st. Streatham Congregational (Mr. F. C. Haggis).  
St. Luke's, Paddington (Mr. E. Dartry).

#### CHURCH CHOIRS, MALE (forty voices).

- Tests: 'Save us, O Lord' (E. C. Bairstow).  
Benedicite in F (M. Shaw).
- 1st. Holy Trinity, Beckenham (Mr. A. B. Garrard).
  - 2nd. St. Saviour's, Brockley (Mr. E. Gooding).
  - 3rd. St. Barnabas, Woodside Park (Dr. C. Hazelhurst).  
St. Paul's, Wembleton (Mr. G. H. Dean).

CHOIRS OF EQUAL VOICES (Senior Choirs).  
(Eight entries.)

- Tests: 'Changes of the Moon' (H. Farjeon).  
'The Sailor's Song' (J. L. Hatton).

Sheen School of Music (Miss E. Hays).

## JUNIOR CHOIRS. (Seven entries.)

- Tests: 'The lark's awake' (R. B. Elliott).  
'The Snowflake' (H. Grace).

Sheen School of Music (Miss E. Hays).

1. Mary Datchelor Girls' Choir (Miss Donington).

Reay Central School (Mr. C. B. Byford).

## BOYS' CHOIRS. (Five entries.)

- Tests: 'The Cloud' (E. L. Bainton).  
'Doubt not thy Father's care' (Elgar).

Holy Trinity, Canning Town (Mrs. Rushby Smith).

ELEMENTARY SCHOOL CHOIRS (Boys).  
(Seven entries.)

- Tests: 'England' (C. H. H. Parry).  
'When young leaves are springing' (C. Wood).  
Ear and Sight-Test.

Wornington Road, North Kensington (Mr. F. W. Tyler).

d. Mitcham Lane (Mr. W. Mealon).

ELEMENTARY SCHOOL CHOIRS (Girls).  
(Twenty-one entries.)

- Tests: 'Dashing away with the smoothing iron' (arr. C. J. Sharp).

'Twelve by the clock' (C. H. Lloyd).  
Ear and Sight-Test.

t. Keeton's Road Higher Grade, East Dulwich (Miss M. Gibson).

id. (Stillness Road (Miss N. Pellew).  
(Battersea Park Road (Miss M. Forsey).

## CHOIRS FROM GIRLS' CLUBS. (Ten entries.)

- Tests: 'The Throstle' (King Hall).  
'The Night Bird' (E. L. Bainton).

u. Battersea Park Road Evening School (Miss Forsey).

STRING ORCHESTRAS (twelve amateurs).  
(Three entries, two of which withdrew.)

- Tests: 'Lett never crueltie' (A. Mackenzie).  
'Honest luckie' (A. Mackenzie).

st. Sheen School of Music (Miss C. Martin).

## ELEMENTARY SCHOOL ORCHESTRAS.

Test: 'Marche Militaire' (Schubert).

Lavender Hill (Girls) (Miss E. Harrison).

Brandlehow Road (Mr. V. S. Evans).

Telferscot Road L.C.C. (Miss A. Wilton).

Lavender Hill (Boys) (Miss E. Morgan).

st. Kilmorie Road L.C.C. (Boys) (Mr. O. Roberts).

Brackenbury Road L.C.C. (Mr. F. Peters).

Swaffield Road L.C.C. (Miss Parlett).

## TRINITY COLLEGE SCHOLARSHIP.

Mr. Horace Bate (winner in Organ Class).

## BEDFORDSHIRE EISTEDDFOD.

This new competitive Festival, held on February 14-19, achieved a success that many long-established events of the kind might well envy. There were over three thousand competitors, representing practically every town and village in the county. The Festival was generously supported in all quarters, and the attendance at the contests in the Corn Exchange, Town Hall, and Institute drew crowded audiences. The receipts from all sources amounted to nearly thousand pounds.

The syllabus contained sixty-five classes, among them being section for bands (brass, and brass and reed) which drew capital entry of a dozen. Bandsmen were also catered for in classes for trombone, cornet, euphonium, and clarinet solos. A notable feature was the splendid response of the school choirs. Six choirs of junior boys, nine of junior girls, nine of combined juniors, and no less than fifteen village school choirs made up a crowded and exhilarating session, the Corn Exchange being packed with youngsters, parents,

and friends. The organization throughout was admirable, and did the utmost credit to Dr. H. A. Harding (chairman), Captain Gedge, M.B.E. (hon. secretary), and the executive.

The adjudicators were Dr. E. C. Bairstow, Mr. Oscar Beringer, Mr. Frank Bridge, Dr. P. C. Buck, Mr. Harvey Grace, Mr. H. Plunket Greene, Mr. Walter Reynolds (bands), Dr. F. G. Shinn, and Mrs. Edith Walker (elocution).

We give below the tests and first-prize winners in the principal choral sections:

Senior Choirs (mixed).—'How calmly the evening' (Elgar), Howard Congregational Church.

Male-Voice Choirs.—'Down in a summer vale' (Charles Wood), Liberal Club.

Village Choirs (fifteen entries).—'Playtime's golden hours' (A. W. Ketelbey), Westoning.

Senior Choirs (female voices).—'Beauteous Morn' (German), Bedford Ladies' Choral Society.

Senior Choirs (mixed), Open class.—'The long day closes' (Sullivan), Kempston Musical Society.

Primary Classes (under ten), Unison.—'Sweet Nightingale' (Folk-Song), Pottton Council School.

Junior Choirs (boys).—'In praise of May' (John Ireland), Amptill Road School.

Junior Choirs (girls).—'Like the lark' (Franz Abt), Luton Co-operative.

Girl Guides.—'I know a bank' (C. E. Horn), Bedford High School.

Sunday Schools.—'Eye hath not seen' (M. B. Foster), St. Paul's Church.

Of the fifty-eight works selected for the tests, fifty-one were by British composers.

## PEOPLE'S PALACE (EAST LONDON).

The first two days of this Festival—on February 22 and 26—were as usual devoted to schools and other junior choirs. The entries from the schools were the highest on record, and the adjudicator (Mr. T. F. Dunhill) reported that 'the singing throughout showed not only intelligence, keenness, and musical perception, but in most cases extreme refinement of tone and style.' The winning school in the class for girls' schools gained the unprecedented award of full marks. This school also won the banner which is awarded to the school gaining the highest aggregate both in the prepared pieces and in sight-singing. The Festival will be continued from May 7 to 21. The following is a list of the principal prize-winners:

## EVENING INSTITUTES.

Mixed Voices and Female Voices (Advanced).—Millfields Institute (Mr. A. Morgan). Female Voices.—Daniel Street Institute (Mr. G. Dunn).

## VARIOUS CLASSES.

Bands of Hope, &c. (four entries), and Singing Games.—St. Simon's, Bethnal Green (the Rev. A. L. Wyldie).

Wolf Cubs (six entries).—18th Poplar (East London Tabernacle (Miss D. M. Oakley).

## ELEMENTARY SCHOOLS.

Girls (fourteen entries):

1st. Hague Street, Bethnal Green (Miss E. E. M. Willis).

2nd. St. Thomas's, Upper Clapton (Miss C. Mordall).

3rd. St. Thomas's (Colet), Stepney (Miss A. Connor).

Mowlem Street, Bethnal Green (Miss E. Bartlett).

Boys (five entries):

1st. Hague Street, Bethnal Green (Mr. W. G. Woodgate).

2nd. Dingle Lane, Poplar (Mr. S. J. Parrett).

Mixed (four entries):

1st. St. Peter's, Bethnal Green (Mr. C. T. Pratt).

2nd. Sir John Cass Foundation (Mr. F. Poulton).

Jewish (six entries):

1st. Cable Street Central (Mr. L. Wretts Smith).

2nd. Christian Street Girls' (Mrs. A. Esdaile).

Sight-Singing (twenty-nine entries):

1st. Cable Street Central (Mr. L. Wretts Smith).

2nd. Portman Place Girls' (Miss G. E. Bowes).

3rd. Hague Street Boys' (Mr. W. G. Woodgate).

Violin Bands (one entry):

Hugh Myddelton Central School (Miss J. Wilkie).



## HASTINGS.

One of those competitive meetings whose activities were not terminated by the war, the Hastings Competition is now reaping some reward for its courage in 'carrying on' through some difficult years. The moving spirits are still Lady Isham, and Mr. John Lockey, her co-secretary, to whom the competition first owed its being. This year it continued for four days, starting on March 14, and achieved a record number of entries, having four hundred more than last year. There were fifty-five classes.

Mr. Geoffrey Shaw, Dr. Harold Darke, Mr. W. H. Reed, and Miss Katie Thomas were admirable adjudicators, and their sound and kindly criticism gave most of the candidates food for profitable reflection.

The solo singing hardly reached more than a dull level of merit, though the occasion had clearly inspired ambitions in the local vocalists that will undoubtedly bear good fruit. The chief exceptions occurred in the case of two girls who tied for the Scholarship Prize which is granted to enable the winner to study at the Guildhall School of Music. At the time of writing the decision between them had not been made.

School singing reached a praiseworthy standard, and in the High School Senior Class Hastings Secondary School (Mr. Allan Biggs) came out first for the fifth year in succession, the choir's ringing tone and live rhythm being conspicuous.

A sensation was made by the Maidstone Choral Union, whose singing, whether in the Ladies', Male-Voice, or Mixed Classes, was truly remarkable. The conductor, Mr. Wilson Parish, has proved that there is at least one choir in the home counties which has revived the neglected art of madrigal singing. In Benet's 'All creatures now are merry minded' the singers produced that indefinable shiver of delight that is well-known farther North, and the ladies of the choir furnished a perfect example of *ensemble* in Fletcher's 'Zephyr among the flowers' and Colin Taylor's 'Sleep, little baby.' They also went through the sight-singing test with an intelligence and security worthy of a body of professional musicians. Excellent as were the efforts of the Hastings and Crowborough Societies, they must have felt spurred to future successes by listening to their neighbours from Maidstone.

Only six church choirs appeared, but there was some good singing in West's 'The Primrose,' Martin's 'Save us, O Lord,' Brewer's 'Blessing, glory,' and Geoffrey Shaw's 'I live not where I love.'

There were a hundred and forty-one solo singers, sixty-six pianists, nineteen violinists, five 'cellists, and one organist.

String trios and three string quartets competed in chamber music by Haydn, Mozart, and Frank Bridge. A special prize for string quartet was offered by Mr. T. S. Henderson, an enthusiastic viola-player and propagator of chamber music, for which he set part of Beethoven's ninth Quartet. This was played with uncommonly good *ensemble* by four amateurs whom Miss Annie Kenwood had carefully trained. The remaining classes were vocal duets and quartets, pianoforte accompaniment, amateur composition, girl guides, ear-tests, action-songs, and elocution.

On the first day Mr. Ernest Fowles lectured on 'Great British Composers,' to the considerable entertainment and instruction of his hearers.

## BLACKPOOL.—October 17-22.

The following have been chosen as test-pieces in the principal choral competitions:

## FEMALE-VOICE CHOIRS (Twenty to thirty-five voices).

'The Rhinemaidens' (arranged from 'Rheingold' and 'Götterdämmerung') (Wagner).

Choral Song, 'Impromptu' (Op. 14) (Sibelius).

## MALE-VOICE CHOIRS (Tenor Lead).

'Ballade' (after Villon) (Bantock).

'Cargoes' (Balfour Gardiner).

'My love is like a red, red rose' (Bantock).

## MALE-VOICE CHOIRS (Alto Lead).

Glee, 'The Mighty Conqueror' (Webbe).

'The land of little people' (E. W. Naylor).

## MIXED-VOICE CHOIRS (A).

'Sing ye to the Lord' (Bach).

(Two movements will be selected for the preliminary competition, and the four selected choirs will sing the whole Motet in the final competition at the evening session.)

## MIXED-VOICE CHOIRS (B).

Madrigal, 'A shepherd in a shade' (Dowland).

'The Fountain' (Op. 71, No. 2) (Elgar).

## PLYMOUTH.

Plymouth Music Competition Festival occupied five days in the week beginning March 7, this being its seventh year of existence. The entries numbered 2,750, as against 2,22 last year and 222 in its first year. Chief increase was made in the solo violin classes. The adjudicators in the music classes were Mr. Sydney H. Nicholson, Dr. Vaughn Thomas, and Mr. Ernest Fowles.

The chief awards in the choral classes were as follows:

Church and Chapel Choirs.—Peverell Wesleyan.

Schools (under 12).—Royal United Services Orphanage.

Schools (over 12).—Ivybridge Council School.

Secondary Schools.—St. Dunstan's Abbey.

Sunday Schools (Junior).—Plymouth Co-operative Society.

Sunday Schools (Senior).—Royal United Service.

Orphanage.

Mixed Choirs.—Peverell Wesleyan Choir.

Male Choirs.—Constructive Draughtsmen's Choir.

Ladies' Choirs.—King Street Ladies' Choir.

## GREENOCK.

The third Renfrewshire Musical Festival, held at Greenock on February 23-26, was one of the most inspiring events in the musical history of the town. Compared with last year there were double the number of entries, and the adjudicators, Dr. E. C. Bairstow and Dr. F. W. Wadely were busily occupied for four days.

In the Church Choirs (Class A) section, Gourrock Parish Church (Mr. Cuthbert Forster) gained highest marks of any choir in the Festival, viz., eighty-nine and ninety-four. In Class B, St. Andrew's U.F. Church (Mr. J. Calder) was first and in Class C, Greenbank U.F. Church (Mr. Robert Love) secured first place.

In the Female-Voice Choir section (Class A) Greenock Festival Choir (Mr. J. Calder) gained the Challenge trophy. In Class B, Greenock High School Ladies' Choir (Mr. Cuthbert Forster) secured the gold medal.

In the School Choir Section, Greenock was represented by nine choirs. All these choirs were specially commended for their beautiful tone. The following won special trophies and gold medals: Greenock High School (Miss L. M. Mayhew), Hillend School (Miss McKichan), and Glebe School (Miss Gordon).

With a view to stimulating interest in music in general and British music in particular, the Federation of British Music Industries offers a number of challenge cups for competition at such musical festivals as are held for purely musical as opposed to charitable purposes. So far six cups have been offered to the Perthshire, London, North London, Hazel Grove, Kent, and Aberdeenshire Competition Festivals. The cup in each case is awarded to the competitor who, in the opinion of the adjudicators, reaches the highest individual standard, instrumental or vocal, the sole condition being that the winner shall be British by birth or naturalisation. At the recent London festival Mr. Darke Price awarded the Federation cup to a violinist, Miss K. Reed.

# Peace leave with you

COMPOSED BY

J. VARLEY ROBERTS.

charge to keep I have ... King	3d.	554. Behold, I send ... J. V. Roberts	4d.	989. Come and let us ... A. Hollins	3d
crown of grace for man Brahms	4d.	587. Behold My servant ... J. F. Bridge	3d.	52. Come, and let us return ... J. Goss	3d.
few more years shall roll H. Blair	3d.	65. Behold now, praise ... J. B. Calkin	3d.	95. Ditto ... W. Jackson	3d.
prayer for peace ... Crotch	3d.	631. Ditto ... F. Iliffe	3d.	805. Come hither, ye faithful Hofmann	4d.
solemn prayer ... A. H. Brewer	2d.	912. Ditto ... John E. West	3d.	283. Come, Holy Ghost ... G. Elvey	4d.
song of joy ... John E. West	3d.	315. Behold, O God ... F. W. Hird	4d.	201. Ditto ... J. L. Hatton	2d.
side with me ... Ivor Atkins	3d.	524. Behold, the days come ... Woodward	4d.	829. Ditto ... C. Lee Williams	2d.
Ditto ... R. Dunstan	3d.	1045. Behold the Heaven ... A. R. Gaul	3d.	717. Ditto ... E. V. Hall	3d.
Adeste Fideles ... H. Hofmann	4d.	652. Behold the Name ... Percy Pitt	4d.	881. Come, let us join our ... G. C. Martin	4d.
All go unto one place ... Wesley	3d.	502. Behold, two blind men ... J. Stainer	3d.	293. Come, my soul ... H. W. Wareing	4d.
All nations whom ... B. Luard-Selby	4d.	938. Bethlehem ... Ch. Gounod	3d.	314. Come unto Him ... H. Leslie	3d.
All they that trust ... Hiller	8d.	378. Bless the Lord ... M. Kingdon	4d.	946. Ditto ... G. J. Elvey	3d.
All Thy works ... T. Adams	3d.	796. Bless the Lord, O my soul ... Hailing	3d.	635. Ditto (Bach) ... J. Stainer	3d.
Ditto ... J. Barnby	4d.	855. Bless the Lord thy God ... Roberts	3d.	103. Ditto ... J. Stainer	3d.
Ditto ... G. H. Ely	4d.	450. Bless thou the Lord ... C. Bayley	4d.	922. Come with high and holy ... Blair	3d.
Ditto ... E. H. Thorne	3d.	374. Ditto ... Oliver King	3d.	1005. Come ye, and let us ... Macfarren	3d.
All ye who seek ... H. M. Higgs	3d.	693. Blessed are the dead ... B. L. Selby	2d.	748. Come, ye children and ... J. Booth	3d.
All ye who weep ... Gounod	3d.	667. Blessed are the pure ... A. D. Arnott	3d.	324. Ditto ... H. J. King	3d.
Alleluia! now is Christ ... T. Adams	3d.	390. Blessed are they ... A. W. Batson	3d.	924. Come, ye faithful ... E. V. Hall	3d.
Alleluia! the Lord liveth C. Harris	3d.	616. Ditto ... H. Blair	3d.	92. Come, ye faithful, raise the strain ... 3d.	
Almighty Father ... B. Steane	3d.	112. Ditto ... W. H. Monk	3d.	1079. Come, ye Saints ... H. E. Button	2d.
Almighty God, give us ... Wesley	3d.	15. Blessed be the God ... S. S. Wesley	2d.	951. Come, ye sin-defiled ... B. Steane	2d.
And all the people saw ... J. Stainer	6d.	755. Blessed be the Lord ... J. F. Bridge	6d.	931. Come, ye thankful ... Woodward	3d.
And God shall wipe ... Greenish	3d.	370. Ditto ... O. Gibbons	2d.	1008. Ditto ... H. Oakley	2d.
And in that day ... F. R. Rickman	3d.	895. Ditto ... E. V. Hall	3d.	994. Coronation Offertorium ... Elgar	2d.
And it was the third hour ... Elvey	3d.	183. Ditto ... Markham Lee	3d.	622. Create in me a clean heart P. J. Fry	3d.
And Jacob was left alone J. Stainer	3d.	770. Ditto ... C. Lee Williams	4d.	688. Crown Him the ... B. Luard-Selby	2d.
And Jesus entered ... H. W. Davies	3d.	331. Ditto ... Macfarren	4d.	356. Daughters of Jerusalem H. J. King	3d.
And suddenly there came H. J. Wood	3d.	1006. Blessed be the Name ... E. C. Baird	4d.	449. Dawns the day ... R. H. Legge	3d.
And the Lord said T. W. Stephenson	3d.	724. Blessed be Thou ... J. Kent	4d.	683. Day of Anger (Requiem) Mozart	6d.
And the wall of the city Oliver King	3d.	838. Ditto ... A. C. Fisher	4d.	682. Day of wrath ... J. Stainer	2d.
And there shall be signs ... C. W. Smith	4d.	400. Blessed City ... F. E. Gladstone	2d.	968. Death and life ... Walter Parratt	3d.
And when the day ... F. Tchaikovsky	2d.	284. Blessed is He ... C. H. Lloyd	8d.	968. Death is swallowed up in ... Hollins	3d.
Angel Spirits ... E. V. Hall	3d.	262. Ditto ... A. C. Mackenzie	3d.	849. Deliver us, O Lord ... Gibbons	3d.
Angels from the realms ... Coven	3d.	292. Ditto ... John Goss	3d.	90. Distracted with care ... H. Blair	3d.
Ditto ... P. E. Fletcher	3d.	206. Blessed is the man ... H. W. Wareing	3d.	887. Do not I fill heaven ... D. S. Smith	3d.
Ditto ... E. V. Hall	3d.	64. Ditto ... Macfarren	3d.	737. Drop down, ye heavens ... Sciner	2d.
Arise, shine ... T. Adams	3d.	769. Ditto ... S. S. Wesley	2d.	277. Enter not into Judgment ... F. Brandeis	2d.
Art thou weary ... G. F. Cobb	4d.	1004. Blessed is the soul (s.b.) ... Clarke	2d.	1008. Evening and Morning ... Oakley	2d.
As Christ was raised ... Wareing	3d.	286. Blessed Jesu (Stabat Mater) Dvorak	3d.	854. Exalt ye the Lord H. Elliot	3d.
As I live, saith the Lord E. T. Chipp	3d.	943. Blessed Lord ... B. Tours	4d.	764. Except the Lord build ... Edwards	3d.
As it began to dawn ... Ch. Vincent	3d.	5. Blessing, glory, wisdom ... A. H. Brewer	4d.	771. Ditto ... Eaton Fanning	4d.
As Moses lifted up ... F. Gostelow	3d.	652. Blow up the trumpet ... F. Iliffe	3d.	628. Ditto ... H. Gadsby	4d.
As the earth bringeth ... A. H. Brewer	4d.	97. Blow ye the trumpet ... Henry Leslie	3d.	470. Eye hath not seen (s.a.) ... Foster	3d.
As the hart pants (s.s.t.b.) Gounod	4d.	961. Born to-day ... J. P. Sweetlinc	3d.	534. Ditto (s.a.t.b.) M. B. Foster	3d.
Ascribe unto the Lord ... Travers	3d.	118. Bow Thine ear ... E. German	3d.	625. Far be sorrow ... E. V. Hall	3d.
Ditto ... S. S. Wesley	4d.	939. Bread of Heaven ... W. G. Alcock	3d.	672. Far from the world ... H. W. Parker	3d.
At the Lamb's High ... E. V. Hall	4d.	774. Ditto ... H. E. Button	3d.	329. Far from their home ... Woodward	2d.
At the Sepulchre ... H. W. Wareing	3d.	415. Ditto ... H. A. Matthews	3d.	364. Father, hear the prayer F. Brandeis	2d.
Author of Life Divine ... Button	3d.	92. Ditto ... R. Prentice	3d.	363. Father, now Thy grace W. Coenen	3d.
Awake, awake ... John E. West	3d.	491. Ditto ... B. Steane	3d.	46. Father of Heaven ... Walmisley	3d.
Awake, awake, put on ... Greenish	3d.	323. Brightest and best ... E. V. Hall	3d.	384. Father of Life ... S. J. Gilbert	3d.
Ditto ... J. Stainer	6d.	340. Bring unto the Lord ... Gladstone	3d.	768. Father of mercies ... E. V. Hall	3d.
Ditto ... Stephenson	4d.	98. Brother, thou art gone ... J. Goss	3d.	1065. Ditto ... S. P. Waddington	3d.
Ditto ... M. Wise	3d.	279. By Babylon's wave ... Gounod	2d.	670. Fear not, O land ... John E. West	3d.
Awake! O Zion ... C. Forrester	3d.	197. By the rivers of Babylon L. Samson	4d.	28. Ditto ... E. Elgar	3d.
Awake, thou that sleepest ... Stainer	6d.	121. By the waters of Babylon ... Boyce	4d.	916. Ditto ... John Goss	3d.
Awake up, my glory ... M. Wise	3d.	644. Ditto ... S. Coleridge-Taylor	3d.	472. Ditto ... W. Jordan	3d.
Be glad and rejoice ... M. B. Foster	3d.	511. Ditto ... H. M. Higgs	3d.	876. Fear Thou not, for I am J. Booth	1d.
Be glad, O ye righteous ... B. Steane	3d.	853. Ditto ... E. W. Naylor	3d.	442. Flee from evil ... W. J. Clarke	3d.
Be glad, O ye righteous H. Smart	3d.	742. By Thy glorious death A. Dvorak	3d.	553. For a small moment ... J. Stainer	2d.
Be glad then, ye ... A. Hollins	3d.	116. Call to remembrance ... J. Battisbill	6d.	254. For ever blessed ... Mendelssohn	3d.
Be merciful ... H. Purcell	6d.	954. Ditto ... J. V. Roberts	3d.	198. For the mountains ... L. Samson	3d.
Ditto ... E. A. Sydenham	3d.	680. Calm on the list'ning ear ... Parker	3d.	901. For this mortal ... S. S. Wesley	3d.
Be peace on earth ... Crotch	3d.	841. Cast me not away C. Lee Williams	2d.	728. Forsake me not ... J. Goss	4d.
Be Thou exalted ... C. Bayley	3d.	975. Ditto ... S. S. Wesley	3d.	273. From the deep I called ... Spohr	6d.
Be ye all of one mind A. E. Gouffrey	3d.	497. Christ both died ... E. W. Naylor	3d.	227. Give ear, O Lord ... T. M. Pattison	2d.
Be ye therefore ... A. S. Baker	3d.	454. Christ is risen ... G. E. J. Aitken	3d.	437. Give ear, O Shepherd ... A. Whiting	3d.
Before the heavens ... H. W. Parker	3d.	368. Ditto ... J. M. Crament	3d.	88. Give ear, O ye heavens ... Armes	3d.
Behold, all the earth G. F. Huntley	3d.	666. Ditto ... W. Jordan	3d.	956. Ditto ... W. G. Alcock	3d.
Behold, God is great E. W. Naylor	3d.	533. Ditto ... J. V. Roberts	3d.	634. Give thanks, O Israel ... Ouseley	4d.
Behold, God is my John E. West	3d.	814. Ditto ... E. A. Sydenham	3d.	741. Give the King thy ... W. G. Alcock	6d.
Ditto ... F. C. Woods	4d.	307. Christ our Passover ... E. V. Hall	3d.	990. Ditto ... C. H. Lloyd	8d.
Behold, how good ... J. Battisbill	3d.	783. Christ the Lord is risen again ... 3d.		383. Give unto the Lord H. W. Parker	4d.
Ditto ... (Male) Caldicott	3d.	370. Christ the Lord is risen to-day ... 3d.		933. Glorious and powerful God Gibbons	3d.
Ditto ... (s.a.t.b.) Caldicott	3d.	488. Christians, awake ... J. Barnby	3d.	1039. Glorious in Heaven ... Vittoria	3d.
Ditto ... Hamilton Clarke	3d.	648. Ditto ... H. M. Higgs	4d.	2. Glory be to God ... S. S. Wesley	2d.
Behold, I bring you ... J. Barnby	3d.	983. Christmas Day ... G. von Holst	4d.	779. Glory to God in the ... E. M. Lee	3d.
Ditto ... J. Maude Crament	3d.	445. Cleanse me, Lord ... G. F. Wrigley	3d.		
Ditto ... E. V. Hall	3d.				
Behold, I come quickly Ivor Atkins	3d.				
Behold, I have given you C. Harris	3d.				



# NOVELLO'S

## OCTAVO EDITION OF ANTHEMS

341	God be merciful ... A. H. Mann	4d.	412	Honour the Lord...	J. Stainer	4d.	519.	I will open rivers	E. Pettman	
49	Ditto ... S. S. Wesley	3d.	129.	Hosanna (in C) ...	O. Gibbons	3d.	371.	I will set His dominion	H. W. Parker	
236	God be merciful unto us C. F. Lloyd	6d.	1015.	Ditto (in E flat)	O. Gibbons	3d.	100.	I will sing a new song ...	Armes	
105	God came from Teman Steggall	4d.	43	Ditto ...	G. A. Macfarren	3d.	608.	I will sing of the mercies J. Booth		
967.	God is a Spirit ... W. S. Bennett	1d.	657.	Hosanna to the Lord W. Jordan	4d.	134.	I will sing of Thy power	Greene		
128.	God is gone up ... Croft	4d.	646.	Ditto ...	Luard-Selby	3d.	192.	I will sing unto the Lord Wareing		
892.	Ditto ... O. Gibbons	3d.	1021.	Hosanna we sing John E. West	3d.	6.	I will wash my hands	Hopkins		
864.	Ditto ... Walter B. Gilbert	2d.	260.	How beautiful are the feet Handel	3d.	710.	If any man hath not H. W. Davies			
605.	God is my salvation C. F. Bowes	3d.	691.	How blest are they Tschaiowsky	4d.	819.	If Christ be not raised Macpherson			
1068.	God is our hope ... A. H. Brewer	3d.	321.	How excellent is Thy ... Cowen	6d.	979.	If the Lord had not E. C. Bairstow			
131.	Ditto ... Greene	6d.	615.	How great is the loving West	3d.	825.	If the Lord Himself W. Child			
532.	God is our refuge ... A. Foote	4d.	373.	How long wilt Thou Oliver King	2d.	758.	Ditto ...	Walmisley		
101.	Ditto ... H. Hiles	6d.	867.	Ditto ... Jeremiah Clarke	3d.	53.	If we believe that Jesus died Goss			
75.	God said, Behold G. Macfarren	4d.	647.	How lovely are ... C. Salaman	3d.	544.	If ye love Me ... B. Steane			
969.	God so loved the world H. Moore	3d.	104.	Ditto ... Spohr	8d.	453.	Ditto ... H. W. Wareing			
1012.	Ditto ... E. G. Monk	4d.	988.	Ditto ... J. Brahms	2d.	732.	Ditto ... H. J. Wood			
473.	Ditto ... J. V. Roberts	3d.	766.	I am Alpha ... Ch. Gounod	3d.	789.	If ye then be risen Ivor Atkins			
342.	God, that madest earth A. C. Fisher	2d.	539.	Ditto ... J. V. Roberts	3d.	469.	Ditto (s.a.) M. B. Foster			
1056.	God the All-fatherly A. Hollins	3d.	623.	I am He that liveth T. Adams	4d.	58.	Ditto ...	Naylor		
344.	God, Who at sundry times J. H. Mee	4d.	664.	I am the Resurrection ... Croft	3d.	61.	In Christ dwelleth John Goss			
715.	God's peace is peace eternal Griege	3d.	662.	Ditto ... R. Rogers	3d.	913.	In divers tongues Palestine			
1070.	Grant us Thy peace G. Bullivant	3d.	263.	I am well pleased J. Rheinberger	3d.	619.	In every place incense John E. West			
550.	Grant, we beseech Thee M. Elvey	2d.	120.	I beheld, and lo ... Blow	6d.	655.	In heavenly love ... H. Parker			
388.	Ditto ... R. Roberts	3d.	280.	Ditto ... Elvey	6d.	403.	In my Father's house Crament			
517.	Great and marvellous J. F. Bridge	4d.	496.	I came not to call... C. Vincent	3d.	777.	Ditto ... H. Elliot Button			
187.	Ditto ... Monk	3d.	207.	I cried unto the Lord ... Heap	4d.	102.	In sweet consent E. H. Thorne			
848.	Ditto ... T. Tomkins	3d.	537.	I declare to you Cruickshank	4d.	802.	In that day (Christmas) Bridge			
223.	Great is Jehovah (Male) Schubert	4d.	168.	I desired wisdom J. Stainer	6d.	278.	Ditto ... G. Elvey			
987.	Ditto ... Schubert	4d.	230.	I did call upon the Lord Pattison	3d.	720.	In the beginning C. Macpherson			
602.	Great is our Lord M. B. Foster	4d.	515.	I do not ask, O Lord ... Roberts	3d.	582.	Ditto ... F. Tozer			
136.	Great is the Lord ... Hayes	4d.	117.	I have set God ... Blake	6d.	890.	In the day shalt ... H. W. Wareing			
708.	Ditto ... A. W. Marchant	3d.	423.	Ditto ... Hamilton Clarke	3d.	338.	In the fear of the Lord J. V. Roberts			
237.	Ditto ... F. Ouseley	6d.	130.	Ditto ... J. Goldwin	3d.	980.	In the hour of my ... Davies			
81.	Ditto ... B. Steane	3d.	122.	I have surely built ... Boyce	4d.	659.	In the Lord ... C. Macpherson			
813.	Ditto ... E. A. Sydenham	3d.	219.	Ditto ... T. T. Trinnell	4d.	282.	Ditto ... R. Stewart			
620.	Grieve not the Holy Spirit Stainer	3d.	590.	I heard a great voice G. F. Cobb	3d.	385.	In Thee, O Lord... S. C. Taylor			
229.	Guide me, O Thou H. Blair	3d.	396.	I heard a voice ... John Goss	2d.	33.	Ditto ... B. Tours			
447.	Hail! gladdening Light J. T. Field	2d.	903.	I looked, and behold H. Willan	3d.	148.	Ditto ... J. Weldon			
545.	Ditto ... Martin	4d.	1029.	I love to hear ... M. B. Foster	3d.	725.	Is it not wheat-harvest T. Adams			
563.	Hail, thou that art A. Carnall	4d.	1022.	I saw the Lord ... C. Harris	3d.	467.	Is it nothing (s.a.) M. B. Foster			
945.	Hail, true Body ... H. Willan	2d.	171.	Ditto ... J. Stainer	6d.	571.	Ditto (4 voices) M. B. Foster			
499.	Hallelujah, Christ is risen Steane	3d.	993.	I was glad ... T. Attwood	4d.	91.	It came even to pass ... Ouseley			
382.	Hallelujah! the Light Oliver King	3d.	32.	Ditto ... A. H. Brewer	3d.	180.	It is a good thing J. Barnby			
173.	Happy is the man ... E. Prout	8d.	79.	Ditto ... G. Elvey	3d.	231.	Ditto ... T. M. Pattison			
681.	Hark, the glad sound M. B. Foster	3d.	743.	Ditto ... C. E. Horsley	6d.	215.	It shall come to pass ... Garrett			
909.	Ditto ... A. R. Gaul	3d.	379.	Ditto ... C. H. H. Parry	4d.	908.	Jesu, Lord of life and glory Elgar			
487.	Ditto ... E. V. Hall	3d.	119.	Ditto ... T. T. Trinnell	6d.	937.	Jesu, lover of my soul (Male) F. Iliffe			
345.	Hark, the herald angels E. V. Hall	3d.	205.	I was in the spirit ... Blow	6d.	907.	Jesu, meek and lowly ... Elgar			
444.	Hark! what news Oliver King	3d.	1064.	I will always give thanks Clarke	3d.	1031.	Jesu, our Lord ... Ch. Gounod			
404.	Harvest Hymn ... F. Tozer	3d.	874.	I will cause the shower Naylor	3d.	54.	Jesu, Thou joy ... E. H. Davies			
820.	Haste Thee, O God John Shepherd	3d.	73.	I will cry unto God H. J. King	3d.	844.	Jesu, Thou sweetness H. J. King			
784.	Have mercy upon me J. Barnby	3d.	502.	Ditto ... Steggall	3d.	904.	Jesu, word of God incarnate Elgar			
533.	Ditto ... F. J. Goss	4d.	1068.	I will extol Thee ... C. M. Hudson	4d.	455.	Jesu, Christ is risen Oliver King			
1013.	Ditto ... E. Minshall	3d.	29.	Ditto ... John E. West	4d.	788.	Jesu, Christ is risen to-day Gaul			
377.	Ditto ... Kellow J. Pye	3d.	156.	I will give thanks J. Barnby	6d.	971.	Jesu, lives! no longer now Foster			
401.	Ditto ... J. Shaw	3d.	568.	Ditto ... E. J. Hopkins	3d.	618.	Jesu, of Nazareth ... G. Byrd			
794.	He sendeth the springs Wareing	4d.	915.	I will give unto him ... H. Blair	2d.	548.	Joy in harvest ... B. Steane			
701.	He shall swallow up ... Greenish	3d.	674.	I will give you rain H. W. Wareing	3d.	7.	Judge me, O God Mendelssohn			
707.	He that dwelleth... J. Booth	4d.	225.	I will go unto ... Gauntlett	2d.	677.	Just Judge of Heaven Garrett			
877.	He that shall endure Mendelssohn	2d.	591.	I will go unto the altar C. Harris	3d.	614.	Justorum animæ J. Barnby			
898.	He that spared not His Gladstone	3d.	437.	I will greatly rejoice Cruickshank	4d.	997.	King all glorious ... J. Barnby			
900.	He will swallow up death Wesley	1d.	1037.	Ditto ... E. C. Bairstow	3d.	581.	Kings shall be thy G. C. Martin			
389.	Hear me when I call (Male) Distir	4d.	495.	I will lay me down A. C. Edwards	3d.	894.	Kings shall see and arise Bridge			
339.	Hear my prayer Mendelssohn	4d.	195.	Ditto ... H. Gadsby	2d.	423.	Lead, kindly Light R. Dunstan			
1001.	Ditto ... H. Purcell	2d.	209.	Ditto ... H. Hiles	3d.	528.	Ditto ... C. L. Naylor			
146.	Ditto ... C. Stroud	4d.	958.	I will lift up mine eyes J. V. Roberts	3d.	589.	Ditto ... D. Pughe-Evans			
442.	Hear my words C. H. H. Parry	8d.	739.	Ditto ... D. S. Smith	3d.	1067.	Ditto ... B. Smith			
310.	Hear, O God ... A. Friedländer	6d.	126.	I will love Thee ... J. Clark	4d.	705.	Ditto ... J. Stainer			
138.	Hear, O heavens P. Humphreys	3d.	1058.	Ditto ... Oliver King	3d.	376.	Let all the world ... W. Jordan			
94.	Hear, O Lord ... John Goss	2d.	394.	Ditto ... Kingston	4d.	132.	Let God arise ... Greene			
139.	Ditto ... C. King	2d.	760.	I will magnify Thee W. H. Bell	4d.	375.	Ditto ... T. T. Trinnell			
162.	Ditto ... F. Ouseley	2d.	78.	Ditto ... J. B. Calkin	3d.	857.	Let my complaint Arthur Batten			
831.	Hear, O My people J. Holbrooke	3d.	27.	Ditto ... John Goss	3d.	346.	Ditto (Male) Thorne			
203.	Hear, O Thou Shepherd Clarke	4d.	633.	Ditto ... F. Iliffe	3d.	509.	Let not thine hand J. Stainer			
522.	Ditto ... T. A. Walmisley	4d.	405.	Ditto ... Oliver King	4d.	807.	Let not your heart Eaton Fanning			
776.	Hear the voice and prayer Tallis	3d.	780.	Ditto ... E. M. Lee	3d.	438.	Ditto ... M. B. Foster			
773.	Hearken unto Me W. H. Bell	3d.	1010.	Ditto ... C. H. Lloyd	3d.	438*	Ditto (8 v.) M. B. Foster			
376.	Hide not Thy face Kellow J. Pye	2d.	929.	Ditto ... A. W. Marchant	3d.	795.	Let the heavens be glad M. Higgs			
366.	Ho! every one ... J. M. Crament	4d.	886.	Ditto ... Palestrina	3d.	225.	Let the peace of God J. Stainer			
246.	Ditto ... G. C. Martin	4d.	153.	Ditto ... J. Shaw	3d.	565.	Let the righteous ... R. F. Lloyd			
330.	Holy Ghost, to earth ... Dvorák	4d.	154.	I will mention ... A. Sullivan	6d.	328.	Let the words of my A. D. Culley			
111.	Holy, holy, holy ... Crotch	3d.	799.	I will not leave you W. Byrd	3d.	494.	Let Thy merciful ears W. B. Bell			
842.	Holy, Lord God ... T. Bateson	4d.	575.	Ditto ... B. Steane	2d.	1066.	Let us now fear A. W. Goodhart			

# Peace I leave with you.

ANTHEM FOR TENOR SOLO AND CHORUS.

St. John xiv. 27; xvi. 6, 33.

J. VARLEY ROBERTS, Magdalen College, Oxford.

*Largo.* TENOR SOLO. *espressivo.*

CHOR.

*Largo.*

*Sw. Diap.*

*Ped. Bourd.*

*Org.*

*66.*

Peace I leave with you, . . My peace I give un - to

you, Peace I leave with you, My peace I give un - to you:

*cres.* not as the world giv - eth, give I un - to you, not as the

*pp* world giv - eth, give I un - to you. *p* Peace I leave with you, . . My

*pp* *p*



# PEACE I LEAVE WITH YOU.

*cres.*

peace I give un - to you: not as the world giv-eth, give I un-to

*cres.*

*f*

you. Let not your heart be trou-bled, nei-ther let it

*mf*

*RECIT. ad lib. espressivo.*

*p* be a-fraid. Be-cause I have said these things un-to you, sor-row, sor-row,

*pp* *Voix celeste, colla voce.*

*f* sor-row hath fill-ed your heart. But be of good cheer; I have o-ver-

*ff* *rall.*

*Sw. Diaps. and Oboe.* *f* *Gt. Diaps. to Swell.*

*a tempo.* *pp*

- come the world. Peace I leave with you, Peace I leave with

*a tempo.*

*rall. e dim.* *pp* *Sw.*

# PEACE I LEAVE WITH YOU.

*rall. ppp* *a tempo.*

you, My peace I give un - to you.

*ppp colla voce.* *mp*

*senza ped.* *Ped.*

CHORUS. SOPRANO. *pp*

Peace, peace, peace I leave with you, . . My peace I give un - to

ALTO. *pp*

Peace, peace, peace I leave with you, My peace I give un - to

TENOR. *pp*

Peace, peace, peace I leave with you, . . My peace I give un - to

BASS. *pp*

Peace, peace, peace I leave with you, My peace I give un - to

you, Peace I leave with you, My peace I give un - to you:

you, Peace I leave with you, . . My peace I give un - to you:

you, Peace I leave with you, . . My peace I give un - to you:

you, Peace I leave with you, . . My peace I give un - to you:

*pp*



PEACE I LEAVE WITH YOU.

*f* not as the world giv - eth, *pp* give I un - to you, *f* not as the  
*f* not as the world giv - eth, *pp* give I . . un - to you, *f* not as the  
*f* not as the world giv - eth, *pp* give I . . un - to you, *f* not as the  
*f* not as the world giv - eth, *pp* give I un - to you, *f* not as the

*pp* world giv - eth, give I un - to you. *pp* Peace I leave with you, . . My  
*pp* world giv - eth, give I un - to you. *pp* Peace I leave with you, My  
*pp* world giv - eth, give I un - to you. *pp* Peace I leave with you, . . My  
*pp* world giv - eth, give I un - to you. *pp* Peace I leave with you, My

*mf* peace I give un - to you: *pp* not as the world giv - eth, give I un - to  
*mf* peace I give un - to you: *pp* not as the world giv - eth, give I un - to  
*mf* peace I give un - to you: *pp* not as the world giv - eth, give I un - to  
*mf* peace I give un - to you: *pp* not as the world giv - eth, give I un - to

# PEACE I LEAVE WITH YOU.

you. *mf* Let not your heart be trou - bled, *mp* nei - ther let it be a - fraid.

you. *mf* Let not your heart be trou - bled, *mp* nei - ther let it be a - fraid.

you. *mf* Let not your heart be trou - bled, *mp* nei - ther let it be a - fraid.

you. *mf* Let not your heart be trou - bled, *mp* nei - ther let it be a - fraid.

Be of good cheer; *ff* I, I, *rall. e dim. pp* I have o - ver - come the world. *rall.*

Be of good cheer; *ff* I, I, *rall. e dim. pp* I have o - ver - come the world.

Be of good cheer; *ff* I, I, *rall. e dim. pp* I have o - ver - come the world.

Be of good cheer; *ff* I, I, *rall. e dim. pp* I have o - ver - come the world.

*f* *Gl. Org.* *ff* *rall. e dim.* *pp* *rall. e*

*pp* *ppp*

Peace I leave with you, My peace I give un-to you.

*pp* *ppp*

Peace I leave with you, My peace I give un-to you.

*pp* *ppp*

Peace I leave with you, My peace I give un-to you.

*pp* *ppp*

Peace I leave with you, My peace I give un-to you.

*dim.* *pp* *ppp*



# NOVELLO'S

## OCTAVO EDITION OF ANTHEMS.

793. The Lord is my Shepherd (S.A.T.B.)	414. There was war in Cruickshank	363. To bless Thy chosen F. Brandeis
738. Ditto H. Smart	466. There were shepherds (S.A.) Foster	980. To the Holy Spirit H. W. Davies
305. Ditto D. S. Smith	516. Ditto ... E. Pettman	322. To Thee, O Lord C. L. Williams
662. The Lord is my strength Booth	817. Ditto E. A. Sydenham	443. Try me, O God (Male) A. D. Culley
398. Ditto S. Coleridge-Taylor	324. Ditto ... C. Vincent	618. Turbarum voces... G. Byrd
243. Ditto J. Goss	447. Ditto H. W. Wareing	275. Turn Thy face ... Steggall
947. Ditto Bruce Steane	871. Ditto Healey Willan	626. Turn ye (Rend your)... Godfrey
422. The Lord is risen G. M. Garrett	19. Therefore with angels V. Novello	160. Unto Thee have I cried G. Elvey
1020. Ditto B. Luard-Selby	93. These are they which came Dykes	601. Unto Thee, O God, do we B. Steane
1028. The Lord is very great Beckwith	966. They are at rest ... E. Elgar	555. Unto us a Child is born F. Adlam
596. The Lord liveth A. W. Marchant	157. They that go down T. Attwood	1003. Unto us was born (S.B.) Macfarren
731. The Lord Omnipotent T. Adams	709. Ditto ... H. Clarke	186. Wash me thoroughly S. S. Wesley
873. The Lord our Righteousness Blair	546. Ditto ... G. Elvey	386. We beseech Thee John E. West
304. The Lord preserveth ... Armes	432. They that sow ... A. W. Batson	76. We give Thee thanks Macfarren
474. The Lord shall be J. V. Roberts	705. They were lovely ... Stainer	74. We have heard ... A. Sullivan
84. The Lord that made J. Turle	1926. Thine for ever H. Elliot Button	888. We sent unto thee ... A. Hollins
112. The Lord will comfort ... Hiles	221. Think, good Jesu ... Mozart	387. We shall not hunger A. Mackenzie
86. The morning stars ... J. Stainer	359. Think not that they F. Brandeis	127. We will rejoice ... Croft
767. Ditto G. A. A. West	161. This is the day ... S. C. Cooke	757. Weary of earth ... E. V. Hall
1057. The Name of the Lord A. Hollins	422. Ditto ... G. M. Garrett	610. Weary pilgrims ... F. Leoni
749. The New-born King P. E. Fletcher	327. Ditto ... E. V. Hall	57. What are these ... J. Stainer
465. The night is far spent (S.A.) Foster	949. Ditto ... B. Harwood	965. What sweeter music H. W. Davies
607. Ditto (S.A.T.B.) Foster	621. Ditto E. H. Lemare	974. Whate'er the blossom'd ... Haydn
640. The Parable of the F. J. Sawyer	462. Ditto A. W. Marchant	245. Whatsoever is born of God Oakeley
766. The people that ... C. F. Bowes	1046. Ditto ... J. H. Maunder	606. When Christ was born ... Davies
762. The promise which was Bairstow	1059. Ditto ... R. W. Robson	538. When Christ, Who J. V. Roberts
941. The radiant morn ... B. Steane	13. Ditto ... John Sewell	337. When God of old ... E. V. Hall
736. The reproaches ... J. B. Dykes	735. Ditto ... B. Steane	786. When Israel came out of Wesley
1064. Ditto ... W. S. Hoyte	4. Ditto ... J. Turle	489. When Jesus was born Cruickshank
1044. Ditto ... ... Palestrina	851. This is the record of John Gibbons	1014. When the Lord turned
174. The righteous live ... J. Stainer	828. Thou art a Priest for S. Wesley	791. Ditto ... E. Fanning
255. The righteous living Mendelssohn	678. Thou art gone to the ... Williams	372. Ditto ... E. Prout
155. The righteous shall flourish Calkin	934. Thou art My Son ... T. Adams	563. Where Thou reignest Schubert
977. The secret of the Lord ... West	1000. Thou art worthy F. E. Gladstone	69. Wherewithal shall ... G. Elvey
614. The souls of the righteous Byrd	265. Thou Judge of quick and dead	26. Ditto ... H. Hiles
559. Ditto ... ... Elvey	259. Thou, Lord, art merciful Mozart	659. While all things ... H. J. King
249. Ditto Myles B. Foster	553. Thou, Lord, in the ... J. Stainer	889. Ditto Healey Willan
140. Ditto ... Nares	354. Thou, O God, art praised E. V. Hall	529. While shepherds watched Barnby
294. Ditto ... Wm. Rea	930. Ditto J. W. Elliott	541. Ditto ... Elvey
285. Ditto H. H. Woodward	579. Ditto B. Luard-Selby	910. Ditto ... E. V. Hall
755. The stars in their silent ... West	281. Ditto ... R. Stewart	637. While the earth remaineth Gaul
457. The Story of the Cross M. B. Foster	62. Ditto ... S. Wesley	175. Ditto ... Heap
557. Ditto J. V. Roberts	747. Ditto W. Wolstenholme	640. Ditto ... Sawyer
531. Ditto A. Somervell	826. Thou shalt keep the feast Cowen	578. Ditto Bruce Steane
452. Ditto ... J. Stainer	476. Thou shalt shew me C. Bowdler	954. Ditto H. W. Wareing
360. The strong foundations F. Brandeis	634. Thou that sittest between F. Iliffe	463. Ditto C. L. Williams
834. The surrender of the ... Cornelius	480. Thou visitest the earth J. Barnby	361. While with ceaseless F. Brandeis
925. The Vineyard of the Lord Wareing	244. Ditto ... J. B. Calkin	695. Who are these ... R. Redhead
493. The whole earth ... J. V. Roberts	191. Ditto ... Calcott	787. Who can comprehend Thee Mozart
31. The wilderness ... John Goss	549. Ditto ... Elliott	264. Who is like unto Thee A. Sullivan
110. Ditto ... S. S. Wesley	866. Thou who art for ever A. Dvorak	836. Who is this? H. Elliot Button
649. The Word is made ... T. Adams	484. Thou wilt keep him ... P. Armes	417. Ditto Fred. Rayner
576. There is a green hill ... Gounod	714. Ditto ... J. B. Calkin	115. Who is this that cometh Arnold
302. There is no condemnation Irons	72. Ditto ... Gauntlett	181. Whoso dwelleth... G. C. Martin
882. There is no sorrow A. E. Godfrey	107. Ditto S. S. Wesley	269. Why assemble the Rheinberger
245. There is none like unto ... Goss	276. Ditto C. L. Williams	299. Why do the heathen Gardner
809. There is none that can ... Atkins	515. Through peace ... J. H. Roberts	23. Why rage fiercely Mendelssohn
85. There shall a star Mendelssohn	902. Through the day... Luard-Selby	218. Why seek ye the living Alexander
600. There shall be an heap F. Tozer	1040. Ditto John E. West	468. Ditto (S.A.) M. B. Foster
670. Ditto Cuthbert Harris	622. Thus saith the Lord ... P. J. Fry	918. Ditto ... A. Hollins
685. There shall come a star C. Harris	216. Ditto ... Garrett	423. Ditto ... F. Peel
574. There shall come forth Mansfield	1052. Ditto G. C. Martin	645. Why standest Thou M. B. Foster
750. Ditto ... F. Tozer	441. Thy mercy, O Lord ... Garrett	661. Wisdom shall praise herself West
1061. Ditto F. W. Wadely	320. Ditto E. J. Hopkins	20. With angels... J. L. Hopkins
953. There was a marriage J. Stainer	514. Thy word is a lantern H. Purcell	821. Withdraw not Thou Thy Attwood
		22. Word of God incarnate Gounod
		785. Worthy is the Lamb E. H. Thorne
		572. Ye holy Angels bright Richards
		352. Ye shall go out with joy J. Barnby
		1036. Ditto Oliver King

(To be continued.)

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# The Musical Times

AND SINGING-CLASS CIRCULAR

MAY 1 1921

## THE JUBILEE OF THE ROYAL ALBERT HALL AND THE ROYAL CHORAL SOCIETY

By HERMAN KLEIN

(Continued from April number, page 235)

### II.—THE PERIOD OF EXPERIMENT AND NON-SUCCESS

It will be convenient for the purposes of this narrative to divide the Jubilee period (1871-1921) broadly into, say, two unequal parts—the first, those thirty years of strenuous effort and struggle which brought the chequered history of the Royal Albert Hall down to the beginning of the present century; the second, two pleasant decades of smooth, easy working and comparative all-round success. The story of an uphill fight generally provides the most interesting reading, and it will not be the writer's fault should the climax be followed by a rather lengthy *diminuendo*.

But the Albert Hall is an exceptional case. Its story, like the place itself, is somewhat akin to the tales of fairy palaces in the 'Arabian Nights.' It was mysterious from the beginning. Few people could tell you off-hand how or whence it came, what kept it 'going,' or precisely what it was there for. Nor did its mysteriousness end altogether when the institution had escaped from the dangers of an impecunious childhood, and grown strong (as it was certainly big) enough to support itself. From first to last its fifty years have furnished more or less exciting examples of the unexpected; and now has come the present Jubilee celebration, with its remarkable testimonies of national pride in a national institution which has achieved a destiny and a success rather different from what the original designer had imagined.

*E pur si muove*, as Galileo remarked of something even bigger than the Albert Hall. But if the affairs of the latter are moving to-day, it is precisely because they are not being carried on 'according to plan'—the original plan. The magnificent scheme described last month in these columns was in reality too Utopian for the advancing mid-Victorian age in which it was launched. It was well-meant; nay, it was even grandiose, noble, superb in intention. But it was not feasible—it could not be successfully worked. And we know this, because the whole of the vast experiment, practically every feature of which was tried—tried faithfully, conscientiously, perseveringly, regardless of every commercial con-

sideration—was in too many instances found wanting. It will now be our business to follow, as briefly as may be, the course of this singular and instructive record of endeavour.

### THE MISTAKES OF THE OPENING YEAR

In the year of the opening very little was done, and that little was unsatisfactory. Things went badly from the start. People did not take kindly to the new building, much less to the music they heard in it when they visited the International Exhibition in the adjacent grounds. Her Majesty's Commissioners had put up a huge and imposing edifice, but neither they nor the Executive Council of the Hall seemed at first to know what to do with it. The opening of the Exhibition in June, 1871, provided the initial opportunity; and a beautiful thing they made of it. The Franco-Prussian war was just ending, and among the French refugees in London was the musician who wrote 'Faust.' Since the death of Mendelssohn he had been the Queen's favourite composer. Why not associate Gounod with the beginning of a new dawn for British music? Accordingly, Gounod completed his cantata, 'Gallia,' and, having formed a large choir, conducted it in the Albert Hall on the opening day in the presence of Her Majesty; while, just to show there was no ill-feeling on the part of a neutral State, a 'Grand Triumphant March' by the German professor, Ferdinand Hiller, and a new cantata, entitled 'On Shore and Sea,' by Arthur Sullivan (also conducted by their composers), were included in the programme.

The choir just referred to was to supply the nucleus for the Royal Albert Hall Choral Society, which was duly formed in the following season and gave altogether four concerts—the first on May 8, 1872—under the direction of Gounod, these being part of the ambitious scheme (for eighteen concerts from May to July, 1872) already detailed in our earlier article. But all of that was after the initial bad impression had been created—an impression whereof the Press was not slow to take notice. For music at the new Hall in 1871 was obviously an afterthought, a minor attraction tacked on to the others; in short, as one journal described it, a 'Daily Exhibition of Musical Art, chiefly represented by well-worn overtures, arrangements of songs [mostly those of Gounod], and scraps from the popular operas, performed by military bands to a few stragglers.' And among the more youthful stragglers on one occasion, just dropping in to 'listen to the band,' was the writer of these lines. On July 18, the last touches having been put to the new organ, the huge instrument was formally inaugurated by William T. Best, the official organist of the Hall, with a recital that was really worthy of its object.

### SOME RESULTS OF THE GOUNOD REGIME

To the 'errors and omissions' of that opening year many unlucky consequences may be laid; but among the temporary beneficial results was the spate



of rather more decent music that came in 1872, of which, nevertheless, only six operatic concerts (out of eighteen) proved financially successful. H.M. Commissioners were now becoming slightly alarmed. They had guaranteed the Hall against loss, and here was a deficit of £3,140, due mainly to the heavy expenses incurred by the formation and management of the new Choral Society. Gounod's appointment as conductor was openly criticized in strong terms. Said the *Musical Times*, June, 1872:

That M. Gounod should have been appointed director of an English choir in a building under Royal patronage is of itself a sufficient grievance to those who see around them a number of native professors thoroughly qualified by talent and experience for the task.

And such programmes!—nearly every piece harmonized or arranged by the conductor; miscellaneous selections from the works of Palestrina, Bach, Mozart, and others, including a *Te Deum* by Gounod himself—all performed without orchestra, to the accompaniment of the pianoforte and organ, 'played by Mr. William Carter and his son George.' No wonder there were small audiences.

Obviously this kind of thing could not last long. With the departing summer Gounod 'went' too; not as yet to his native land, but to the retirement of Tavistock Square, whence he emerged only to give some choral subscription concerts at St. James's Hall, in 1873, before finally returning to Paris. Meanwhile, 'struggling against its acoustical defects and its amateur management,' the scene of his labours at South Kensington happily came under artistic direction of a better description. Ignoring their previous loss, H.M. Commissioners offered to guarantee another £600 to keep the Royal Albert Hall Choral Society going for the season 1872-73. With this guarantee in hand the Council called in Messrs. Novello—who had shown great interest in the new Society, Alfred H. Littleton being its first secretary—and the suggestion was promptly taken up. It was arranged that, in conjunction with that firm (Mr. Littleton being also a member of the Council), a series of six concerts should be given under the conductorship of Joseph Barnby, who at once abandoned the Oratorio Concerts at Exeter Hall and amalgamated his choir with the new one at the Albert Hall.

#### THE NEW CHOIR UNDER BARNBY

In December the rehearsals began, and on February 12, 1873, the first season of the R.A.H.C.S., under Barnby, opened with a fine performance of Bach's 'St. Matthew' Passion. The principal soloists were Madame Florence Lancia, Miss Julia Elton, W. H. Cummings, and Foli, with Stainer at the organ. Heard under such extraordinary conditions, the sublime work, then but slightly known in London, created a profound impression; moreover, *mirabile dictu!* it was performed on no fewer than four consecutive evenings during that same Holy Week, the Hall

being better and better filled each time.\* The audiences would join in the chorales, and with no little spirit, being considerably aided in their efforts by the support of a trumpet played at each entrance to the amphitheatre stalls.

Its excessive beauties were so thoroughly revealed to the audience at the Albert Hall that we have every hope, considering the aristocratic nature of the assembly, of real and lasting benefit to the art accruing from its performance.—*Musical Times*, March, 1873.

Later on, in April, 'The Messiah' was given, and after that an interesting revival of Handel's 'Belshazzar.'

That was not all. The Exhibition of 1873 was devoted not only to Inventions, Industries, and Art, but in a special degree to Music. It opened on Easter Monday, and from the first there began a series of daily concerts, orchestral and vocal, with Barnby as conductor, quite different in character from those of two years previously. The programmes contained a goodly proportion of 'classical' items, and improved in quality as the season went on. Altogether, between April and October, no less than two hundred concerts were given, with an orchestra of at least fifty, and sometimes more. When Barnby did not conduct his place was taken by Mr. Deichmann, a well known and respected orchestral player; and Mr. Oliver King was the official accompanist throughout.

Here, again, as in the organization of the new choir, we trace the valuable influence of Alfred Littleton, to whose firm the whole of the arrangements for these concerts had been entrusted. They were to lead, as we shall see directly, to a still more important undertaking. Meantime it had been a novel experience to read in an Exhibition announcement such sentences as these:

The performances will be limited to music of a high class. . . . The production of music unknown or unfamiliar in England, will be kept steadily in view. . . . With a special view to the encouragement of musical composition in this country, prominence will be given to the works of English composers. Advantage will be taken of these concerts to bring forward young English artists whose ability may entitle them to the privilege of a public appearance.

It is well, perhaps, to add that daily concerts of this type had never been given in London before.

Unfortunately the balance-sheet issued to the members of the Corporation of the Hall in July, 1873, showed a clean deficit of £5,726, which rose in the following year to £6,115. The loss would have been heavier still but for the substantial profits derived from two State concerts, one given in 1873 in honour of the Shah of Persia, the other

\* In the Council's Report for 1872-73 appeared the following paragraph: The experiment of having the Passion music of Sebastian Bach for four evenings in succession—an experiment which the Council believe had never been tried before with music of this nature—was eminently successful. The audiences increased nightly, and by their manner of joining in the Chorales showed their interest in the subject. The Council consider it only right to record their thanks to Mr. Alfred Littleton, who has acted as manager on behalf of Messrs. Novello, Ewer & Co., for the spirited manner in which he has undertaken this business. Without the co-operation of this eminent firm the Council could not have been in a position to give the Seatholders these advantages.

1874 to celebrate the visit of the Emperor of Russia. 'Experience has shown,' said the Council in its Report, 'that but on such exceptional occasions incidental concerts are too costly to be remunerative.' *Verb. sap.*

On the other hand, if entrepreneurs had refused to come forward in sufficient numbers, the Hall had been used for the first time for a large public meeting; the Choral Society was increasing its reputation; the newly-formed Amateur Orchestral Society (its smoking-concerts regularly attended by its President, the Prince of Wales) was doing well; and various series of concerts were being given by Mr. William Carter's Choir, by Mr. Mapleson, by Mr. Frederic Cowen, and even one concert by Mr. Sims Reeves. Slowly and surely, if imperceptibly, the artistic situation began to improve.

#### A CHANGE OF POLICY

It was not, however, the plethora of concerts of mixed types that was to bring salvation. In the first two years, down to July, 1873, a total of a hundred and twenty-six concerts had taken place in the Hall,\* exclusive of the daily organ recitals and exhibition performances. During the next twelve months, besides the twenty-five comprised in the different series mentioned above, the Council itself, in conjunction with Messrs. Novello, was responsible for seventeen oratorio concerts in which the Albert Hall Choral Society took part. The main anxieties of the Council at this period were to hit upon the right kind of entertainment to attract the public and to provide the seatholders with their money's worth. The latter point was especially important, in view of the fact that the executive was now proposing to levy a 'seat-rate' of £3 a year (reduced to £2, at which sum it was fixed for several years in succession) to help to reduce the growing deficit.

There was another and still more urgent reason for imposing this seat-rate. H.M. patient and generous Commissioners for the Exhibition of 1851 were at last growing tired of their burden. They decided first to relinquish the business of giving musical exhibitions; in the second instance, at the end of 1874, they withdrew their support for the maintenance of the Hall, which had been equivalent to a yearly subsidy of about £3,000. This was serious, and when the blow fell the Council was far from being in a position to bear it. On the contrary, its status was weak on every side.

Before beginning to pay a penny for maintenance, its balance-sheet had again shown a heavy excess of expenditure over revenue, and it had been compelled to obtain an advance in cash to carry on the undertaking.

Finally, at this crucial moment, the Executive Council was in the midst of a highly interesting and creditable experiment, which, by the consent

of its Corporation, it had undertaken in partnership with Messrs. Novello during the autumn of 1874. That experiment, the story of which shall now be related, had been the logical outcome of the experiences gained during the so-called Music Exhibition of the previous year, and represented the culmination of the efforts of Alfred Littleton to discover a practical solution for the musical problems that beset the South Kensington scheme.

#### THE GREAT 'NIGHTLY CONCERT' CAMPAIGN

The old axiom 'In for a penny, in for a pound,' tacked on to the advice given by Polonius to his son, may well have been in the minds of Mr. Littleton and his colleagues when they set about organizing their new campaign, which aimed at nothing less than to give concerts every night of the week for as many months in the year as they could be carried on. The prospectus issued by Messrs. Novello, conceived in the broadest possible artistic spirit and couched in the language made familiar by the operatic manifestoes of the period, evidently cherished the idea that the centre of London musical life either had been or was about to be transferred from the neighbourhood of the St. James's and Exeter Halls to a mile or so west of Piccadilly Circus.

Well, they were only a little in advance of their time, that was all. The soil was not quite so ready to be tilled as they imagined. The word 'decentralization' had not yet been invented; neither had motor-cars, motor omnibuses, nor taxicabs—the modern means of transport which have since brought the Albert Hall to within a few minutes of our doors. The nearest point then for rapid access was the South Kensington Station of the Metropolitan District Railway, shortly afterwards to be linked to the Hall by a subway that was never completely 'joined up' at either end. In short, the trip to and from the Royal Albert Hall, in November, 1874, still amounted to a veritable journey. Notwithstanding, on the 7th of that month—the month of fogs, and a Saturday evening—it opened its doors for a series of concerts of indefinite but elastic proportions, to be given 'on a scale of completeness and efficiency [to quote the prospectus] hitherto unattempted in this or any other country.' The following prices were charged: amphitheatre stalls, 5s.; arena, 4s.; balcony, 2s. 6d.; admission (gallery), one shilling; with private boxes at 1, 2, and 3 guineas each.

To dwell at length on the prospectus would occupy columns of space. It was a notable document of several pages, wherein were rehearsed with refreshing emphasis the attributes of the whole gigantic undertaking, and the classification of its varied features under their different leaders—the 'Classical, Orchestral, and Vocal Music' under Mr. Barnby; the 'English Music' under Mr. John Francis Barnett; the 'Modern Orchestral Music' (including the fearful and wonderful compositions of Herr Richard Wagner) under Mr. Edward Dannreuther; the 'Songs, Ballads,

\* Made up as follows: 40 People's Concerts, 29 Oratorio, 11 Operatic, 3 Operatic and Military, 12 Instrumental, 28 Miscellaneous, and 3 connected with the London Musical Festival.



Madrigals, &c., the 'Ballet and other Popular Music,' again under the versatile Mr. Barnby; and, lastly, the 'Analytical Programmes' from the pen of Mr. Joseph Bennett. The orchestra was to consist of seventy performers, while the madrigals were to be sung by a new choir and the oratorios, of course, by the members of the Royal Albert Hall Choral Society 'a body of amateurs now in the highest state of efficiency' (which it certainly was), with Mr. Barnby as conductor-in-chief and Sir Julius Benedict and Mr. Randegger to assist Mr. Barnett and Mr. Dannreuther.

The works to be performed? None were mentioned by name; they lay, so to speak, 'in the lap of the gods' of South Kensington and Berners Street. But in the active mentality of the tutelary genius of the whole business there were germinating ideas which were to prove in execution the precursors of valuable methods and attractive customs which concert-givers of to-day would fain regard as their own. For this was some time before the revival of Promenade Concerts at Covent Garden under Arditi; and never previously had the London musical public read its weekly programme as thus:

Monday	...	...	...	Ballad Night
Tuesday	...	...	...	English Night
Wednesday	...	...	...	Classical Night
Thursday	...	...	...	Oratorio Night
Friday	...	...	...	Wagner Night
Saturday	...	...	...	Popular Night

Here, indeed, was a system of concert-giving so new that, as the sequel proved, only a small percentage of Metropolitan music-lovers were capable of realising its educational value. Fancy such a thing as a 'Wagner Night' at this epoch, when very few amateurs knew a note of Wagner's music, and his name and works were virtually *anathema maranatha* to every leading musical writer in the country! Even the bold Mr. Barnby, strongly backed up as he was, did not dare devote an entire programme to the Master who was just building his Festspielhaus at Bayreuth. Nevertheless, the term 'Wagner Night' was sufficiently justified—on the first occasion that it was ever utilised—by a selection that comprised the Overture to 'Tannhäuser,' 'Elizabeth's Greeting,' the Prelude to Act 3 of 'Die Meistersinger,' and the 'Kaisermarsch.' The dose was thought a sensational one, but it proved a hit when little else did; and therewith was established a precedent that dozens of conductors have since imitated.

Remember, this was 1874. The 'musical young man' of to-day was not yet born. The term 'British Music' was unknown, or at least not in use. The chief protagonists of the home-made article were Sterndale Bennett (who died in the following year), G. A. Macfarren, J. F. Barnett, J. L. Hatton, H. S. Oakeley, Barnby, and others whose names are still less recollected now. Sullivan had not yet come into his own; 'The Rose Maiden' had not yet made Frederic Cowen; Edward German was still a boy at school in

Shropshire. Musical progress in this country was 'going slow,' and none knew better than Messrs. Novello that everything in the shape of innovation or novelty was being scrutinised with a careful and jealous eye.

But they were in deadly earnest with these concerts. 'Recognizing the many legitimate forms of music, and appreciating their relative value, the directors have determined to make the concert representative in the widest sense.' And they were as good as their word. Even on the Ballads and Popular Nights something 'superior' was included—'not only works of the recognized "great masters," but also the compositions of those who stand next in order of merit, and whose undoubted genius has not yet met with adequate appreciation.' The 'Popular' programme on the opening night actually had in it, *inter alia* Beethoven's Choral Fantasia and the Overture and March from 'Tannhäuser.'

The soloists comprised every artist of eminence in the kingdom and several from abroad. Among them—names worth recalling—were Lemmens Sherrington, Edith Wynne, Anna Williams, Patey Antoinette Sterling, Sims Reeves, Edward Lloyd Cummings, Vernon Rigby, Lewis Thomas, and Foli; Agnes Zimmermann, Walter Bache, Norman Néruda, August Wilhelmj, Prosper Sainton, Oscar Beringer, Pollitzer, and Charles Hallé; with, as organists, Stainer, George Martin, Stevenson Hoyte, and Alexandre Guilmant. The director of the whole undertaking was the late Alfred H. Littleton, with whom was associated as manager his firm's able and energetic lieutenant, Mr. Charles Fry.

#### AN ARTISTIC TRIUMPH AND A DISAPPOINTING RESPONSE

Attempted anywhere within easy reach, anywhere in London almost but at the then out-of-the-way, inaccessible Albert Hall, such a large, broad-minded scheme as that just described might conceivably have 'made good,' even if it could not wholly snatch success out of the jaws of failure. But at Kensington Gore, as was quickly proved, it did not stand the remotest chance. The attendance, although it marked an average of three thousand, grew smaller as night succeeded night and week followed week. After the experiment had been given a fair trial, the number of concerts was reduced, first to two per week, ultimately to occasional concerts only. Altogether sixty-two concerts were given under the joint undertaking between Messrs. Novello and the Corporation. The receipts averaged £138, and the expenditure £236; a loss of £100 per concert. To be exact, the total deficit amounted to £6,100, despite the fact that no fewer than two hundred thousand persons attended (by payment or right of admission) the whole of the sixty-two concerts.

In every way this remarkable series of concerts constituted a record. The present writer went to several of them and heard some splendid performances—notably, those contributed by the Choral Society under Barnby's animated leadership.

here will be an opportunity later on to deal more minutely with the admirable achievements of this society under its famous conductor; but it will be proposed to recall now that the Novello Concerts originated amid a blaze of glory with the memorable production of Verdi's Manzoni 'Requiem' on May 15, 1875, when it was conducted in person by the illustrious composer. Never to be forgotten as the absorbing interest, the brilliancy, the artistic delight of that glorious Saturday afternoon; the pleasure of listening to music so astonishingly new and beautiful; the joy of hearing incomparable voices like those of Madame Stolz, Madame Waldemann, the great tenor, Masini, and the basso, Medini; the experience of seeing Verdi conduct; and the feeling of pride in the ringing of our magnificent English choristers.

That performance of the 'Requiem,' under Verdi himself, was never afterwards to be equalled. What is more, it may now be singled out as the artistic *clou* of the whole fifty years' musical history of the Royal Albert Hall.

So much, then, had been accomplished through the enterprise of the firm of Novello. The pity was that, although the value and repute of the Hall for music on an imposing scale had been sensibly augmented, nothing had been really done to establish its utility as a metropolitan musical centre or its suitability for the various other æsthetic projects that its founders had had in view. The latter, recognizing that they had partially failed, were now retiring gracefully, leaving the entire maintenance and government of the place to its Corporation and Council, whose financial difficulties were troubling them far more than questions of art and science. They proposed an Endowment Fund; they levied a seat-rate of £2 a year, lest the property should 'inevitably fall into dilapidation'; in short, they feared the worst. Happily, the worst did not happen—thanks neither to their wisdom nor their foresight. They began tardily (1876) to perceive that the 'difficulty of access' was a serious obstacle; but though they laid plans for extending their rights and privileges (a necessary proceeding, for that matter), it never seemed to occur to them that the wisest course to pursue, in order to bring people to South Kensington for musical culture, would be to provide them with some good music *free of charge*.

The 'Cheap Concerts for the People' had been a financial failure, but the loss on them had only amounted to £750. They should have been continued in spite of that. The organ recitals had been well attended, but a charge was always made for admission, and on Sundays that charge was always too high. The original plan had contemplated imitating the municipal methods of Liverpool and Birmingham. The highest price charged for admission to an organ recital in 1873-74 at St. George's Hall, Liverpool, given by the Corporation organist, William T. Best, was, as the present writer can vouch, exactly threepence! But what of orchestral music for the people? No one

seems to have thought of such a thing, much less of endowing an orchestra as a permanent institution. It never occurred to the aristocratic Amateur Orchestral Society to perform before any but its own (subscribing) members. Yet what new vein might not have been struck a quarter of a century before Queen's Hall was built, had these exclusive entertainments, or the Sunday afternoon concerts of Zaverthal's Royal Artillery Band, or the organ recitals from first to last been available for the public at a trifling charge for the best seats?

No; no one thought of it; for, as has been said, the monetary question was at this period the main obsession of those who held the reins of government,\*—how to make the place pay and prove that it was not the 'white elephant' the world declared it to be. At length, after the crisis of 1876, when the constitution of the Corporation was altered by the Queen's consent and the Royal Albert Hall Choral Society reorganized, signs of improvement began to be noted. The Hall was let for more varied purposes—bazaars, needlework exhibitions, and even the Cambridge higher local examinations for women. There was a rather better balance-sheet. Thanks to H.M. Commissioners, a debt of £4,000 was wiped off the capital account.

#### THE FAMOUS WAGNER FESTIVAL

Then, in 1877, came another musical event of the first importance in the shape of the Wagner Festival, which was destined in many ways to exercise a stimulating and unsuspected influence upon musical progress in this (artistically) backward land. Looking back to it as we now can, it is not difficult to perceive in this curious undertaking the birth of many things that were to become salient features in the subsequent development of music in our midst. First of all the Wagner 'craze' itself, which lasted well over thirty years—kindled largely, of course, by the presence of the master *in propria personâ*, though not instantly enough to ensure crowded audiences or pecuniary success for a novel and expensive type of concert entertainment. In that respect, had the craze existed in advance of its hero's coming, there might have been a different tale to tell. As it was, the attitude of the British public towards the Wagner Festival was benign, but distinctly hesitant.

Far more important in its after-effects than the *concours* of the master was that of Hans Richter, who came with a reputation just earned at the initial Bayreuth Festival and left us with a much larger one. When he returned here in the following year and started his concerts at St. James's Hall, the London Germans and their musical following were ready for him. Success came then as a matter of course. It was Richter who enacted the rôle of high-priest at our leading Wagnerian

\* Apart from the Prince of Wales and the Duke of Edinburgh, the leading men in the Council during the 'seventies and 'eighties included Lord Clarence Paget, the Rt. Hon. Lord Playfair, the Earl of Feversham, the Duke of St. Albans, the Earl of Lathom, Sir Dudley Coutts Majoribanks, Mr. Warren de la Rue, Mr. C. J. Freake, Mr. H. C. Rothery, Mr. C. McL. McHardy, and Major-General C. E. Webber.



temples, and for a couple of decades at east he was never known to beat the tom-tom in vain. But it would fill a book to tell the whole story of his achievements in this country, beginning with the historic moment when Wagner, nervous and upset, lost control alike of himself and his huge orchestra of two hundred and fifty (with Wilhelmj as principal first violin), resigned his baton to Richter, and subsided into an armchair. After that, save when he conducted an occasional piece, he sat facing the Albert Hall auditorium for the remainder of the Festival, a sphinx-like but somewhat pitiful figure for his admirers to gaze upon.

Here, again, we have to date the adoption of the large modern orchestra which to-day some of us are inclined to regard in the light of an artistic juggernaut. It would be a little unfair perhaps if this mistake were wholly charged to the Albert Hall. Yet it is an unquestionable fact that the enormous proportions of the orchestral 'pit,' as the Americans call it, so disturbed Messrs. Hodge and Essex and Herr Hermann Franke, the London organizers of the Wagner Festival, that they could arrive at only one conclusion—it would need to be filled with players. Hans Richter was delighted with the sonority of this huge band (he had had a big one at Bayreuth also), and thenceforth saw to it that every orchestra he conducted in England was relatively on the same numerical scale. The Philharmonic followed suit, and since then symphony orchestras of the old Beethoven size have been out of fashion.\*

The entire Festival comprised no more than eight concerts, and there was a loss on all but the last two or three, for which lower prices of admission were charged. It was so contrived, however, that Wagner did not have to go home without a few hundred British pounds in his pocket to swell the funds then being raised to pay for the new Bayreuth Theatre. But, as has been shown, his visit did something more. It contributed a memorable chapter to the history of the Albert Hall; also it drew increased attention to the building by demonstrating its possibilities as a *locale* for orchestral performances on an extensive scale, and by attracting a few thousand people who had never before been there for the purpose of listening to anything but oratorios and organ recitals.

#### USES OF THE AUDITORIUM EXTENDED

Leaving for future review the career of the choir which Joseph Barnby had now brought to so high a degree of perfection, and merely noting that the season of 1876-77 was the first in which it became self-supporting, let us go on to the economic and other developments that followed closely upon the heels of this remarkable Festival. The National Training School for Music—now

in running order, yet rather inclined to halt in its stride—was sufficiently dealt with in our previous article.

One of the best features of the year 1878 was an Exhibition of Fine Arts held in the gallery. So successful was it, alike as regards the quality of the pictures and the facilities for viewing them consecutively in a favourable light, that everyone wondered why the show did not become a regular fixture. The Council was very sanguine about the future, and hoped that it would take a permanent place amongst the recognized *salons* of the metropolis. But after a few seasons' trial the Exhibition was dropped, and therewith was wasted a golden opportunity for realising one of the great objects—second only, perhaps, to that of music—for which the Hall had been designed. It was in 1878 also that the question of electric lighting was first broached. Prof. Tyndall and Dr. W. Siemens went into it thoroughly, and certain experiments were made. But they did not prove satisfactory. The whole system was just then too much in a transition state, and for some time longer audiences had to put up with the inadequate illumination afforded by a circle of gas-jets that seemed to be suspended in the heavens miles away. Yet even in this matter the Albert Hall contributed its share towards reform; for the Exhibition of Electric Lighting Apparatus inaugurated by the Prince of Wales in the following year was not only the first ever held, but lent an undoubted impetus to the growth of the new industry.

Followed on this innovation the first military 'assault-at-arms' and the inauguration of the long succession of 'benefit concerts' that has extended from those of Sir Julius Benedict and Mr. William Kuhe (1880) down to the Melbas and Tetrazzini and Clara Butts of the present day. The initial 'assault-at-arms' had peculiar importance, because it opened up the arena of the Hall for what seemed to be its natural purpose, and led to its utilisation for all those gymnastic displays and celebrations which were to lead in turn to the bazaars, balls, and boxing entertainments favoured by a later generation. The vogue of these things was, however, to grow slowly; and it was only made practicable when it did come by the fact that the Council purchased the temporary floor constructed (in 1904) to cover the whole arena and amphitheatre for a bazaar held in aid of the Victoria Hospital. But for this ingenious process of 'levelling up,' which would have made that worthy architect, General Scott, open his eyes wide with astonishment, it may be taken for granted that nothing would ever have been heard of the magnificent charity and other costume balls for which people are now wont to troop in thousands to the Albert Hall, there to dance and gaze and sup their fill from midnight until early dawn.

For some ten years it had been the custom to hold fancy-dress balls in the arena, the level of which had already been permanently raised two or three feet above its original height. The first was

\* The tendency to use big orchestras arose in France with the growing popularity of Berlioz, as we had occasion to learn when Paderloup and Lamoureux first brought theirs to London, not long after Wagner's visit. We could beat them all, of course, with our Handel Festival orchestra of five hundred, which stood however in quite a separate category.

ball organized by the Savage Club in 1883—year of the Fisheries Exhibition—on behalf of funds of the Royal College of Music, when Prince and Princess of Wales were present. Encouraged by the ephemeral success of these fairs, annual Exhibitions as well as dances and bazaars on a big scale became of frequent recurrence, and gradually financial conditions began to improve so that for a couple of years (1885-86) no seat-rate was levied. Subsequently, however, this tax, always extremely unpopular with the members of the Corporation, had to be reimposed and has never since been removed. Nor, with the cost of maintenance at its present level, does there seem to be much likelihood that it ever can be. The fairness or unfairness of the seat-rate has given rise at times to much heated discussion, but in the opinion of the present writer it ought never to have provoked either complaint or opposition. At the initial price of £100 the seatholders of the Royal Albert Hall have had their money's worth over and over again. Even during the worst of the experimental seasons they enjoyed some enviable privileges, not half a quarter of which could they have purchased for the amount of the ordinary interest on their capital, while the property is still theirs and will remain so for the next nine hundred and forty-nine years. In other words, they have much the best of the bargain, and though the purposes for which the Hall is used may not equally appeal to all—how could they except in ideal circumstances?—they have no real justification for grumbling.

The Supplemental Charter granted in 1887 certainly did not realise to the full extent all that the Council expected (few of their sanguine anticipations ever completely came to pass), but it proved a valuable instrument for enabling them to launch out in new directions. It also legalised their right to exclude the seatholders on certain special occasions so many times in the year—a perfectly reasonable provision, seeing that the right in question was only likely to be exercised when it was to the general advantage of the institution. Further improvements were secured by the completion of one of the theatres, a partial installation of the electric light, and the opening of the subway connecting the Hall with the South Kensington Station of the Underground Railway. The use of the subway was, however, soon interrupted by the preparations for building the Imperial Institute. The long efforts subsequently made to secure more direct access to the Hall from the railways proved fruitless. The difficulty thus remained a persistent item of disappointment and regret in the annual reports of the Council.

#### PATTI CONCERTS: NATIONAL AND MASONIC FESTIVALS

What were called 'Operatic Concerts' appear to have filled a prominent place in the Albert Hall calendar almost from the beginning. Plenty of reasons might be adduced to excuse a fact that is something of a humiliation to the artistic mind.

One will suffice: they paid better than any other class of concerts given during the first thirty years of the building's existence—or perhaps the last twenty either. There is a public, as we all know, for every possible description of musical entertainment; and the entrepreneurs who have rented or run the Albert Hall have tried the whole gamut. But when everything has been said, the form of musical entertainment that has brought the largest and most reliable receipts to the place has been neither of the two best suited to its size and shape, but the efforts of the individual artist, the singer, or the pianist with a big name, or else a combination of smaller personalities of similar type capable of going upon the platform and pleasing their audience one at a time. In short, it has been a paradise and a gold-mine for every illustrious exponent of the 'star system'!

It need hardly be said that the most successful pioneer, and also the most lastingly brilliant 'shining light' of this celestial throng, was the adored and adorable *diva*, Adelina Patti. But the term 'Patti Concert,' when she began in June, 1886, had yet to be invented. All such miscellaneous affairs had still to be called 'Grand Operatic Concerts'—probably because they attracted large numbers of people who never went inside an opera-house. As a matter of fact, this preliminary venture consisted of four concerts, under the management of Ambrose Austin, of St. James's Hall, and at each the famous prima donna was supported by an orchestra—quite an unnecessary expense, as was quickly perceived.

The writer remembers the occasion well. The crush was quite unprecedented. Only a month before, Christine Nilsson and Albani—both great favourites—had sung together at an 'Operatic Concert,' and the combination had just comfortably filled the Hall—no more. The magic name of Patti simply crammed it from the arena to the farthest recesses of the gallery; and, as it was now, so was it to be for the sixty-four concerts at which the same distinguished singer appeared here during the next twenty years—that is to say, until she took formal leave of the public on December 1, 1906. Never was there a greater certainty in musical enterprise; and yet, curiously enough, Patti never once shared in the profits of an Albert Hall 'spec.' She was always content to take her eight hundred guinea fee from her manager, and leave him to pay expenses and pocket the balance. The thing is done differently to-day.

The psychology of a Patti audience was unlike that of any other which has been drawn to this vast concert-room by her many imitators. Its sole interest, so far as this retrospect is concerned, lies in the phenomenon of the solo artist's magnetic power, *i.e.*, in the exercise of that extraordinary fascination which superinduced—for example when Patti was singing 'Home, sweet home'—a stranger, deeper silence, a more complete stillness, than any other single performer has ever



created here. Occasionally, but very rarely, we have noted the same degree of stillness during a *pianissimo* in the execution of a choral piece: for instance, when the unaccompanied Evening Hymn in Sullivan's 'Golden Legend' was being sung under Barnby; and again, only last month, when the splendid Glasgow Orpheus Choir was singing Elgar's 'Death on the Hills.' These experiences have helped one to form conclusions as to the form of musical sounds that impress the listener most deeply in this huge auditorium. There can be no question, to our thinking, that it is a case of the human voice first, and the rest—not precisely nowhere, but certainly a long way behind. Speaking personally, we consider that relative beauty of musical effect at the Albert Hall, or, in other words, the suitability of its acoustic qualities for the kind of music that is being performed, should be classified in the following order: (1) Choir; (2) solo voice; (3) organ; (4) solo instrument; (5) orchestra; with (6) military band, quite in the rear.

It should be remembered, nevertheless, that when in the 'nineties the 'free' Sunday concerts (free to a few square feet of the gallery) were gradually becoming established, the sole attraction was either an organ recital by Mr. Bending or Mr. Statham, or else the excellent performances of a *string* military band—that of the Royal Artillery—under Cavaliere Zaverthal, who happily, unlike some musicians of a later day, had a wholesome dislike for the noise of percussion instruments.

To round off this chronicle of the closing years of the century and of the management of Mr. Wentworth Cole (who died in 1901), there is very little to add. Memorable farewell concerts include those of:

Prosper Sainton, June 25, 1883.

Christine Nilsson, June 20, 1888.

(Also at Balfe Memorial Concert, June 10, 1885.)

Sims Reeves, May 11, 1891.

Edward Lloyd, December 12, 1900.

And, later,

Adelina Patti, December 1, 1906.

Charles Santley, May 1, 1907.

Emma Albani, October 14, 1911.

Among other great artists who have given concerts here, may be named:

Theresa Tietjens.

Nordica.

Trebelli-Bettini.

Paderewski.

Melba.

Jean and Edouard de Reszke.

Tetrazzini.

Caruso.

Lemmens-Sherrington.

Kubelik.

Patey.

Kreisler.

Clara Butt.

Pachman.

For many years, too, during the lifetime of William Carter and Ambrose Austin, all the National Saints'-day Anniversaries used to be celebrated by Festival concerts, which invariably drew large crowds. They belonged to the ballad order, it is true, but they gave opportunity for hearing the more familiar of our national melodies and aroused the right kind of spirit. There is room for them now if they could be revived in a

better kind of way. Meanwhile the grandest and most spectacular Festivals held at the Albert Hall are those connected with Freemasonry. The most noteworthy have been the following:

Installation of the Prince of Wales as Grand Master of the Freemasons (1875).

Installation of the Duke of Connaught as Grand Master of the Freemasons (1901)—when the rank of Past Assist. Grand Director of Ceremonies was conferred upon the new Manager of the Hall, Mr. Hilton Carter.

Bi-Centenary of the Grand Lodge of England (1917).

(To be continued.)

## THE DRAMATIC WORKS OF VINCENT D'INDY

By M.-D. CALVOCORESSI

### I.—'LE CHANT DE LA CLOCHE'

Vincent d'Indy has written four dramatic works: 'Le Chant de la Cloche' (1885); 'Fervaa' (1895); 'L'Etranger' (1902); and 'La Légende de Saint Christophe' (1915). The first is intended for concert performance only, the other three for the stage. The fact that he has always written his own poems has afforded a foundation for one of the many specious arguments put forward in order to brand him as a mere imitator of Wagner—all of which are founded upon some superficial analogies, and ignore essential points—such as the quality of his motives, of his scoring; his methods of construction and working out; the idiosyncrasies of his harmonies and rhythms—short, all that constitutes the substance of his music and determines its form and colour.

To the influence of Wagner d'Indy certainly owes a good deal: as much, perhaps, as to that of his own master, César Franck. Indeed, he is one of the very few composers upon whom Wagner's influence, generally dangerous in proportion as it is more direct, has proved beneficial. From all that Wagner teaches he has disengaged the vital principle of organic structure in dramatic music—extending it, and applying it to his own purposes: to the utterance of an artistic message which owes nothing to Wagner nor to any other composer, and is expressed in an idiom which always free from any tendency to imitativeness, grows with the progress of d'Indy's evolution more and more typically his own.

As may be expected, it is in 'Le Chant de la Cloche,' a comparatively early work, that we find the most direct evidence of Wagner's influence—chiefly manifest in a few general characteristics of colour and movement. But the score evinces sufficient originality and vitality to justify in full the verdict by which it was awarded the Grand Prize of the City of Paris in the year 1885.

'Le Chant de la Cloche,' a dramatised version of Schiller's 'Lied von der Glocke,' consists of a prologue and seven scenes. The action takes place in an old city of Germany. Wilhelm, a

under, is nearing the end of his life. His last labour—his *magnum opus*—will be the casting of the huge bell. Before proceeding with his task he calls up the vision of all the occasions on which bells have played a part in his life, from his baptism to a devastating fire which he helped to suppress, from the sweet hours of his love and betrothal to the lonely night in the bell-tower, during which, amid many fantastic visions, he beheld the wraith of his lost *fiancée*. After all those scenes have loomed and vanished, the bell is cast, and Wilhelm dies. The day comes when the bell is to ring for the first time. Experts have congregated to examine Wilhelm's work, and pompously pronounce it faulty. The bell, they say, will never give forth a sound. The people, noticing the absence of Wilhelm, and thinking that he shirks the result of the test, grow angry and prepare to loot his house. But from the door emerges the funereal procession, and suddenly the bell begins to ring. The pedants are confounded, and the voices of the people join in a hymn of praise to the departed master-bunder.

The poem, as one sees, affords ample occasion for emotion as well as picturesqueness. Vincent d'Indy's musical treatment, broad, simple, and forcible, does full justice to all its possibilities. In all its essentials—tonal structure, harmony and polyphony, conduct of modulations, configuration and treatment of motive—the work conforms most strictly to classical principles; and one can hardly understand how the composer at the time when he wrote it could have been described as a remorseless ultra-modernist, eager to accumulate harsh discords and laboured complications. There are certain earlier works of d'Indy—for instance, the orchestral triptych 'Wallenstein'—in which he asserts his temperamental idiosyncrasies more fully, and treads a far bolder path. His *Symphonie sur un thème montagnard français*, which bears the Opus No. 21 (that of 'Le Chant de la Cloche' being No. 18), marks a far more advanced stage of his evolution—especially from the point of view of harmonic and rhythmic invention. It would be difficult to point to any trait of technique or of style differentiating the music of 'Le Chant de la Cloche' in a manner that calls for special attention, or may provoke special reactions in certain listeners—traits which are to be found in almost every page of 'Fervaal' or of 'Saint Christophe.' Here it is in the spirit of the music rather than in this or that actual peculiarity that the characteristics of d'Indy's individuality are to be found; and in the directness of his utterance, the terseness and plasticity of his motives, his avoidance of ready-made formulæ and ornamentation, of rhetorical commonplaces, d'Indy reveals a dislike for ambiguity that is shown as well in his clear-cut, strictly definite harmonizations (in which the elaborate chromaticism so dear to Wagner plays a negligible part, if any) as in the predilection for pure timbres which characterises his method of scoring.

The music of 'Le Chant de la Cloche' reaches its highest level in the fourth scene (the vision in the bell-tower). Wilhelm hears the mysterious chant of the bells; the gargoyles and sculptured figures that surround him come to life, a pageant of elves, gnomes, and will-o'-the-wisps heralds the appearance of his lost sweetheart. The chorus blending with the orchestra gives more than a foretaste of the wonderful effects that abound in 'Fervaal' and in 'Saint Christophe.' Rhythms and colours come as the direct expression of perfectly untrammelled and genuinely poetic imagination. This scene is all the more interesting as it affords one of the very few instances in which d'Indy's music devotes itself to evocations of fairyland, the only other two that I can recall being his tone-poems 'La Forêt Enchantée' and 'Saugefleurie.'

The same legendary, dreamy quality permeates the atmosphere of the more intimate scenes, accounting perhaps for the calm, contemplative colour of the love-scene, endowing that of the baptism with subtle charm, alleviating the grim moment of Wilhelm's death. The forcible scenes of the conflagration and the village feast (whose resemblances to the similar scenes in the 'Meistersinger' have often been mentioned) naturally stand in strong contrast, affording fine instances of picturesque music, never over-laden, and telling without condescension to cheap effects.

As a whole, 'Le Chant de la Cloche' is a lofty and delightful work, original enough in conception and in execution to be worthy of being included in the number of works made available to concert-goers. It need not arrest the attention of the investigator to the same extent as the composer's later works. But that point has nothing to do with its value as a work of art.

## II.—THE LATER WORKS

'Fervaal,' 'L'Etranger,' and 'La Légende de Saint Christophe' mark three stages in the composer's purposeful, unswerving evolution. Considered severally, they enable us to ascertain beyond the shadow of a doubt—even without the help of the very characteristic 'Treatise of Composition,' in which d'Indy reveals not only his æsthetic creed, but the principles underlying his own practical methods—the influences that really determined his evolution, influences affecting both the elements of his musical style and the process of their co-ordination. The study of those three works will show the essential difference between the influence of Wagner on him—which is general, and manifest only so far as the common principle of deriving practically the whole of the musical substance from leading motives is concerned—and two influences that are specifically musical, both deep and far-reaching in their effects—that of Church music and that of folk-music.

Before dealing with this point, it is well to note that those works, in their chronological sequence, show the progress of d'Indy's dramatic ideal towards mysticism. In 'Fervaal' a strong



undercurrent of religious ideality asserts itself, predominating at times over the purely human elements of the drama, a conflict between love and duty. In 'L'Etranger' the human element is contingent upon a religious mission that the principal character has to fulfil. 'La Légende de Saint Christophe' illustrates the life of the saint as described in the 'Legenda Aurea' of Jacques de Voragine—his long quest for the Supreme power, his errors, the revelation of God, his repentance, and his martyrdom. Therefore the intervention in the music of elements derived from Church music (plain-song and the works of the early contrapuntists) is natural and necessary.

But the question of the influence of Church music (and likewise of folk-music, which has similar consequences), raises a more general and far more important problem, whose terms and solution may be stated here, but only in the briefest and roughest manner. Their full discussion, which I hope to attempt at an early date,\* would call for more space than should be taken up in an article upon one composer's works.

There is no lack of good authorities in support of the view that the modal and tonal system founded on the use of the tempered scales, major and minor, with their fixed harmonic tripod of tonic, dominant, and subdominant, their secondary diatonic harmonies, extensible only by chromatic ornamentation or by modulation—a system arrived at after a long and laborious process of evolution—constitutes not only an improvement, but a permanent and inviolable law of musical art; that this system, with the conditions, obligations, and restrictions that it implies—the system whose possibilities were illustrated by the masterpieces of many generations before the ulterior course of evolution indicated a swerving—is final, may and must suffice to all genuine creative artists; that the reversion to the less uniform elements of Church music or of folk-music is a mere regression. That, however, is a question not of theories or of opinions, but of facts. We must consider not whether given that system (and it should be remembered that its consequences, direct and indirect, are far-reaching enough to affect not only the melodic and harmonic texture of music, but its very rhythmical structure, and thence the whole *vexata questio* of form) music could and will progress constantly in one given direction. The question is, Have the art and technique of music actually acquired, under the influence of Church music and folk-music, not only a wider range of expressiveness, but, as regards texture and structure, greater freedom and power than has yet been achieved through ceaseless elaboration and re-elaboration—unavoidably along the line of increasing complexity and artificiality—of the limited range of fundamental elements to which most theorists and law-givers would restrict the composer of 'good' music? It is no matter of arrogant imperatives, but one of criticism pure

and simple; perhaps one of mere preference. The works of many composers of the 19th and 20th centuries are there to show the number and extent of the acquisitions. What remains to be done is merely to decide what is the æsthetic value of those acquisitions.

In connection with that highly controversial point, it is interesting to note that d'Indy, in his 'Treatise of Composition' and in other writings, adopts a most uncompromising attitude toward the composers or critics who deny or ignore tradition. Nothing but error and evil, he says, can result from revolution; nothing good and lasting can be achieved by an artist not instinctive with knowledge of and respect for tradition. The introduction to the 'Treatise of Composition' (vol. ii.) warns the student against originality for originality's sake. In 'La Légende de Saint Christophe' a curious episode is, following in the wake of the Evil Spirit, a pageant of 'bogus artists' who sing: 'Down with rules and with study, down with tradition, let us be original! Even without the signs afforded by such passage it is impossible to consider d'Indy's personality without becoming aware that all he does is carefully thought out in accordance with an ideal that is the reverse of revolutionary; and that he is the last person in the world whom one might suspect of bringing before the public mere experiments or results not weighed and tested with the utmost care. His knowledge of music and musical science is all-embracing, and coupled with profound understanding: so that there can be no question of finding reasons of principle for challenging the way in which he adapts the teaching of tradition to his own purposes. And if we find in 'Fervaa', in 'L'Etranger', or in 'La Légende de Saint Christophe,' formations that appear baffling, written in defiance of custom, we cannot without stopping to inquire 'What custom?'—reassured that it is impossible to dispose of those formations as many critics do of Debussy's, for instance, by describing them as anomalies or exceptions: the problem raised remains entire, and there is no word of appearing to solve it whilst actually eluding it.

Although very different in substance and in style from any other of the modern works that have given rise to controversy or to theories (from Richard Strauss' to Bartók's or from Debussy's to Schönberg's), 'Fervaa' and 'La Légende de Saint-Christophe,' more perhaps than 'L'Etranger,' teem with daring innovations, the description of which will be started in next month's issue. Whether any investigator would be tempted to describe them as baffling I do not know. Indeed, I think that since the days of 'Le Chant de Cloche'—when the accusation of Wagnerism, which was taken to mean very much what Futurism means to-day, was launched under the flimsiest of pretexts—hardly any writer has included d'Indy among the creators whose originality deserves special mention. I hope to show that 'Fervaa' affords an ample field for those who might care to take up the matter more thoroughly.

(To be continued.)

\* I had started it in an article entitled, 'Programme Music, Folk-Tune, and Progress' (*Musical Times*, October, 1913, page 643).

## SOME ITALIAN COMPOSERS OF TO-DAY

*(Continued from April number, page 246)*

BY GUIDO M. GATTI

## IV.—RICCARDO PICK-MANGIAGALLI

When examining the essence and form of Riccardo Pick-Mangiagalli's work, the critic who does not take into consideration the lengthy residence of the composer at Vienna and the influence of the artistic and social surroundings of that city on the development of his personality, can hardly succeed in making clear the ego of the artist. Moreover, we Italians need have no patriotic objection to recognizing clearly the Viennese 'forming' of the composer, when at the same time we discern the features which make Riccardo Pick-Mangiagalli a real Italian at heart—and this not only because he is a naturalised Italian subject though born in Bohemia about thirty-nine years ago.

Our composer was influenced in the Austrian capital by early assimilation of musical forms and styles (permanently consecrated by the chief musical stars gravitating in the Viennese firmament in the last twenty years of the 19th century, Brahms being all-powerful) and also, to an even greater degree, by an absorption of those essences and characteristics that I might almost call Viennese, so distinct are they, and which give to Vienna (or at least gave to her in the pre-war period) an original physiognomy strangely Southern, and made of her almost a Latin oasis in the centre of the Teuton-Magyar life and culture which flourished just outside her gates.

The most marked features of this life are a noisy but never vulgar exuberance; a levity in the consideration of life's problems which is never empty frivolity but which is almost identical with an epicurean optimism of decided Mediterranean origin; a humour free from bitterness, and nearly always tending to the grotesque, the caricature, and the masque, rather than the philosophy of life (as, e.g., is the case with English humour); lastly, for the other side of the medal, a facile melancholy, lovers' nostalgia, languid sighs making echo to a moonlight serenade proceeding from a boat borne on the fateful waters of the stately Danube, and inevitably gliding into the rhythm of a slow waltz.

If Riccardo Pick-Mangiagalli has freed himself almost entirely from the scholastic influence of the great masters (we no longer perceive traces of this influence except in the Violin Sonata and, very lightly, in the String Quartet), he has certainly mastered the Viennese influence, which was obviously more deeply ingrained. And he has mastered it by making of it almost a second nature for himself, i.e., incorporating it and individualising it to such an extent that one can no longer describe it as a mere influence.

Pick-Mangiagalli's earliest compositions for the pianoforte (1904-10), including the Verlainian lyrics for voice and pianoforte, must not be overlooked, both for their own sake and for the way in which

they prepare us for the later works. Certainly the most notable qualities of these early pages are the elegance of the lines and the delicacy of the harmony—both not very varied, but well adapted for creating that image which the poet desires to express. From the very first notes of the composer we find ourselves in the kingdom of masquerade; of the joyous sentimental masks of the Italian *Commedia dell'arte*. Small and great well-loved names make their reappearance here in vividly coloured imagination; comic and languishing personages of mannered or rigid gesture, in grotesque or sentimental attitudes.

The heroes of Pick-Mangiagalli's world do not possess complicated souls, and do not desire to make themselves the centre of the universe. They are called simply *Colombine*, *Rosaura*, *Pierrot*, *Harlequin*, *Florindo*, and are nothing but masks.

After all, having known the sorrows of Beethoven's personages, and having suffered with them the anguish of misunderstood passion and unrealisable dreams, it is pleasant to live for a little while near these charming figures, masked, painted, and powdered, who have only little griefs and little joys—both quite ordinary—which they reveal by gesture and word.

As already said, not all these pages are of equal purity of style. There are some which seem carelessly composed, and written with more regard to the pianist's hand than to musical logic. But they contain some characteristic traits, such as a peculiar sinuosity of melodic outline. A tendency to the rhythm of the waltz which appears in works both early and late, though frequently disguised in such a way as to seem unrecognizable at first sight, is a characteristic which justifies insistence on the Viennese origins of Pick-Mangiagalli's art.

Together with the compositions for the pianoforte must be considered the String Quartet written about 1909, but belonging to the composer's youthful period. Although showing no very marked individuality either in technique or invention, it still strikes us as one of Pick-Mangiagalli's most successful works. It consists not so much of a real quartet (in the classical sense of the word) as of three pictures for the four strings, united by a slender psychological thread, and all three enfolded in the same rather remote and evanescent atmosphere. And it is in this atmosphere created by the dialogue of the four strings that, for us, the value of the work consists. Woven together lightly and finely—save for some abuse of the unisons—with charming effects of sonority, it reveals a soul full of dreams, a poet (even if it be a minor poet) who abandons himself to the fascination of a moonlight night—a musician, in short, who succeeds in translating into sounds the murmur of the water, the rustling of the trees, and that sad, yet sweet, languor which permeates his being. This Quartet was the first step towards the realisation of that sonority and atmosphere which the composer was to find only in the entire orchestral phalanx, after having sought it, however,



once again on the pianoforte—that is, on the instrument which, after the orchestra, is most capable of expressing sonority and atmosphere. (We must not forget that Riccardo Pick-Mangiagalli is an excellent pianist, and that he cherishes a lively affection for his instrument.) The compositions for pianoforte which immediately precede, and are contemporaries with, the most important symphonic pages, are a proof of this research, especially the two 'Lunaires,' Op. 33, of which the first, 'Colloquio al chiaro di luna,' tends to amplify the sonority of the instrument, and the second is full of echoes of the spirit and orchestral technique of the 'Rondo fantastico.'

In 1911 was written 'Salice d'oro,' called by the author a 'musical fable,' a title which naturally refers to the subject that inspires it, and is therefore useless to us in classifying the work—unless we hazard a guess that the musician wished to create a form of mimo-dance action responding to the demands of the modern stage, and taking the place of the complicated, old-fashioned dances of the last century. Even if this was not his intention, the production would authorise us to presume it to be so. (It is significant that the work was written soon after the Russian Ballet first appeared at the Châtelet in 1909-10.) The action of 'Salice d'oro' turns on a delicate plot—transparent and fine as a spider's web—and leads to some fanciful scenes pervaded by a fine blend of lyricism and sentiment. Although the fable is mainly for miming, dance scenes are not wanting, in which the tried skill of Pick-Mangiagalli as a master of instrumentation and as a producer of restless, characteristic, rhythmic life, stands fully revealed.

'Carillon Magico' follows in the track opened up by 'Salice,' and it undoubtedly represents a noteworthy advance, if not from the point of view of musical substance—for it has a good deal in common with the first ballet—certainly from that of scenic and instrumental interest. The characters in this charming curtain-raiser are those masks which we have already seen moving in some compositions for the pianoforte—*Colombine, Pierrot, Harlequin*—and there is, moreover, the carillon which plays the rôle of *deus ex machina*. The comedy, distinctive in action, in gesture, and scene (one of the finest creations of the painter Brunelleschi), has given rise to equally distinctive music with clear lines and decided movements: music melodiously constructed and solidly built, with fine rhythmic and instrumental effects following each other with lavish prodigality. But there is something else in this mimo-symphonic comedy—the characterisation, which is none the less important and noteworthy because it concerns personages whose manner and monolineal psychology are almost unchangeable. The musician has *designed* each type so that it is unforgettable; he follows them lovingly on every occasion, never losing sight of their physiognomy; sentimental and mellifluous in Pierrot, playful and roguish in Colombine, lively and

fantastic in Harlequin. Every detail helps to complete the picture. A refined sense of caricature and a measured grotesqueness in this same automatic character of the personages give a delicious savour to the scene. It would be sufficient to recall the 'Serenade' begun by the Pierrots, continued in quite a different style by the Harlequins, and carried on in the happiest manner to the end with interlacing of the parts and addition of sonority.

But to mention the successful pages of this score would mean quoting it almost entirely, for there is not an uninteresting passage nor one which does not bear the marks of delicate fantasy. Moreover, to quote examples from the pianoforte arrangement would be misleading, in view of the continual noteworthy contribution of the orchestra to the musical expression, of which it is at times an essential part.

The undeniable mastery that Pick-Mangiagalli possesses of orchestral means—a mastery which, though largely intuitive, has been also acquired by the study of the scores of Wagner and Strauss rather than those of modern French composers—has urged him to express himself in the pure symphonic form, and in this field we have three works: 'Notturmo e rondo fantastico,' the symphonic poem, 'Sortilegi,' and the two Preludes, Op. 42. The first of these preceded 'Carillon Magico,' and is a very effective work loved by the public for that touch of the grotesque and unreal which the musician has succeeded in expressing so admirably. Toscanini, who is a great friend and admirer of Pick-Mangiagalli, delights in giving this fine score—a score so full of character that it takes its place beside the 'Apprenti sorcier' of Dukas or the 'Feux d'artifice' of Stravinsky, or some of Grieg's works, for the skill with which certain effects of almost brutal chiaroscuro are produced. We must, on the other hand, confess our scant liking for the other two symphonic works, to which the composer attaches an importance that perhaps is hardly warranted. The musical substance of 'Sortilegi' is somewhat trite, and instrumental effects are frequently repeated, creating an evident lack of proportion between that which the musician wishes to say and the language he uses for expressing it. This defect is just as visible—perhaps even more so—in the two Preludes, and is especially the case with the second, 'Marosi,' which is intended to describe 'la mer immense, tumultueuse, et verte . . . l'eau informe et multiforme . . . '—according to Baudelaire's expression. The fact is that here we find ourselves really outside the world of the musician, who, from wishing to attempt the grand panoramic fresco has ended with the colours on his palette faded and his lines vague and indefinite. The ample and powerful breath of the sea is not here, in spite of there being many, too many, onomatopœic sounds, together with effects now stereotyped, or at any rate wanting in originality. It is not here, because the musician has not felt it in himself. He has merely had the acoustic sensation of it, which, reduced to the

relatively narrow limits of the sonority of the orchestra, is far from producing adequately the natural picture. It is needless to add that if, as we believe, the above defects may be found in these symphonic pages, we must not at the same time neglect to notice the good taste and elegance of the composition—features which are never lacking in Pick-Mangiagalli's works. We must note also the opportune and original use of the pianoforte in the orchestra in 'Sortilegi' and 'Marosi.' In the former especially it plays a part of first-rate importance, without being the protagonist—now contributing to the whole its characteristic sonority, now imposing its own personality, with highly original results.

Pick-Mangiagalli's orchestra (both that of the purely symphonic works and that which serves for designing and colouring the scenic attitudes of his theatrical conceptions) has its origin, as we have observed, in that of Richard Strauss rather than that of Debussy or of the Stravinsky of 'Petrouchka,' although perhaps it sometimes reminds us of the latter. Despite the tendency, common to the modernists, to give predominance to the wind and percussion instruments and to make too great use of certain effects which remind us of the pianoforte, the clear polyphonic tissue, the economy of sonority, the dynamic play, and especially the predilection for the mixed instrumental effects in preference to the particular one of each instrument, make the scores of Pick-Mangiagalli akin to the best work of Strauss. Naturally the Italian composer has not been uninfluenced by the recent movements of impressionism and anti-romanticism, the result of which has been to simplify and make more clear the symphonic page, rendering the lines more vigorous and incisive and the design more simple and restrained. Hence in his later scores the characteristics, so to say, of an etching rather than of an oil-painting—agility, vivacity, elegance, together with a firmness of line that reminds us of certain drawings by Chahine, a Parisianised Viennese-Armenian, or Umberto Brunelleschi. (The meeting of these two artists, Pick-Mangiagalli and Brunelleschi, was most happy: it is really difficult to say if the music of 'Carillon' was written as a comment on the exquisite, animated scenes of the Florentine painter, or if the latter were inspired—as in truth they were—by the musician's work: so entirely are the two creations the expression of the same vision in two kindred temperaments.) Certain elementary predominant colours, the blues of the sky or the emerald greens of the meadows, certain decorative arabesques, slender lines which seem to bring the figures in close proximity within an airy but tenacious net, are translated into the music of 'Carillon Magico' with admirable precision.

The pleasure with which we have lingered over this mimo-symphonic comedy in preference to the other more recent works clearly reveals our thought. We think, in fact, that the best qualities of our musician are to be found in the 'Carillon,' and that it is in this field that he will

gather, as he has already gathered, the most ample harvest of approval. When Pick-Mangiagalli is in his own world—and we have seen what world that is—his music has a conspicuous and original character which distinguishes it from all others: we feel that the musician is sincere, that he creates without effort, that his speech flows on uninteruptedly. Besides, the proof that he is convinced of this is given us by his latest work, still unpublished and not yet performed: the comedy 'Basi e Bote,' on the delightful libretto of Arrigo Boito. (Between 'Carillon' and 'Basi e Bote' there is a sort of mimed symphonic poem with a chorus of unseen voices that the author of the plot, Carlo Clausetti—musician, musical publisher, and man of letters—has called with a curious neologism—'Indian monomimic legend.' It is the legend of Sumitra, an apsara of the Paradise of India. We do not feel able to pass an opinion on this work, judging only from the pianoforte reduction, as too many elements—not only orchestral, but technical and scenic—contribute to its realisation.)

The libretto of 'Basi e Bote' was written about ten years ago by the poet and composer of 'Mephistopheles' and 'Nero,' and published in a popular Milanese review. The scene is laid at Venice, and well-known figures from the *Commedia dell'arte* take part in it: some speak Italian, others the dialect of Goldoni. Boito's libretto is a little jewel of finesse, wit, and poetry. Keen observation and subtle irony are here expressed in a language which is at times wittily affected, at times adorably fresh, such as the poet must have gathered straight from the mouths of the Venetian women in the 'Campielli.' Pick-Mangiagalli had Boito's permission to set 'Basi e Bote' to music (a unique case, as after Verdi's death the poet of 'Falstaff' had never conceded his illustrious collaboration to any composer); and the work was finished last year to the author's satisfaction. Here, then, we find ourselves once more among the figures dear to the musician; but there is, moreover, a new element, and this element is the voice. Till now these masks capered and gesticulated without opening their mouths: in 'Basi e Bote' they sing like characters in a lyric opera. Will this further means of expression bring a new contribution—as, conceivably, it should—to the characterisation of each type, a new note added to those furnished by the orchestral comment?

This is what we fervently desire, and our hope is justified by the many proofs of seriousness, conscientiousness, and talent that our composer has given us in his former works—works which place him among the most important and individual of modern Italian composers.

The following is an almost complete list of his published compositions:

- 1904. 'En fermant les yeux,' danse lente  
for pianoforte . . . . . Ricordi (Milan)
- 1905. 'Silhouettes de Carnaval,' four  
pieces for pianoforte . . . Ricordi (Milan)



1905. 'Chanson Violette,' for pianoforte ... Ricordi (Milan)  
 1905. 'Trois Miniatures,' for pianoforte (duet) ... Universal-Edit. (Vienna)  
 1906. Three Intermezzi, for pianoforte Ricordi (Milan)  
 1906. 'Lunaire,' for pianoforte ... Ricordi (Milan)  
 1906. Sonata, for violin and pianoforte Universal-Edit. (Vienna)  
 1906. 'Mignardises,' for pianoforte... Ricordi (Milan)  
 1908. Quatre Chansons, for pianoforte and for voice Universal-Edit. (Vienna)  
 1908. 'Fêtes Galantes' (Verlaine), for pianoforte ... Ricordi (Milan)  
 1909. Quartetto in G minor, for strings ... Universal-Edit. (Vienna)  
 1910. 'La Berceuse,' mimo-symphonic poem ... Ricordi (Milan)  
 1911. 'Il Salice d'Oro' ('The Golden Willow-tree'), musical fable Ricordi (Milan)  
 1914. 'Notturmo e Rondo Fantastico,' for orchestra ... Ricordi (Milan)  
 1915. 'Il Carillon Magico,' mimo-symphonic comedy ... Ricordi (Milan)  
 1915. 'Preludio e Toccata,' for pianoforte Ricordi (Milan)  
 1915. 'Deux Lunaires,' for pianoforte Ricordi (Milan)  
 1916. 'Burlesca,' for pianoforte ... Ricordi (Milan)  
 1917. 'Cortèges,' for pianoforte ... Ricordi (Milan)  
 1917. 'Sumitra,' monomimic legend Ricordi (Milan)  
 1917. 'Sortilegi' (Sortileges), symphonic poem ... Ricordi (Milan)  
 1918. Two Preludes, for orchestra ... Ricordi (Milan)  
 1919-20. 'Basi e Bote' ('Kiss and Blows'), lyric comedy ... Ricordi (Milan)

NOTE.—Riccardo Pick-Mangiagalli was born at Strakonitz (Bohemia) on July 10, 1882. He studied at the Milan Conservatorio—pianoforte under Appiani and composition under Ferroni. As a pianist he has often performed in public both in Italy and abroad.

## THE ORGAN WORKS OF BACH

BY HARVEY GRACE

(Continued from April number, page 244.)

Before discussing the small group of preludes and fugues written (or rewritten) in Bach's last years, we must spend a moment on the Fugue in D minor (ix., 151) originally composed for violin solo. Seeing that so much of it is clearly in the idiom of the violin, we are surprised to find that some authorities long held the view that the transcription was from keyboard to strings. Griepenkerl says:

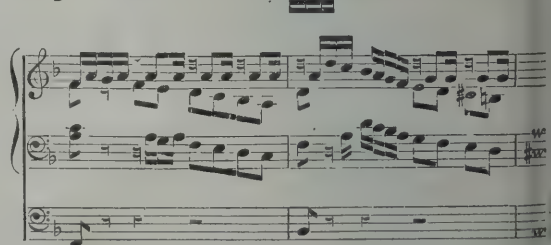
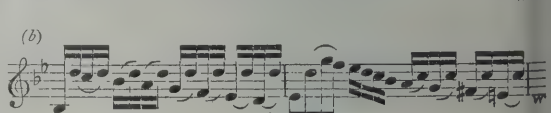
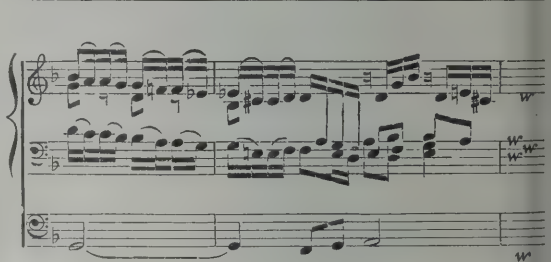
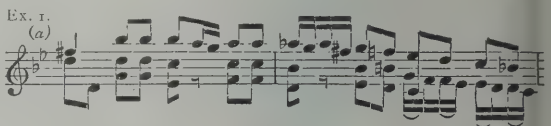
It is remarkable that the Fugue was likewise arranged for the violin by Bach himself. It is found in this form in the first of the well-known six Sonatas for violin alone, and is transposed into G minor, as it could not be played on the violin in D minor. . . . All passages were altered which were not applicable for the violin.

But is it conceivable that Bach, at a time when he had almost reached his prime as a composer, should have written an organ fugue in which the subject is frequently accompanied by mere detached chords instead of by counterpoints? The first dozen bars are enough to prove that the Fugue was originally written for violin solo.

As an arranger Bach seems to have been very capricious, leaving some passages in a comparatively ineffective form from a keyboard point of view, and richly amplifying others. Thus, he was content to support the long, single-voice passage of the original in bars 7-10 by quaver chords, while elsewhere he adds new and melodious counterpoints, with a result that is a good deal more than a mere arrangement. Readers who have the Violin Sonatas or the Peters edition of the organ works (in which the violin form is given as a variant) will do well to compare the two versions. For the benefit of those who cannot make such comparison, I append two of the most striking passages:

EX. 1.

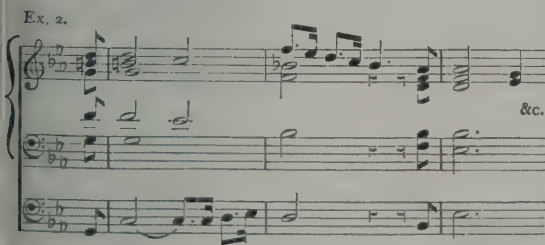
(a)



These extracts are typical of the charm of the Fugue as a whole. It has a slender character and a lyric expressiveness that make it an excellent fugue for propaganda purposes. People who dismiss the form as dry and mechanical usually succumb to this specimen, because it has qualities that are often lacking in finer and bigger fugues—tunefulness and sentiment. The Prelude is com-

paratively unimportant. It appears to be a little clavichord piece transferred bodily to the organ manuals.

As we have seen, the Prelude and Fugue in E flat (vi., 28) appeared in Part 3 of the 'Clavierübung,' the two movements being separated by twenty-one chorale preludes. One would have thought that the fact of Bach's publishing the two pieces in this way would have shown clearly that they had no connection. Griepenkerl seems to have been the first to print them together, 'not arbitrarily,' he says, 'but following an old tradition which Forkel communicated forty years ago, as the two pieces are so nearly allied in spirit and form that every connoisseur, even without this tradition, will immediately recognize them as one whole.' Spitta also discovers 'an inward connection, which may be seen in the quiet stateliness common to both,' and goes on to say that Forkel 'expressly testifies to their connection on the authority of Bach's sons.' Bach's sons showed so little respect for their father's memory and works that we may be forgiven for holding their testimony lightly. No doubt some players from the first felt that the Fugue needed a kind of introduction, and naturally tacked on the Prelude—the only suitable organ piece of Bach in print at the time. The pieces having thus been joined together, no subsequent editor dares put them asunder. We may leave them together, but it is high time we gave up pretending to see any 'inward connection' or alliance 'in spirit and form.' The Prelude is obviously much the earlier in date, and even more obviously inferior in inspiration and workmanship. Its main theme is stately enough to compel and hold attention, but a good deal of the remaining material shows Bach for once in a way lacking in resource. There is far too much mere repetition in the case of the second subject, and in the fugal passages the harmonization of the subject is almost invariably the same, with monotonous result. This is not like Bach at his ripest and best. Nor can this short cut back to the opening key and theme:



be regarded as a good piece of joinery. There is plenty of fine music in the Prelude, despite these faults, and, played at a good pace, with well-planned registration, it is effective. At the sedate *tempo* usually indicated, it seems (like a badly-delivered sermon) even longer than it is, and desperately dull, especially if the registration be almost uniformly loud. The Novello and Peters editions suggest  $\text{♩} = 76$ , the Augener edition  $\text{♩} = 100$ , the latter being not a bit too quick.

The Fugue is one of the most perfect of all

Bach's essays, and one of the most popular of organ solos. The fact is worth noting, because the work makes no concessions to the gallery. It has not the brilliance of the D major Fugue or the D minor Toccata, nor the buoyant tunefulness of the 'great' G minor Fugue, and it gives little scope for technical display, either on manuals or pedals. There is not much the matter with the musical taste of a public that seems ever ready to hear such a work. The sources of popularity, however, are as curiously mixed as human motives, and it is probable that this Fugue owes much of its vogue to its apparent connection with Croft's hymn tune, as well as to the fact of its having been one of the first of Bach's organ works to become well known in this country. A title is a great help to a piece of music, and undoubtedly 'St. Anne's Fugue' is far more appealing than 'Fugue in E flat.' There is no need to-day to point out that Bach could hardly have heard Croft's tune. The character of the subject, however, suggests that Bach had a hymn tune at the back of his mind. It is perhaps daring to surmise that the Fugue is really a chorale prelude based on the opening phrase of the melody of 'Was mein Gott will':



Yet there may be something in it. True, the first two notes are transposed, but they may have appeared thus in a variant of the tune. The text is just the kind of thing Bach might have chosen wherewith to round off a collection of preludes:

What my God wills be done alway,  
His purpose is the best;  
He still abides my strength and stay,  
The Rock whereon I rest.

Prout, in his analysis of this Fugue, after dismissing the 'St. Anne' theory, says that 'It seems more probable that the melody is that of an old German chorale, especially as it is also employed by Handel in his Chandos anthem, "O praise the Lord with one consent." It is this evident connection with a chorale melody that makes the Fugue a fitting close to the 'Clavierübung' collection of chorale preludes, and no less certainly shows it to be independent of the Prelude to which it is now joined on such slender grounds. Moreover, a chorale basis would support the theory of Schweitzer and others that the threefold structure has reference to the Trinity. Failing such basis the theory is far-fetched. If the work is an ordinary fugue, it is merely a development of the form as used by the early Italian organ composers—a series of fugal movements on a theme which undergoes metamorphoses. Or it may be a return to Buxtehude, whose fugues usually consist of three or four sections. In either case Bach has taken an unsatisfactory model, and from it evolved a perfect work. The early German and Italian examples almost invariably fail on either one of two grounds. In some cases the connection between the sections is so slight that the result lacks unity. (Occasionally there is no connection whatever, especially in some of Buxtehude's



fugues.) In others the use of one subject for all the movements tends to monotony, despite the metamorphoses. It was left for Bach to apply the method in such a way as to obtain at once variety and unity—variety by three short sections of diverse character, unity in the total effect of one long and logical movement. The result is a type of fugue answering to none of the ordinary classifications. It is sometimes called a triple fugue—incorrectly, because the subjects which open the three sections are not heard together. Prout says: 'In spite of its sounding like an Irish bull, the most accurate description of this fugue would be to call it "a double fugue, with three subjects."' Or, if we wish to avoid the bull, we may say that it consists of a double and single fugue, the first subject of the former being used as a counter-subject in the latter. Here is the formula:

- A.
- B.
- B and A combined.
- C.
- C and A combined.

The feeling of unity that results from this unusual scheme is remarkable, seeing that A in its combination with B and C undergoes such rhythmical changes and is opposed by such animated matter that it might easily pass unobserved by a listener unaware of its presence. Perhaps the secret of the Fugue's success is to be found chiefly in its splendid growth from the broad, calm opening through the quaver middle section for manuals only to the five-voiced third section, with its increase of animation and rhythmic intensity and its splendid pedal part. Is there a finer pedal entry in all Bach (or anywhere else) than the final one?

Ex. 4.

Even on a small organ the A flat is fine; on an organ with a big pedal it is tremendous. This closing entry of the main theme clinches the whole lengthy argument in the most convincing way. Subjects B and C have made such brilliant play that A, with its simple gravity, has been almost pushed aside. Now it sails grandly in, with a 'By your leave, there! I am the real god in the machine!' Mr. Heathcote Statham, in the book already quoted in these articles, says that one of our old musicians (Dr. Crotch?) remarked of this pedal entry of the subject that it sounded 'as if it ought to be fired off with cannon.' Berlioz, we know, hated organ fugues. 'St. Anne's,' registered on Crotch's sound lines, would probably have converted him. For normal people the registration of the Fugue almost settles itself. The opening calls for diapason tone, the middle section is well suited to the full Swell most players use for it, and the final portion is just as naturally an affair for full organ, with the Great reeds reserved for the closing bars.

In the three works remaining for consideration in this chapter the preludes have so much in common with their respective fugues, not only in their lofty spirit and consummate workmanship, but also in some of the thematic details, that, putting it colloquially, we may say they were made for one another—which, as we have seen, some other preludes and fugues certainly were not.

The qualities we missed in the E flat Prelude—continuity and growth—are present in the E minor Prelude to a degree remarkable even in Bach at his best. The various subjects are so connected that they appear and reappear almost without noting the point of transition. Revelling in its nobly sustained flow, one wonders at the average classical sonata movement, with its pull-up, padding and circumstantial ushering in of the second subject being regarded as an advance on the form of such a piece as this. The student of composition will do well to note that there are few cadences in this movement, and that all have their cadential effect neutralised by being made points of departure for fresh or recapitulated material, so that the music never sticks. This uninterrupted march of the music is one of the signs by which we may know the mature Bach. If we want to see how even he had to learn this lesson, we may turn to the early double fugue in C minor (x., 230) wherein the cadences are not only numerous, but aggressive as well, nothing being done to tone down their effect of finality.

Perhaps some day a fascinating book will be written showing what great composers have done with such material as the scale, the arpeggio of the common chord, and such unconsidered trifles as leaps of a fourth, octave skips, &c. The author of such a book will find in this Prelude an outstanding example of the scale *in excelsis*. In the Dorian Toccata and the G minor Fantasia Bach gives the pedals a scale so lengthy that, the limits of the keyboard being reached, it harks back for a series of fresh starts. In the E minor

Prelude he gives us an even finer example of the extended use of a scale—a passage so far-reaching and so spacious as to make both the keyboard and the human ear seem puny. One chafes at their restrictions and wants the scale to go travelling down, saying its say in one vast stretch, and plumbing depths that no ear has yet reached. This sense of bigness prevails throughout the movement. No subtleties in registration are called for. The main point is to avoid too continuous piling of heavy tone on music that is already so mighty in itself. A few too many seconds of full organ are likely to make the work oppressive instead of impressive. This magnificent Prelude should be heard more frequently as a separate movement. The Fugue is so long that the two pieces can rarely be played together, with the result that as a rule the Fugue is taken and the Prelude left.

Fugue subjects with rocking motion have always been fairly common, e.g., that of the D minor Toccata, C major (Toccata), G major (Prelude in G), but the motion is usually oblique. The subject of the E minor Fugue works outwards by contrary motion from a single note to an octave, the result suggesting a wedge, to ear as well as eye:



As the second half is a mere return, by conventional means, to the tonic, the main interest of the subject is harmonic, with the augmented sixth as the chief point. But as Bach knew—what so many modern composers do not—that a harmonic high-light is a poor thing to lean on, he gives us one of his finest counter-subjects to make up for the theme's melodic weakness:



Pirro goes so far as to say that the subject proper counts for little in this Fugue; 'It is a mere pretext for a singularly pathetic counter-subject, which assumes the importance of a symphonic theme freely treated.'\* And it is a fact that the subject gives rise to no development, all the free matter in the fugal portion of the work being derived from the counter-subject. At first sight the expression 'all the fugal portion' seems absurd when used in connection with a fugue. But this example is far from being a fugue in the accepted sense of the term. What business has a fugue with a long middle section, the irrelevance of which is only accentuated by the haling in of the subject from

time to time? Parry regards this section as a problem, and suggests that Bach began it with the intention of providing some relief from the striking theme, and that, being pleased with the effect of the subject thrown up at intervals against the decorative passages, he followed up the idea at greater length than he originally intended. Certainly the proportions of the Fugue are wrong, the opening expository section being only fifty-nine bars in length, and the free middle part about a hundred and twenty. As the final portion is an exact repetition of the first, the actual fugal treatment of the subject is barely one-half of the whole work. Parry looks on this *da capo* as a good method of consolidating a movement that had become too loose. But Bach had used the method before, in cases where there was no need for tightening up the music, i.e., the middle-period C minor Fugue (III., 79) and the fine Fugue that forms the *Finale* of the second Trio-sonata.\* (In the latter the repetition is less marked, owing to the two manual voices being transposed.) Clearly Bach felt that although in a normal fugue the interest should be cumulative, mere repetition being contrary to the spirit of the form, yet something might be done on the lines of the aria, with its A-B-A construction. Here surely is the explanation of the free middle section. A *da capo*, to be effective, must be preceded by a considerable stretch having little or no connection with the main subject, and it is worth noting that in the three organ fugues wherein Bach has used the device the middle section is unusually free.

It was said above that in these latest works of Bach the preludes seem at times to have a textual as well as a spiritual connection with their fugues. In the case of the E minor pair, we find both equally powerful in a somewhat harsh way, and in both long-spun scale-passages are a prominent feature. The middle section of the Fugue has much of the character of an improvisation, the subject appearing from time to time in a way that suggests the player's saying, 'Here it is! I haven't forgotten it, despite my going so far afield.' As to registration, the possibilities are too numerous to discuss. The one point that perhaps needs urging is that the first and third sections should not be treated in the same way. Plain diapason tone for the first, and full organ for the third, will modify the effect of the repetition. The middle section gives an opportunity for some fiery use of the full swell. Despite its discursiveness and its unduly large proportion of free matter, this Fugue is a worthy pendant to the Prelude. The two pieces, with their huge design and elemental strength, make up one of the most stupendous things in music.

In the C major Prelude and Fugue (vii.) the atmosphere is one of unbroken serenity. Only at the end of each—note, again, a point in common—does Bach interrupt the genial and thoughtful

\* In view of this fact, the note in the preface to the Novello Edition should surely be modified. The *da capo* in the E minor Fugue is not unique among Bach's organ fugues.

\* L'Orgue de Jean-Sébastien Bach, p. 104.



flow by a series of detached chords, like impatient ejaculations. The Prelude is one of his happiest works, full of the mellow simplicity belonging to wise old age. The harmonic scheme is largely based on the common chord, and the liberal use of passages in thirds and sixths gives a pastoral flavour. The other chief constituent is a leaping common-chord figure, delivered usually by the pedals with something of the effect of an *ostinato*. Was this movement written during Christmas or Epiphany-tide? The pastoral idiom suggests it, and there is, moreover, a remarkable similarity between the Prelude and the first chorus of the Epiphany cantata, 'The Sages of Sheba shall come.'

Like many other organ pieces of Bach, the C major Prelude may be played loudly or quietly with equally good effect. The only passages that call for at least a fair amount of power are the detached chords in the last page and the emphatic octaves of the closing bars. But, loud or soft, the music demands above all neatness and a full perception of its beautiful springing rhythm.

The Fugue is one of the most closely-knit of all Bach's works. The subject is extraordinarily terse (one bar of 4-4 time is big enough to hold it), but, short as it is, it plays a part in almost every one of the seventy bars that make up the fugue. Perhaps the result of this intensive working is 'musician's music'; nevertheless, dull must be the lay ear that is not impressed when the pedals, silent during the first forty-eight bars, come on the scene with an augmented version of the subject. Most composers—perhaps Bach himself in his earlier days—would have been content to give this entry a more or less free background. But Bach, instead of relaxing the tension, increases it by making the three manual parts a *stretto* by inversion. Later he varies the process by giving the pedals two more augmented statements of the subject, this time inverted, accompanied by fragments of the theme right side up. Yet another *stretto* takes place over the tonic pedal at the end. The Fugue is a remarkably fine specimen of a *ricercare*.

A doubtful point in the matter of text is in bars 4 and 5 on page 166:

Ex. 7.

The Peters edition omits the optional flats; Augener gives the first only. The unsatisfactory effect of the left-hand part (with or without the second of the suggested flats) must be admitted; nor does it improve on acquaintance. Probably the solution is to be found by flattening all the three E's in the left-hand part, in which case the

E natural in the right hand comes out with fine bright effect. Against this we have the fact that the preceding and following bars are unmistakably in C major, so that it is almost certain that the E flat got in by mistake. After all, the A flat must not be taken to imply a modulation to C minor. The use side by side of the minor sixth and the major third:

Ex. 8.

has long been a convention, especially in the final cadences of organ music. In Ex. 7, therefore, we may be sure that there should be either three flats in the tenor, or none at all—with a strong bias in favour of the latter version. Two interesting melodic features are the 'British Grenadier' cadence at the seventh bar before the end, and the anticipation of the 'Meistersinger' Overture by the subject:

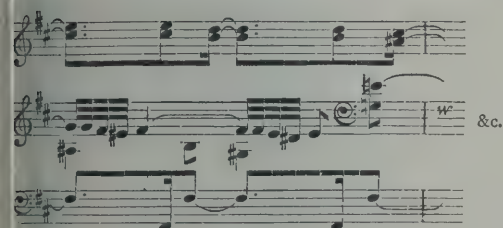
Ex. 9.

This masterly Fugue is best suited by broad playing, with good diapason tone, and an ample pedal organ for the final section.

One likes to think, with Parry, that the B minor Prelude and Fugue (vii.) may have been Bach's last work of that type. Certainly his activities in the field of large organ works could not be more fittingly rounded off than by this noble example. No other Prelude approaches the B minor in expressive quality, or surpasses it in beauty of texture and harmony. If we want to see at a glance Bach's development as an organ composer, we cannot do better than compare this movement with the Prelude in A minor that precedes it in Book VI. The latter is quite a good specimen of Bach's preludes, and its alternation of ornamental passages and more solid material is an effective, though conventional, method of leading up to so strict a form as a fugue. 'There was sound reason in the early organ composers' preparing the hearer for the rigours of a fugue by giving him a few moments of rhapsodical flourishes. What was beyond them, and beyond Bach until his later-middle period, was the writing of an introductory movement which should provide contrast to the fugue, without being less well knit or less able to claim consideration for its intrinsic value as music. In the B minor the ornamentation is profuse, but there is not a bar that does not play an important part in the structure. In the A minor Prelude we may remove several groups of bars without doing more than shortening the piece, or we may exchange some of its material with that of other movements of the type with no loss. Take away a bar of the B minor and the edifice comes to the ground.

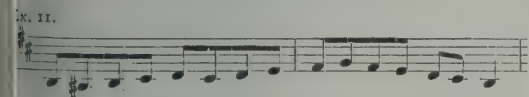
The writing for the pedals is of special interest, its melodic passages being suggestive of strings.

and its octave leaps during the pedal-points heightening the effect of the chain of discords. This is perhaps the finest pedal point in all organ music, because it contains so many elements of interest—melodic, harmonic, and rhythmic:



The movement lends itself to very elaborate registration, though it is hardly less effective with straightforward scheme. On an organ with plenty of accessories one may well treat it as a piece of chamber music, or as a series of gradually developed climaxes, always provided that the flow of the music is unbroken.

The Fugue sticks to its text almost as closely as the C major. Like that fugue it has a very short and simple subject—merely an ornamental version of the series of notes that have served generations of pianists as a five-finger exercise:



The movement falls naturally into three sections—a group of entries, a freer portion for manuals only, and a final section with the interest heightened by some fresh material, including a new counter-subject.

The interest declines a little in the middle section, but only for a few bars. The two last entries are magnificent. The fresh counter-subject is a kind of frank gesture—adds a pointed rhythmic element at a moment when the long-continued semiquaver motion might have become monotonous. Instead of a *stretto* we have three consecutive statements of the subject by the manuals, rolling up the keyboard from F sharp major, through B minor, to E minor, and opening the way for a final entry by the treble, during which the bass emphatically delivers the new counter-subject.

The three-fold pedal statement of the subject is sometimes played in octaves. This method, of course, adds emphasis and increases the rolling splendour of the passage, but it has two defects. It reduces the mounting effect of the bass, because

of the need for dodging down for fresh starts in order to keep the octaves within the compass of the pedal board, and it kills all the fine manual polyphony except the top part. On the whole the passage is best left simple.

Which is the finest of Bach's organ works in this form? We shall differ on the point, but there will be agreement as to the B minor being second to none. From the first note of the Prelude to the cadence of the Fugue is a long flight, but the level of inspiration remains high and steady throughout. Many a popular symphony says less at far greater length. Rarely do we find music for any medium expressing so much thought and emotion with so complete a freedom from rhetoric.

(To be continued.)

## NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XVII.—THOMAS KNIGHT

In the course of an interesting article on 'The Early Harmonized Chants of the Church of England,' by Mr. Royle Shore (*Musical Times*, September, October, and November, 1912), the statement is made that 'nothing is apparently known of Whytbrooke and Knight,' whose settings of the Evening Canticles were published by John Day in his 'Certain Notes' (1560). This statement merely echoes the information to be found in most works of reference, and although Knight's compositions are known to students of the Tudor period, no memoir of him has previously appeared. Not even his Christian name has been determined, and, as a fact, his beautiful Magnificat has recently been published merely with the surname 'Knight,' as a *Nunc dimittis*.

The late Dr. Jebb, in his interesting Catalogue of the Peterhouse musical MSS., published in the *Ecclesiologist* (vol. xx., 1859), called attention to the compositions by Knight, but was unable to differentiate between Robert Knight and Thomas Knight. As will be seen later on, it is a mistake to suppose that Thomas Knight lived as late as 1559, and, so far as can be ascertained, all his creative work may safely be assigned to the second quarter of the 16th century. As to his relationship with Robert Knight, whose Latin Motet for five voices, 'Propterea mæstum,' is in the musical library of Peterhouse (Cambridge), I have not been able to trace any connection, though probably they were contemporary.

In the previous article I have shown that William Whytbrooke's period of creative activity was between the years 1525 and 1535; but Thomas Knight was of slightly later date, probably between 1530 and 1540. The appearance of his Magnificat in Day's 'Certain Notes' (1560) has been regarded as a proof that Thomas Knight was still alive at that date (1560); yet, as has been shown previously, many of the settings in this rare collection were merely English adaptations of the original Latin texts, and, as a matter of fact, his name is included in Day's publication of 1565.

Without further prelude we may proceed to give some definite facts in the career of Thomas Knight. His date of birth and his early training have not been placed on record, and we first meet with him in 1535



as organist and vicar-choral of Salisbury Cathedral. One thing is certain, that in 1536, among the varied items of the Treasurer's Accounts, there is a sum of 6s. 8d. entered as paid to Thomas Knight for a quarter's salary as organist. The next entry runs as follows: 'Paid Thos. Knyght for playing the Organ, his salary for the quarter, 6s. 8d.' This would be at the munificent rate of £1 6s. 8d. a year! Yet, as is well known, this yearly salary would be equal to about £20 a year of our present computation. However, it is only fair to point out that this yearly stipend was only a sort of bonus given to Knight in addition to his salary as vicar-choral. As a matter of fact, there was not then—nor for some years later—any recognized organist as such, as the vicars-choral had long been accustomed to take their turn in playing the organ, receiving a certain honorarium.

The next definite item of information concerning Thomas Knight is in 1539, in which year he received a honorarium for acting as organist during Whit-week. The wording of the entry from the Treasurer's Accounts is sufficiently definite: 'Thos. Knyght for playing the Organ in the week of Pentecost, 2s.' Thus we are tolerably certain in describing Knight as vicar-choral and acting-organist of Salisbury Cathedral\* from 1535 to 1540, and probably till 1545.

Strange to say, the earliest name on the list of official organists of Salisbury Cathedral in Mr. John E. West's valuable book, 'Cathedral Organists,' is that of John Farrant, in 1598; but it may be noted that Richard Fuller had been organist from 1595 to 1598. No doubt lay-clerks acted as organists up to or about the year 1590.

Nicholas Shaxton, who had been schismatic Bishop of Salisbury from 1535 to 1538, fell into disgrace, but was pardoned by the King on July 13, 1546, having recanted his errors and dismissed his wife. It is not known whether Thomas Knight continued at Salisbury after the year 1540, but I have found no further mention of his name. The Pope appointed Cardinal Contarini as Bishop on July 23, 1539, but the King's nominee, John Salcot, *alias* Capon, held the temporalities till 1554.

I am strongly of opinion that the Thomas Knight who was granted an annuity out of the dissolved monastery of Spalding in 1546, may be identified as the composer of that name. He is still credited as an annuitant of the said monastery in the accounts of 1547, as appears from the 'Calendar of Letters and Papers of Henry VIII.' (vol. xxi., Part 2, p. 443).

With this entry of 1547 Thomas Knight disappears from history, although further research may bring to light other biographical data concerning him. It is gratifying to add that Mr. Royle Shore has popularised Knight's beautiful Magnificat in his adapted version, issued as No. 898 of Novello's Parish Choir Book.

\* During this period 'Sir' Beckwith also acted as organist, and received 26s. 8d. for playing the organ for the whole year.

The Kingston String Quartet, which consists of Miss Yvonne Mont-Clar, Mr. Oakley Parrott, Mr. Bernard Dudding and Mr. Francis Hill, is proceeding with its task of inducing a love of chamber music among its neighbours. A large audience attended its most recent concert, to hear Mozart's Quartet, No. 13, in D minor, the Variations from Haydn's Quartet, Op. 76, and the Schumann Pianoforte Quintet. The pianist was Mr. B. J. Harrison.

## Ad Libitum

BY 'FESTE'

The rationale of applause has long been constantly recurring topic. Until very recent time its discussion seemed profitless, because after handful of critics and others had decided the applause at certain moments—*e.g.*, between the movements of a work or during an oratorio—was objectionable, the public came along and smote their hands together and beat the carpet with their feet as if the decisions of critics were not among the things that mattered. The subject has cropped up again lately, owing to an article in the *Performer* (the organ of the Variety Artists' Federation) lamenting that the patrons of the theatre are less lavish of applause than they were a few years ago:

'Applause always has been the measure by which the performers gauge the value placed on their work by the public' [says the *Performer*] 'and so it comes about that many artists, particularly those blessed—or cursed—with sensitive natures, feel keenly this lack of appreciation on the part of the public.'

The 'pictures' are held responsible for this, as for most other things that go wrong nowadays. Naturally people see little reason in applauding the performance of an actor who is probably thousands of miles away. The most they feel called on to do is to show appreciation of the picture as a whole to a mild demonstration at its close. Whether the comparative absence of applause at the cinema is responsible for waning enthusiasm at performance elsewhere is a point that can hardly be settled until the test of time has been applied a little longer. Meanwhile we musicians are interested in the subject, because we have lately seen in our concert rooms unmistakable signs that the public attitude is rapidly changing. A few years ago it seemed hopeless to suggest that the various movements of suite or symphony (especially in cases where the movements were connected thematically) should be played without interruption. In vain did conductors hold forth a silencing hand. In vain did superior folk as you and I add to the noise by pained 'sssh!' The same thing happened to performances of oratorio. Programmes often contained a request that no applause should be given during the progress of the work, but the appeal was fruitless. And yet to-day you may sometimes see the Queen's Hall audience easily keeping its demonstration until the end of a long work, or even until the close of the evening. We had a striking example of the latter case at the L.S.O. concert on April 1, when, save for a brief moment, the B minor Mass was allowed to go its way from beginning to end without disturbing noises from the audience. The exception was at the end of the opening chorus when a few people put their hands up ready for business, and one or two palms actually met, but determined protest from their neighbours applied a closure with a promptitude and completeness that would have been impossible a few years ago. So we really are getting on, for the programme on that occasion bore no request for silence.

Now if a longish and noisy break is out of place between the movements of a work it is hardly less so between the items of a programme. For the component parts of a well-built programme are not where they are by mere chance. They were put there by a skilful designer, in the one order calculated

ing out most fully the beauty of each. Sometimes result is obtained by contrast, sometimes by one carrying on and developing the impression made by its predecessor. Occasionally we find a group of short pieces that can make their full effect only when performers (and hearers) treat them as one work. More than a moment's gap between the numbers especially if the gap be damaged by a handclap or a hush—breaks the spell. The more educated our audiences are beginning to see this, and a conductor who remains posed for action at the end of a piece can count on being allowed to proceed without interruption. Thus, at Queen's Hall a few weeks ago, when the L.S.O. gave the first performance of Gerrard Williams' 'Pot-Pourri,' a set of ten miniatures, all but a few of the audience realised at once that the pieces were like beads on a chain; a labaloo after any one of them, and the string is cut. And this very day as ever is, I have heard the Oriana Choir sing a set of Holst's 'Rig Veda' Hymns with a sound from the audience until the group was washed. Clearly the time is not far distant when it will be an established rule that applause shall be given only at (a) the end of a group of pieces, suite or symphony, (b) at the interval, or (c) at the close of the concert when the programme consists of a long choral work with Biblical or liturgical text.

At present tradition counts for much. As we have seen, Queen's Hall is rapidly establishing a tradition of restricted applause, whereas at the Albert Hall it seems impossible to make the audience realise that for such items as 'He was despised' or 'He trusted God' applause makes sensitive people writhe. I know a good handful of folk who avoid Royal Choral Society performances of oratorio because they know that such edification as the music gives them will be negated by the jarring sounds of enthusiasm pressed in the wrong way and at the wrong time. A section of the public badly needs educating in this matter. Surely a firm attitude on the part of conductors and soloists would put things right in a few months.

There are occasions too when an audience looks for some kind of direction. For example, it is generally understood that when a funeral march is played *in memoriam* there should be no applause. But how when the musical tribute is not a recognized funeral march? The audience were caught in two minds the other evening when the L.S.O. began its programme with an Elegy by W. H. Reed, played in memory of the Orchestra's chairman, who had died during the previous week. The Elegy was announced as an *in memoriam* piece, and was treated on the programme in such a way as to show it was outside the regular scheme. At its close most of us kept quiet from an instinctive feeling that applause in the circumstance would be as offensive as it would be after a vote of condolence at a meeting. The minority applauded because they had a similarly instinctive feeling that Mr. Reed would think his expressive little piece had failed unless it was succeeded by a loud and noisy noise of smacks and thumps. The result of this division of views was applause so half-hearted that a composer who didn't know the real reason for it would conclude the audience was abusing his music with unusually faint damns. Our annotated programmes give audiences all sorts of unnecessary information concerning the music they are about to hear. (Isn't it high time, by the way, we

gave up wasting money on pages of notes about such hackneyed works as the C minor Symphony and Overtures of Beethoven, for example?) A few homely hints on the audience's share in the proceedings would be a useful departure. Here are a few Hints to Hearers for a start:

(1.) As you are not allowed to enter the Hall during the progress of an item, you cannot very well make yourself a nuisance when you arrive. But you can and frequently do when you depart. No one blames you for being unable to wait until the end of the concert. But you put yourself in the wrong if you choose to disturb your neighbours a few minutes after a piece has begun. You should get a move on a bit earlier. It is astounding how inconsiderate people are in this matter. Once upon a time I was at a prize-giving concert at a large girls' school, the function being further graced by the presence of the Lord Mayor of London and Sheriffs. His Lordship, having bestowed the prizes, could not wait for the whole of the subsequent programme. That wouldn't have mattered if he had gone out during one of the longish intervals. But when he did go, he waited until a nervous damsel had taken up her position on the platform to sing. He and his then rose, and made their way with due pomp and circumstance down the hall. No; nobody said or threw anything, but some of us thought a lot, and the young singer had a delightful five minutes on the platform, trying to recollect the tips she had been given as to the overcoming of stage-fright.

(2.) Applause after a piece of music performed *in memoriam* is a gross blunder. Properly speaking it is almost as bad manners to remain seated. But such cases frequently take five whole minutes to get through, and we can hardly expect you to stand for so long a time, can we? You may be tired from having stood outside a theatre for several hours the day before. Besides, he's dead anyhow, and your standing up won't help him, will it? So remain seated, and above all go on resting when the piece is over. The moment the last chord is sounded see that your arms are hanging loosely, with the hands resting lightly on the lap—your own, as a rule. Remain thus until the next piece has started.

(3.) Get rid of the idea that applause is a reliable gauge of the value of a piece of music or its performance. Very often it is merely a proof that the audience has been diddled. A work dull on the whole but ending brilliantly will always evoke far more approval than it deserves, or even than the applauders honestly feel. Many an orchestral piece has been saved by its lively *Coda*—an equivalent to a singer's final top note, which, as we know, is able to blot out all the previous faults and leave a balance on the right side. On the other hand, some of the finest things in music end in such a way that if you have really grasped the work the last thing you will want to do will be to make a noise. Our habit of estimating the success of a composition by its crop of applause, recalls, encores, bouquets, and laurel wreaths is hopelessly wrong. It encourages all the vices that are comprehended in the word 'top-note-ism,' and it



is largely responsible for the twin curses of the concert-room—showmanship and swank.

(3.) Don't worship the soloist. He or she—especially she—rarely deserves it. When the ninth Symphony is performed don't be led astray by the fact that just before the choral section begins the proceedings are held up and the firmament stands still while the conductor goes off and returns with the soloists, the tenor and bass handing on the soprano and contralto, and the four lapping up the anticipatory applause as they come on. Don't be led astray, I repeat. They really matter less than the chorus, and very much less than the orchestra. The latter body contains many men who are finer all-round musicians than the soloists, though nobody throws them bouquets, and their fee is small. Indeed, as a certain balance-sheet has lately shown us, their pay is sometimes mere honour and glory—a poor aid to the domestic budget in these hard times. If all the applause went to the orchestra it would be better bestowed than it usually is at present. I was thinking about this at Queen's Hall the other night when a certain threadbare Symphony failed to keep me awake. (Never mind the composer's name; at the first whiff of *lese majesté* I can see Mr. Ashton unsheathing his pen and looking round for a twopenny stamp.) . . . I wanted but five minutes to eight. The conductor sat on the floor of his rostrum, unnoticed save by a few of his personal friends in the stalls. A stir among the audience, and the orchestra streamed in from four entrances, gracefully acknowledging the hearty roar of welcome from the audience. Having settled themselves, the leader, reaching forward with his bow, stirred up the conductor, and the concert began. . . . At the close of a magnificent performance the players had to rise again and again in response to the enthusiasm of the packed hall. After they had, for the seventh time, bowed to S., S.E., S.W., and W., they waved the conductor to his feet, saying, as plainly as action could say, 'Mostly to us be the praise, of course, but not solely. To this good fellow also let at least one laurel leaf be cast. He gave us a splendid push-off, and answered every call we made on him afterwards. Of all the conductors who beat under us he alone seems to be able to suppress his personality entirely. We play upon him as upon a splendid instrument . . .' Then I woke up, just in time to see the scene acted in real life, with the characters changing parts.

(4.) Don't press for encores. Extra items are rarely demanded by the majority of an audience, and it is one of the absurdities of the concert-room that a hundred insistent and noisy people can get their way at the expense of the nine hundred who want to go on with the programme but have no means of saying so short of committing a breach of the peace. Sometimes, however, the hundred are badly dished. When Siloti played the 'Totentanz' a few months ago the audience was enthusiastic about his playing, and many of you kept on expressing your enthusiasm for such a long time that Siloti evidently thought you wanted to hear the work again. You didn't, of course. You wanted just one little solo. However, it is sometimes wholesome for us to get not what we

want but what we deserve, and Siloti gave you what you deserved by repeating four-fifths of the work that most of us consider to be one of the weakest as well as one of the longest Liszt ever wrote. A glance at the faces of the audience during the repetition showed that they had got more—a great deal more—than they had bargained for. I cheered myself during the ordeal by reflecting that a few such *contretemps* would make people afraid to applaud for longer than a few seconds.

(5.) If you don't like a work or its performance, don't applaud. On the Continent, where concert-goers are a wild and savage race, disapproval is shown by various contemptuous noises corresponding to what variety theatre audiences in this country poetically call 'the bird.' In America, where a leaven of the population is comparatively civilized, I understand that those who don't like a work quietly leave the hall. Here, kindheartedness has become so overdeveloped as to be little better than a vice, with the result that we do the cause of music a disservice by lavish and indiscriminate approval. When your tradesman sends you an article that doesn't come up to sample, you don't dissemble out of consideration for his feelings. You don't even remain silent: you protest. If he repeats the fault, you find another tradesman. Is there any reason why we should discard our sense of values when we go to a concert? Or is music so unimportant that we can afford to be indifferent as to whether the good or the bad gets the bigger show? As life is not long enough to give us a chance of hearing all the good things, we should be so relentless in our weeding-out process that only a negligible quantity of poor stuff remains in the repertory.

Finally, is there not a lesson to be learned from the cinema? As we have seen, there is very little applause at such entertainments. How then can a cinema manager judge as to what pleases his patrons? There are two tests, both far more trustworthy than applause. A manager who sees his audience coming regularly to his show, and intelligent and absorbed when there, knows he has found the stuff to give 'em. He can afford to snap his fingers at your hand-clapping, foot-stamping, and encores. When his patrons want an encore they come along next night and pay for it.

## Music in the Foreign Press

[We have arranged for Mr. M.-D. Calvocoressi to give under this heading, a monthly résumé of articles of musical interest in the foreign press.—ED., M.T.]

The first March number of the *Musikblätter für Anbruch* is devoted to Bartók and his works. It tells us that Bartók, born on March 25, 1881, at Nagyszentmiklós, became at the age of ten a pupil of László Erkel, for pianoforte and harmony, and later of Prof. Stephan Thoman for pianoforte, and of Hans Koessler for composition. He diligently studied the works of Wagner and Liszt, but found little in them to suit his own purpose; and it was Strauss' 'Zarathustra,' produced at Budapest in 1902, that awakened his creative activities. Later he felt less fascinated by Strauss:

Studying Liszt afresh (especially less-popular works of his, such as 'Années de Pèlerinage,' 'Harmonies poétiques et religieuses,' 'Faust' Symphony, and 'Totentanz') I at last discovered, beyond certain external features for which I had little sympathy, the crux of the matter. I realised the composer's true significance. I discovered in him far greater genius than in Wagner or Strauss.

Bartók proceeds to describe how he met Kodály, and how they both started to learn the lesson, taught by Hungarian folk-music. The remainder is the story of his work and his efforts, narrated with the greatest simplicity.

The other articles are: a free translation of Cecil Gray's essay, published in the *Sackbut*; a 'Letter to Bartók,' by Oscar Bie; appreciations of six string quartets by Egon Wellesz, of his pianoforte pieces for children by Kodály, and of his other works for pianoforte by F. Petyrek.

A most useful number, which, with the article in the *Revue Musicale* (mentioned in last month's issue) and the complete catalogue of Bartók's works following it, will provide the would-be investigator with all the materials needed in addition to Bartók's music.

#### ERIK SATIE AND OTHERS

In the same periodical (February 2, number), Guido Gatti praises Erik Satie's 'Socrate,' whose very tendency to 'monotony' appears justified by the philosophical character of the work:

Colours and feelings, which may seem to follow one another in kaleidoscopic variety, must for the philosopher blend into an almost monochrome whole. . . .

The writer concludes:

One might call Debussy the poet of small *tableaux de genre*; but one cannot help finding in Satie's music—and most especially in 'Socrate'—the reflection of a wide, universal life, and the simplicity of the true philosopher.

Max Broesike-Schoen has little good to say of István Mrazek's lyric-drama, 'Ikdar,' successfully produced at Dresden. R. St. Hoffmann declares at various works by Ignaz Herbst, given at Vienna, the composer conducting, have left him the impression of 'monstrous inadequacy.'

#### RAVEL'S 'GASPARD DE LA NUIT'

In *Il Pianoforte* (Turin, January and March), Luigi Arrachio studies in detail the structure and the ethical content of 'Gaspard de la Nuit,' but without the superfluity of comment or hyperbole in the expression of the praise he metes out to that work.

*Il Pianoforte* is not entirely devoted to pianoforte music, e.g., the article on 'Ondine' (the first part of 'Gaspard de la Nuit') is followed by an excellent essay on 'Don Giovanni' (unsigned).

#### GREGORIAN MUSIC AND PALESTRINA

In the *Rivista Musicale Italiana*, Augusto Guzzo defines the relationship between Palestrina's and Gregorian music. Gregorian song, he writes, has a deliberate expressive purpose: it does not aim at expressing the soul of the period in which it was born, but *is* that very soul. On the other hand, Palestrina's music cannot be considered as a simple confession, a profession of faith: it is, first and foremost, the product of a conscious technique, gradually refined and directed towards deliberate expression. But his idiom owes a great deal to

Gregorian elements. He was essentially balanced, with no tendency to lyricism; therefore we never find in his works rapt, ecstatic moments, such as occur in Gregorian music. He is as genuine as he is serene; and it would be a mistake to consider his elaborate technique as a sign of artificiality.

#### ROMAIN ROLLAND AND METASTASIO

In the same issue, the chapter on Metastasio as a precursor of Gluck in Romain Rolland's 'Voyage musical au pays du passé' is discussed by A. Della Corte, who questions the accuracy of Rolland's conclusions. Letters written by Metastasio to Chastellux and to Saverio Mattei—which he himself communicated to Calzabigi in order to ensure their inclusion in his complete works—reveal a point of view which is not exactly that expressed in the letter to Hasse upon which Rolland's conclusions are founded. Other letters reveal his partiality for Porpora, Vinci, Jomelli. To Brioschi he writes, in 1750, protesting against the growing popularity of 'extravagance and of symphony in conjunction with the voice.' In a letter of 1756, he describes Gluck as 'marvellous, but mad.' The writer's conclusion is that Metastasio was neither a reformer nor a precursor of Gluck.

#### COMPOSERS AS CRITICS

In *Le Courrier Musical* (Paris) a goodly array of French composers appear among the writers responsible for concert-notices. The March issues alone show the signatures of Louis Aubert, Florent Schmitt, Paul Le Flem, Darius Milhaud, Albert Bertelin, Louis Durey, Leon Moreau, and Gabriel Grovlez. Whoever has heard or read of the keen party rivalries that hardly any writer on modern French music fails to mention will naturally look forward to some excitement—but only to be disappointed. The accounts are unexceptionably sober. Florent Schmitt may, indeed, declare in unequivocal terms his lack of appreciation for Franck's 'Djinns'; and Darius Milhaud reveal his tendencies (of which more hereafter) by protesting against the indifference which conductors and concert organizers evince towards Albéric Magnard's music; but one would seek in vain for an echo of the quarrels, epic or petty, in and about which so much ink has been wasted.

In the issue of March 1, Louis Vuillemin describes the precarious position of most composers, conductors, and organists in France.

In *Le Monde Musical* (March) Charles Koechlin concludes a useful technical essay on passing-notes with a short survey of the 'new polytonal counterpoint' which seems to be derived from Schönberg's latest works.

#### A ONE-MAN PERIODICAL

In contrast with the aforementioned French periodicals (and indeed, I believe, with most musical journals), the daintily got-up, small but substantial *Nouvelle Revue Musicale* (Lyons) is essentially a one-man journal. The editor, Léon Vallas, is an expert in pithy paragraphs, and deals equally well with information and with critical views in tabloid form. In the March issue, with reference to the question whether songs should be sung in a translation, he boldly asserts that, given an audience incapable of understanding the original text, the worst translation is preferable to the original text. No mistranslation, he says, can be so great a treason as the singing of a text to an audience incapable of grasping its literary and dramatic purport.



## THE 'SIX'

In the Lyons *Salut Public*, Léon Vallas devotes an article to a group of young French composers whose activities, creative and other, have of late attracted some notice. They are Darius Milhaud, George Auric, Francis Poulenc, Louis Durey, Arthur Honegger, and Mlle. Germaine Tailleferre. The youthful reformers, we are told, believe in self-advertisement. One of their 'stunts' was to organize, in a bar, a jazz-band in which George Auric and Francis Poulenc stood prominent. Their chief object is to provoke a reaction against Debussy's impressionistic methods and ideals. Apart from that, they have few features in common, although Poulenc and Milhaud are similar in one respect, viz., their fondness for clear-cut melody and brutal superimpositions of unrelated tonalities. Milhaud is particularly active, both as a composer and propagandist, appearing as singer, pianist, violinist, conductor, and impresario.

In the February issue of the *Revue Musicale*, M. Paul Landormy describes the 'Six' as aiming at a wholesale renovation of the vocabulary of music. Erik Satie is their ideal, we are told, and it is his example they wish to follow. Curiously enough, their alleged tenets are that music should be purely realistic (anything less realistic than Satie's music can hardly be imagined) and essentially melodic, harmony counting for little or nothing. Polyphony should be reduced to very simple forms. Working-out, and combination of motives, are banned.

M. Landormy proceeds to note that their latest innovation is to use 'chords consisting of chords in superimposition, exactly as the usual chords consist of superimposed notes.' He considers that the young artists in question do not appear to have discovered the rules of the new art-forms which they are trying to create. But he seems to admit that they may eventually discover these rules.

M.-D. CALVOCORESSI.

## A BEETHOVEN BIOGRAPHY

It is an odd circumstance that the best biography of Beethoven, though written in English, has so far been obtainable only in a German version. This book was the work of Alexander Wheelock Thayer, born at Boston, U.S.A., in 1817. Its publication in English was held to be impracticable, so it was translated into German, and published in three volumes by Weber, of Berlin, in 1866-79. Two more volumes appeared later, compiled respectively by Drs. Deiters and Riemann from a mass of notes left by Thayer at his death in 1897. A revised edition of the whole appeared a few years ago, Riemann being responsible.

From the article on Thayer in 'Grove,' we quote the following:

The quantity of new letters and facts, and of rectifications of dates, contained in the book is very great. For the first time Beethoven's life is placed on a solid basis of fact. At the same time Mr. Thayer was no slavish biographer. He viewed his hero from a perfectly independent point of view, and often criticised his caprice or harshness (as in the cases of Mäkel and Johanna Beethoven) very sharply. When the work is completed it will be a mine of accurate information, indispensable for all future students. With some condensations an English edition would be very welcome.

It will be good news to musicians that such an edition will shortly be available.

Under the auspices of the Beethoven Association of New York, Thayer's biography is now published in English, in an edition revised and corrected by Henry Edward Krehbiel, the well-known critic and musical scholar of New York, from the original manuscript and other material entrusted to him by Mr. Thayer's heirs, and used in this edition with the purpose indicated by the author before his death. The English edition will be in three volumes of about four hundred pages each, with appendices and reproduced documents that enrich the German text being omitted.

The publication might have been delayed indefinitely but for the public spirit of the Beethoven Association, which in 1920—the hundred and fifty-first anniversary of the composer's birth—decided to devote the proceeds of their concerts to this purpose. The work will be issued in December of the present year, and the supply for this country and the Colonies (other than Canada) will be obtained from Messrs. Novello. The price of the work will be £5 5s. but a limited number of copies will be sold at the subscription rate of £3 13s.

## FESTIVAL WEEK AT BATH

BY ERIC BLOM

Unfortunately for the Glastonbury Players' Festival at Bath coincided with the week threatened to bring us a railway strike. But in consequence, unusually empty of visitors, and performances were attended by rather scanty audiences. Composed mainly, it seemed, of local inhabitants. The city's delightful atmosphere of music was unspoiled the aspects of the watering-place. Anne and the early Georges, gave way to a somewhat parochial feeling as soon as one entered the Pump Room. But those who, like myself, sought to attune their minds to the performances by passing through the old-fashioned and charmingly classical streets and squares just before entering the little improvised theatre, must have felt the ideal surroundings in which they took place. The pleasure they would have been capable of in any case. There is no doubt that the associations did much to make one receptive particularly for the old music that was performed, and they are perhaps mainly responsible for the fact that I derived the greatest and most pleasure from some old chamber music (I have missed an excellently-arranged concert of songs, madrigals, and virginal music), and Purcell's 'Dido and Æneas.' The latter was the best thing that the Glastonbury Players did. It was delightful to imagine oneself to be watching a performance in the days of Beau Nash. It was very easy to do this, for the programme is rather too modern and too obviously influenced by the Russian ballet and Miss Margaret. In spite of this, the performance of this work did not fall very short of perfection. The dance, and costumes, (there was no scene admirably blended into one artistic whole. The parts were excellently cast. The Dido was Dorothy d'Orsay, a singer with a beautiful voice and the restrained grand manner of the true tragedienne. She was a piece of work of sheer beauty, and she contrived to make the Death Scene almost unbearably poignant without any sort of hysterical display. So was

course, helped by the marvellous song, 'When I  
 and in earth,' surely one of the noblest and  
 most beautiful expressions of grief ever written.  
 His Orsay was admirably seconded by Miss Gwen  
 Ffrangcon-Davies as Belinda. Mr. Sheerman Hand  
 as Aeneas was not quite so successful, although he  
 managed to keep within the picture. The Sorceress  
 of Frederick Woodhouse, and the first Witch of  
 Irene Child—and, for that matter, the whole of  
 the witches' chorus—were a sheer delight in their  
 malignancy. And what music they are given to  
 sing. Those bold modulations in 'Destruction's our  
 delight,' the extraordinary laughing ensemble and the  
 chorus with an echo effect, still delight us as  
 they must have done those for whom they were  
 composed. The 'Echo Dance of the  
 Fairies,' described in the libretto as 'horrid music,'  
 still makes us feel how extremely modern it must  
 have sounded once. As we listen to such things,  
 we are thrown into relief now by a plaintive song,  
 now a graceful or a stately chorus, and again by a  
 rollicking sailor's song and dance, our wonder grows  
 as we realise that a young man of twenty-two,  
 with little chamber opera written for a girls'  
 chorus and with nothing but a string quintet and  
 a cello and double bass for accompaniment, should have  
 found the means for writing one of the most truly  
 dramatic and human operas the world has ever seen.  
 And all this without any very material divergence  
 from the lapidary style of his time, and in spite  
 of the impediment of Nahum Tate's often very  
 pedestrian verses. Purcell's secret lies in the  
 marvellous way in which he welds recitative, aria,  
 song and dance into one continuous whole, and  
 in his unerring instinct for making the greatest  
 dramatic moments coincide with the finest flow of  
 inspiration. His recitative, instead of being  
 a bridge from one climax to another, is  
 an organic factor, and never lacks a distinct  
 dramatic significance. Add to this a power of  
 invention that is fertile in happy and original turns,  
 and (for his time) extraordinary harmonic audacities,  
 and with a sense of character and situation that  
 always transmuted into what seems the exact  
 equivalent, and the work of one of the most  
 supreme masters stands revealed.

The second important stage work in the scheme was  
 that of Mr. Broughton's 'The Immortal Hour,' which,  
 as it were, regrets to say, did not quite come over the  
 stage. Perhaps the primitive stage was partly  
 responsible, and certainly the fact that the work was  
 given with pianoforte accompaniment—surely an  
 unnecessary makeshift in a city that has an excellent  
 orchestra! This dreamy Celtic music is so lovely  
 that one would like to be able to enjoy it to the full  
 in performance; but the poetry of Fiona Macleod  
 with which it is set is too elusive for the stage, and the  
 music, which fits it so well, seems to evaporate before  
 the material things of a theatrical production. Its  
 ethereal delicate beauty seems to be continually  
 lost by the dramatic necessities. Many of the  
 songs that seem so lovely in one's study have a way  
 of becoming merely dull and watery in performance.  
 Throughout the evening the dramatic interest is  
 absent for almost unendurably long periods,  
 where it emerges in patches it becomes artificial  
 and forced. And all this in spite of an excellent  
 performance. Miss Ffrangcon-Davies as Etain  
 called herself as a great, sensitive artist, a  
 child of her father, and Mr. Arthur Jordan  
 as Mair and Mr. Frederick Woodhouse as Dalua

were both good. Mr. Sheerman Hand was much  
 more at his ease in the part of Eschaidh than in  
 that of Aeneas, but even here his acting, though  
 very sound, seemed to be acquired rather than  
 spontaneously felt. All the small parts were more  
 than adequately filled, and a special word of praise  
 must go to the admirable choir, who not only sing  
 splendidly, but act exceedingly well, individually  
 and in concert. The chorus of jeering spirits in  
 the first Act is one of the best things one can imagine  
 a chorus doing, both musically and histrionically.  
 The dancing—an important factor, as it seems to be  
 in all the Glastonbury productions—is very compe-  
 tently directed by Miss Penelope Spencer.

Mr. Broughton's little Choral Ballet, 'The Moon  
 Maiden,' rather suffers from the same defects as  
 'The Immortal Hour,' but having the advantage of  
 being quite short, it is saved from making a similar  
 impression. Another work of the Choral Ballet  
 type, 'Music comes,' by Mr. P. Napier Miles, struck  
 me as being superficially charming in an amateurish  
 sort of way. The music ambles amiably from one  
 idea to another without attaining to unity, and its  
 lack of real individuality leaves no definite impression  
 behind, save that of having been vaguely pleasing.

A concert of English chamber music, described as  
 ranging from the 17th to the 20th century, was not in  
 reality representative of the whole period, unless one  
 took the gap in the programme to illustrate a  
 corresponding hiatus in the musical history of this  
 country. The first part contained Purcell's 'Golden  
 Sonata' and a Violin Sonata by Eccles, while in the  
 second the modern school came off none too well  
 with Parry's 'Lady Radnor's' Suite for string quintet  
 and Frank Bridge's String Quintet in E minor.  
 There is no reason why Parry should not be given as  
 a specimen of 19th century English music, but why  
 perform a work that is deliberately imitative of Bach,  
 Rameau, and Couperin? That all but one living  
 composer had to be neglected was perhaps inevitable  
 in a programme necessarily consisting of long works,  
 but I noticed that many of the most important  
 contemporary English composers were equally  
 conspicuous by their absence from a programme  
 entirely devoted to modern British music, which I  
 was unable to hear.

## New Music

### CHURCH MUSIC

Organists who have not so far made the  
 acquaintance of John E. West's setting in E flat of  
 the Office for the Holy Communion should note that  
 this work is now included in Novello's Short Settings  
 for parochial and general use. Without being over  
 elaborate or difficult, it is admirably designed to  
 afford full scope for a well-trained choir, and to  
 display the resources of a large organ. The highly  
 interesting organ part is of an independent character,  
 always engaged in the consistent development of  
 some definite musical idea. Thus, in the Creed,  
 much is made of the intonation phrase of three notes  
 —B flat, C, and the G below—and a strong chordal  
 passage of two bars given out at the commencement  
 by the organ. The former provides more than  
 one opportunity for effective use of the tuba. The  
 vocal writing in the Creed, though providing for  
 some big effects, is not difficult. The trebles are  
 taken to the top B flat near the end, but optional  
 notes are given.



The short but very striking Sanctus opens in an interesting and unconventional manner. The first page of the Benedictus is given to soprano solo. The chorus then enters, largely unaccompanied, with the solo singing above it. A short, brilliant setting of 'Hosanna' concludes the movement.

An expressive setting to Agnus Dei opens with bass solo. Next two sopranos and alto combine, the movement concluding with full choir. Some brilliant phrases for the organ are a feature of the first part of the Gloria. In the opening and final sections the writing both for voices and organ is of a highly festal character. The middle section contains some expressive solo and unaccompanied chorus work. The linking of this with the final section is cleverly managed. 'Thou only, O Christ,' is set fugally, though at no great length, while some imitative phrases for Amen lead to an imposing conclusion.

A. E. Baker's anthem 'At the Cross' (Novello's Chorister Series of Church Music) is a setting for treble voices of three verses of Hymns A. & M., No. 117. The first verse is for treble solo, the second for two trebles, and the third for treble chorus. The composer has written suitably dignified and expressive strains for the voices, which are supported by a well-written and flowing organ part.

The well-known hymn, 'The spacious firmament' (Addison), set to a broad, stately tune by John Sheeles (1720), has now been issued as No. 1,022 of Novello's Parish Choir Book.

In the setting of the Office for the Holy Communion in G minor, by W. Ernest Jennings, the interest lies chiefly in the vocal writing, the simple but well-written organ accompaniment being mainly an amplification of the voice parts. The music is straightforward in style, is devotionally written, and is nowhere commonplace. For its proper effect, the setting needs the services of a nicely balanced choir. Given that, much of the music might well be sung unaccompanied. We would suggest the singing of an Amen to the last phrase of the Gloria in preference to the unnecessary interpolation of the words 'Glory be to God on High.' G. G.

#### STRING MUSIC

It is significant that three of the most important works we have received during last month should be pianoforte and violin sonatas. Slowly but surely the composer of to-day is realising that there are other forms of composition besides the symphonic poem. Thus, in time, every man will be in his humour instead of in the humour of the 'Proms,' and perhaps it will be found that the classical form or light opera are better suited to some people's talent than the orchestral fantasia.

The sonatas in question are: Eugène Goossens' in E minor (Chester), T. F. Dunhill's in F (Augener), and Pizzetti's in A (Chester). They have all been heard in public, but in reading them consecutively they induce impressions different from those of the concert-room. In the first place it is important to note that while many appear to think that there are only two styles, the new and the old, these three composers, 'modern' as they are and indebted to some extent to predecessors, are each working out their way with characteristic independence. Mr. Goossens, we all know, is a follower of the most recent, and, in a way, most fashionable, school. But unlike many who are drawn to it purely by the

glamour of controversy and notoriety, he is perfectly sincere. It may be urged that he is extravagant, that he lacks genuine warmth; he cannot be accused of being obscure. He does not consciously affect the trick of singularity; he is thoroughly logical. Grant his premises and the rest follows inevitably. He stands for a movement that is not confined to music but embraces almost every branch of human activity. An age which reckons amongst its keenest intellects Shaw and d'Annunzio is an age of stoics, not of enthusiasts. Its genius is for logic, for decoration—not for the ideals that pulled so hard at the heart-strings of Tennyson and Dickens. Such an age finds in music its most representative men in Scriabin and Stravinsky. Mr. Goossens is certainly of this company.

Pizzetti's Sonata has had already an exceptionally favourable reception. Time alone will prove whether its qualities are enduring—they are undoubtedly striking. Pizzetti enjoys to-day an advantage which was Grieg's half-a-century ago. Italy is a virgin country so far as the symphony and the sonata are concerned. Sgambati—and even Verdi—when he worked in classical form began by forgetting Italian music. There is nothing—not a bar—to connect Verdi's Quartet with the music of any one of his operas. Pizzetti instead seems to draw his inspiration and his strength from the popular national form—opera. There is nothing 'theatrical' in the usual sense, yet he does give us the atmosphere of the drama, of the theatre, but with power, freedom, and art that are essentially of the classicist.

T. F. Dunhill's work strikes us as a degree less distinctly original than that of either Goossens or Pizzetti. But his themes have sometimes an easy gait, a graceful lilt that are not often met with. The least convincing periods of the Sonata are to be found in the slow movement, where the great classical precedent lures the composer to uncongenial and uncomfortable dramatic depths. After all, the display of crape and funeral baked-meats in the slow movement is purely conventional, and any form that gave the required contrast would be equally effective.

The question of achievement is at present a question of individual taste. The all-important point is, that these sonatas show abundant evidence of vitality and originality. Masterpieces do not grow like blackberries, but this kind of work towers high above the 'promising' effort of the *petit-maître*. F. B.

## London Concerts

BY ALFRED KALISCH

On April 4 the London Symphony Orchestra, with the Philharmonic Choir, and Madame Elsa Stralis, Miss Margaret Balfour, Mr. John Coates, and Mr. Norman Allin as soloists, and Mr. Albert Coates conducting, performed the B minor Mass of Bach. Before discussing the concert itself it will be well to place on record two facts connected with it. The first is that an attempt at applause was immediately suppressed, although there was no intimation in the programme, such as is sometimes given, that applause was not desired. This, I believe, is a unique incident. A great deal could be said about it, but space forbids. The second is that shortly afterwards Mr. Busby, as official representative of the orchestra, wrote a letter to the *Daily Telegraph* in which he mentioned that the expenses had been about £470, and that the receipt

with a full hall had been a little over £410. The astonishing thing about this is that not a penny is included for the services of the orchestra. On the other hand £150 was paid towards the necessary expenses of the choir, not, as seems to have been thought in some quarters, for the payment of its trainer or anyone else. As £150 would also have been roughly the cost of an orchestra of the size required for a Bach performance, the total is about what it should have been had the band been paid. The Hall was quite full and money was turned away. The expense of advertising was moderate, because, the Hall being sold out, advertisement during the last few days before the concert would have been superfluous. The fee of £63 given to the conductor cannot be considered excessive; nor is £100 an alarming sum for four soloists. These figures should be carefully considered by those interested in concerts of the highest kind. The conclusions to be derived from the facts are the reverse of encouraging, and seem to prove that the giving of the best orchestral concerts is becoming more and more an affair of philanthropy.

The performance itself must honestly be called disappointing. It was badly lacking in atmosphere and expressiveness, to which more importance should be attached than to one or two rather serious accidents. Criticism is, however, to some degree disarmed by the knowledge of the fact that the choir had met Mr. Coates only once before the concert, when they rehearsed with the orchestra. Considering this, perhaps we should be thankful that the performance was as respectable as it was. The trouble is, however, that such a performance gives a wrong idea of the Mass to those who have never heard it before, and is a specious piece of evidence for those who preach the abominable theory that Bach is merely a stodgy and academic composer. Mr. John Coates was the only one of the soloists who seemed to get near the spirit of Bach, and he was severely handicapped by the slow tempo and the unyielding beat of the conductor. A rendering such as this would be a serious thing for any conductor whose reputation does not rest on so sound a basis as that of Mr. Coates.

Mr. Coates also conducted a Bach-Beethoven-Brahms programme at the London Symphony Concert on April 18. Mr. Coates, as is well-known, has his own ideas on the classics, which evoke enthusiasm in some quarters and disapproval in others. In the 'Brandenburg' Concerto No. 3, in G, the slow tempo of the first movement caused a little surprise. The first Symphony of Brahms had some very impressive dramatic moments, but on the other hand there were a good many apparently needlessly sudden changes of tempo. The slow movement was far too slow in places, so much so that the rhythmic flow and melodic outline were lost. The introduction to the *Finale* had a strange romantic flow, but the extreme deliberation with which the *Finale* was begun was almost a shock. Here is a place where the sudden change of tempo is essential, and a great thrill is lost by not emphasising it. The *Adagio* was made extremely—almost sensationally—dramatic, but in an arbitrary way which did not commend itself to all. The vast majority of the audience applauded tremendously. M. Siloti, taking his place at comparatively short notice of M. Tosoni, played the 'Emperor' Concerto with a dignified breadth of style and welcome absence of

mannerism. The slow movement has surely not often been taken so slowly.

#### A NEW CONDUCTOR

Mr. Edward Clark's series of four orchestral concerts began very encouragingly at Queen's Hall on April 8. He is chiefly known as having assisted Mr. Boult as conductor of a season of Russian Ballet. He had an orchestra of about sixty, specially chosen, which gave an exhilarating performance of Haydn's 'Military' Symphony, that showed him to be a conductor of the energetic type. It was possibly due to nervousness that his energy was occasionally excessive, so that the meaning of all his gestures could not be clear to the orchestra.

There were two novelties in the programme. The first was the 'Storm Music' written by Arthur Bliss for the recent production of 'The Tempest' at the Aldwych Theatre. It is in effect a subtle and ingenious study in the effects of persistent rhythm, thundered out by an exceptional number of drums, unusually combined with recitative-like phrases from the brass and the pianoforte. Most of us were surprised that seven drums could produce a din which ended by becoming almost fatiguing. It was a contest between the timpani of the players and the tympana (if the unconscious but inevitable pun be forgiven) of the audience. I must confess that my own tympana very nearly gave out before the conclusion. Its effect on the emotions of the audience, whether pleasurable or the reverse, was undeniable, and there was no doubt that it has lessons of some value to students of orchestration. From the same point of view there was a great deal of interest in the revised version of the 'Fire-bird' Suite prepared by Stravinsky about two years ago. It was the first performance in England, but one movement had been heard at the National Eisteddfod at Barry last August, when a thunder-storm and the pattering of rain on the corrugated iron made the music almost inaudible. (It would have been a finely opportune moment for Mr. Bliss' music.) The reduction of the number of instruments has the result of making Stravinsky's intentions much clearer, without any loss of the atmosphere of romance and mystery which is the great charm of the music.

The programme was completed by Arnold Bax's song-cycle from Carmen Sylva's 'Bard of the Dimbovitza.' It is not among Mr. Bax's latest works, but it has a good many of his characteristically poetical and imaginative touches. It is difficult to say at one hearing how far the frequent overpowering of the voice by the instruments was due to the composer, and how far to the conductor. Miss Ethel Fenton's singing of the voice-part deserves high praise.

Misfortune dogged the footsteps of the London Choral Society in its performance of Beethoven's Mass on March 23. First of all the soprano was unable to sing owing to indisposition, and her place had to be taken at short notice by another artist. Then the contralto was accidentally prevented from arriving in time, and after a long wait Miss Lilian Berger, who happened to be in the audience, took her place on the platform. In the circumstances, all that can be said is that the ensemble of the soloists was better than one could have dared to expect. Under Mr. Arthur Fagge the choir put in some good work, and was better in the more spirited choruses than in the more reflective ones, which are among the most exacting ever composed. The singers



not unnaturally found the 'Mount of Olives' an easier task. The Mass remains one of the great enigmas of music. Those who have studied it most carefully have the greatest reverence for it, but it is rare to find a listener who has really been impressed by a performance, however good. How far it is justifiable to call it, as very many people do (some of whom have never heard it at all), the greatest of all Masses, is a question which must be left over for final settlement by posterity.

There were two orchestral concerts given by soloists which call for notice. A very pleasant impression was made by Miss Alice Frisca, a young pianist from San Francisco, who gave a concert with Sir Henry Wood and the Queen's Hall Orchestra on March 21. She has a conspicuously neat and fluent technique, and a touch of no little charm. Her interpretations have some of the characteristics which we have come to regard as typically American, and may be summed up by calling them eminently business-like. They are not very temperamental, but their exceeding alertness prevents them from being heavy or uninteresting. Miss Frisca has one curious habit which frequently interfered with the realisation of her intentions. She is apt to lose tone at the end of a phrase, even in important climaxes. She appealed to the public more strongly in Liszt's E flat Concerto than in the Concerto of Grieg, and had to add some encores, the playing of which revealed a sympathetic but undeveloped personality.

On March 14 Miss Ethel Frank gave her second concert, this time with the Queen's Hall Orchestra, under Sir Henry Wood, and the accompaniments were throughout most sympathetically and flexibly played. There are many idols in the musical market-place, and the two arias of 'The Queen of the Night,' from the 'Magic Flute,' are among those which have most surely led to much worship of false gods. Above all there is a certain type of pedant who always says that a performance of the opera without them is a maimed rite. He forgets that they were added by Mozart in spite of his better judgment at the instance of an imperious *prima donna*. They are as much 'additional numbers' as anything superimposed by a contemporary master on the subtle and complex structure of the most modern revue. It almost looks as if Mozart had determined to get his own back by setting the lady an impossible task. The result is that they delay the action of the opera (or would do so, if there were any to delay), which makes it almost impossible for the singer to get into sympathetic touch with an audience in an opera house; while on a concert-platform the singer is confronted with the insoluble problem whether to sing them as displays of coloratura or as dramatic arias. I cannot honestly say that in my time I ever heard any soprano who was able to combine the two elements. When I was young, elderly folk used to tell me that it had been done in the distant past, but years of bitter experience make one cynical as to that type of evidence. It was bold of Miss Frank therefore to choose these two arias. As coloratura she sang them remarkably well, but did not in the least succeed in conveying the impression that the 'Gli Angui d'Inferno' is a hymn of hate. When it has been made to sound as such, the high C's were hardly ever musical notes as they were in this case. Miss Ethel Frank sang Debussy's 'Fantoques' and 'Mandoline' with much taste and charm, and made a specially good effect with

Moussorgsky's 'Chant Oriental,' with harp accompaniment admirably played by Mr. Cockerill. The only new thing in her group was a picturesque song called 'La Nuit dans l'Isba' by Camille Erlanger.

The programme contained an orchestral novelty, the 'Rondeau Arlequinesque' by Busoni. It is a continuous work in four well-marked sections in free Rondo-form. The composer gives a somewhat metaphysical explanation of the music, to which he prefixes three mottoes: he says "The Motley Dress" refers to the free structure of the piece; "The Lithe Body" means the rhythm and tempi; the "Bold and Original Mind" the musical idea (so far as the composer's ability has allowed him to express this). So far so good, but when he talks of music being a portrait of the hero 'in two profiles and one full face,' it seems to be carrying persiflage of the audience a step too far. We also gather from the composer's explanation that his main idea was to represent Harlequin as too daring in his tricks, like Till Eulenspiegel, and then his retiring from the world to mock it. Busoni is well known to possess a cynical and sardonic humour in orchestration, and great mastery over sombre musical colour, and this enables him to give the music an atmosphere of its own. He is not here as contemptuous of melody as he often is, nor is he as devoted an admirer of cacophony for its own sake. The whole is brisk and lively, and makes its meaning clear. It is, however, on the whole cerebral rather than deeply-felt music, although it would be an exaggeration to say that it is a matter of brain merely.

Of the Queen's Hall Symphony Concert on April 16 it is only necessary to say that Miss Howell's 'Lamia' was again loudly applauded and seems to wear well, and that Mr. Lamond's performance of Liszt's 'Totentanz' was sensational. It is a little curious that musicians of the school which most consistently admires Mr. Lamond were loud in their denunciation of M. Siloti and Liszt when he played the same composition at the London Symphony Orchestra Concert some time ago. Many morals might be drawn, according to the point of view of the moralizers, but far be it from me to draw them, with space so precious.

#### CHAMBER MUSIC

The Chamber Music Players (Mr. Albert Sammons, Mr. Lionel Tertis, Mr. Felix Salmond, and Mr. William Murdoch) continue their admirable concerts but so far they have not played anything new. It is not a little disappointing that the audiences have not continued to be as large as they should be. The London Chamber Concert Society began its season on April 5, when Miss Olga Haley gave an admirable performance of two of Dr. Ethel Smyth's Songs for Orchestra, conducted by the composer. In a spirit of self-sacrifice which is all too rare, encores were refused for both of them. The principal concert work in the programme was Josef Holbrooke's 'Pickwick' Quartet, which was first produced in 1916 by the Quartet led by the late Mr. John Saunders. In vol. lvii. of the *Musical Times*, page 297, col. 1, read that: 'It is difficult to place this rather erratic work, but we are sure it is not Holbrooke at his best. There is not much to be added to this concise verdict. It is a commonplace criticism of Mr. Holbrooke's programme music that he is too apt to attempt to jot down musical impressions of certain musical incidents and characters with too little regard for

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# Let the people praise Thee

ANTHEM FOR FESTIVAL OR GENERAL USE WITH OR WITHOUT ACCOMPANIMENT

Psalm lxvii. vv. 3, 6, 7.

Composed by A. HERBERT BREWER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Moderato.**

**f**

PRANO. Let the peo - ple

ALTO. Let the peo - ple..

TENOR. Let the peo - ple..

BASS. **f** Let the peo - ple praise . . . Thee, O God, . . .

**Moderato.  $\text{♩} = 60$ .**

**f**

ORGAN. **f**

*cres.* praise . . . Thee, O God, **f** yea, let . . all the peo - ple

*cres.* praise . . . Thee, O God, **f** yea, let all the peo - ple

*cres.* praise . . . Thee, O God, **f** yea, let . . all the peo - ple

*cres.* yea, let all the peo - ple praise

*cres.* 3 3 **f**

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praise . . . Thee, praise . . . Thee, yea, let . . .

praise . . . Thee, praise . . . Thee, yea, let

praise . . . Thee, praise . . . Thee, yea, let . . .

Thee, praise . . . Thee, praise . . . Thee, let

all the peo - ple praise . . . Thee. . . Then shall the

all the peo - ple praise . . . Thee. Then shall the earth . . .

all the peo - ple praise . . . Thee. Then shall the earth . . .

all the peo - ple praise . . . Thee. . .

earth bring forth her in - crease, and God, ev'n our own God, . . shall

bring forth her in - crease, and God, ev'n our own God, . . shall

bring forth her in - crease, and God, ev'n our own God, . . shall

Then shall the earth bring forth her in - crease, and God, ev'n our own God, . . shall

give us His bless - - - ing.

give us His bless - - - ing. Then shall the

give us His bless - - - ing. . . Then shall the earth . . bring

give us His bless - - - ing, His bless - - -



*mp* *dim.*

Then shall the earth bring forth her in - crease, and God, ev'n our

*dim.*

earth . . . bring forth her . . in - crease, and God, ev'n our

*dim.*

forth . . . her in-crease, bring forth her . . in - crease, and God, ev'n our

*mp* *dim.*

- ing. Then shall the earth bring forth her in - crease, and God, ev'n our

*p*

own God, . . shall give us His bless - - - ing. . .

*p*

own God, . . shall give us His bless - - - ing. . .

*p*

own God, . . shall give us His bless - - - ing. . .

*p* *pp*

own God, . . shall give us His bless - - - ing. God . .

*pp* *pp*

God shall bless us, God shall bless us, and all the ends of the

God shall bless us, God shall bless us, and all the ends of the

*pp* *pp*

God shall bless us, God shall bless us, and all the ends of the

*pp* *pp*

... shall bless us, God shall bless us, and all ... the ends of the

*pp* *pp*

world shall fear Him, shall fear Him, shall fear . . . . . Him.

world shall fear Him, shall fear Him, shall fear . . . . . Him.

world shall fear, . . . . . shall fear . . . Him.

world shall fear Him, shall fear Him, shall fear . . . . . Him.



Tempo 1mo.

Let the peo - ple

Let the peo - ple . .

Let the peo - ple praise . . . Thee, let all the peo - ple

Let the peo - ple praise . . . Thee, O God, . . .

Tempo 1mo.

praise . . . Thee, O God, yea, let . . . all the peo - ple praise . . .

praise . . . Thee, O God, yea, let all the peo - ple praise . . .

praise . . . Thee, O God, yea, let . . . all the peo - ple praise . . .

yea, let all the peo - ple praise Thee,

Sheet music for the hymn "Let the People Praise Thee". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Thee, praise . . Thee, yea, . . let all the peo-ple praise . . Thee, praise . . Thee, yea, let . . all the peo-ple praise . . Thee, praise . . Thee, yea, let . . all the peo-ple praise . . Thee, let all the peo-ple praise . . Thee. Thee. Thee. Thee. Thee. Thee." The music features various musical notations including treble and bass staves, notes, rests, and dynamic markings such as *cres.*, *largamente.*, *ff*, and *fff*. There are also triplets indicated by a '3' in a circle.



(Continued from page 340.)

musical shape and without welding them into a whole by means of a unifying idea. These faults are very much in evidence in this work, and go far to spoiling the total effect of much of the cleverness and humour in detail. A fuller appreciation of these particular essentials of good programme music, allied with a little compression, would have been of extreme value to Mr. Holbrooke when composing the Quartet. The introduction of some well-known popular tunes is quite amusing, but the reason of the choice (except in the case of 'We won't go home till morning') is not very clear. It was admirably played by the Philharmonic Quartet.

At the second concert of the same Society, on April 12, the Sěvcik Quartet (Mr. Bohoslav Lhotsky, Mr. Karel Prochazka, Mr. Karel Moravec, and Mr. Antonin Fingerland) made its first appearance in London since the war. Like the Bohemian Quartet, it may claim as its chief merit exceptional strength and flexibility of rhythm. The players have not quite the same richness and depth of tone as the Bohemians. To use a convenient word, of the two they are the more classical in their outlook on music; and whether by accident or by design do not give us such quasi-orchestral effects. In the matter of suppleness and ensemble there is little to choose between them. They began with a Quartet of their compatriot Novak, a facile and fluent work which one would have been tempted to call academic, had he not known that it is considered by the Bohemians to be eminently national. It is true that there are some Czecho-Slovak folk themes in the Quartet, but these are employed in an entirely conventional manner. The players aroused great enthusiasm by their playing of the spirited second movement of Grieg's too unfamiliar Quartet. The soloist was Miss Harriet Cohen, who played Arnold Bax's Sonata in one movement. This is a work which gains very greatly on better acquaintance. Here the composer strikes us as developing a greater power of working up a climax than in almost any other of his works. The music is full of happy touches, and there is great strength in the principal theme. One criticism that suggests itself is that the most powerful—emotionally—of all the climaxes does not come at the end, but before the final section, which consequently suffers somewhat. This, however, is an impression which subsequent hearings may remove. Miss Cohen by her very admirable playing made a great step forward in public estimation.

Mr. Holbrooke is giving a series of concerts at Mortimer Hall with varied programmes, of which an unusual feature is his playing of three pianoforte pieces without mention of their names, and offering a prize to the member of the audience who guesses the largest number. At his concert on April 12 he played his own setting of Chesterton's Anti-Teetotal Songs from the 'Flying Inn.' The best of these is the one in dispraise of the grocer, which has a certain amount of elemental vigour. Mr. Holbrooke played the accompaniment, so that the singer had no choice but to sing *fortissimo* throughout. With a less robust accompaniment the singer might have been able to introduce some variety. I like Florent Schmitt's piece for horn and pianoforte no better than the Violin Sonata.

## RECITALS, ETC.

It is not usual for a singer to stop in the middle of a group of songs to praise the work of his accompanist, but the very fine playing of Mr. Owe Mase, when he was accompanying Mr. Eric Godley at Miss Ursula Greville's concert at Wigmore Hall on April 7, deserved the compliment. The programme was made up of English songs, some of them new. Martin Shaw's 'Song of the Palanquin Bearers' was sung by Miss Greville, and deserves special mention, as does also 'A Prayer' by Mr. Perceval Garratt. Miss Greville manages the transition between the spoken word and singing in Mr. John Foulds' 'The Reed Player' very cleverly, and her singing of Holst's 'Indra' had dignity and breadth of style. Of Mr. Godley's songs 'The Lazy Man,' by Felix White, a setting of one of Mr. Waley's translations from the Chinese, was very diverting, and was sung with a pretty sense of humour, and Gerrard Williams' 'The Crooning from Inisfail' was sung with imagination. The merit, as well as the limitations of his style suggest that he will make a fine opera singer, if there's ever again demand for such a thing in this country.

At the recital of Mr. Melchior and Mr. Hansen on April 6, at Wigmore Hall, Mr. Melchior sang more gently than some of his performances in larger halls would have led one to expect—and Mr. Hansen is an exceptional artist. The novelty was a set of 'Glunten' by Gunnar Wennerberg, which, half-sung, half-acted, with a good sense of humour, was extremely popular with the whole audience, but especially with the Norsemen present who could understand the words of these student songs.

At her recital on April 14, Miss Litante again sang with much artistic insight. Señor Medina, who gave a recital at Queen's Hall on April 6, is a typical operatic tenor with a typical character of voice and a typical way of expressing emotion which immediately appeals to the public.

Mr. Pouishnov has finished his series of recitals and also gave an extra recital on April 13, at which he repeated many of the things in which he has previously made his chief successes, his performance of the B-minor Sonata of Liszt being especially noticeable by reason of its bigness of style and musical insight. His technique seems to have gained in brilliancy even in the short time since his first appearance. There is no doubt that he has a great future. Mr. Victor Benham made his first appearance after a successful Continental tour. He is an exhilarating if at times somewhat arbitrary player. Miss Winifred Christie, who gave a recital on the same day, is, on the other hand, an artist who impresses by her charm and refinement as well as by her finished, polished technique. Mr. Fischer, the Swiss pianist, who has given some recitals, is an interpreter of classical music of individuality and sterling merit. Mr. Edward Mitchell has given another Scriabin recital. Acting on the suggestion of a well-known critic he played the seventh Sonata, which, short, elucidatory remarks spoken previously, he also played it twice in succession. The majority of musicians now, however, seem to be veering round to the opinion that Scriabin is not destined to revolutionise pianoforte music, and that his early and less anarchical works are more likely to live than his later ones.

## NOTES FOR MAY

The most important musical event of May will certainly be the reappearance of Mr. Kreisler on May 4 with the Albert Hall Orchestra under Mr. Landon Ronald. The principal item in his programme will be the Elgar Concerto. The Jubilee of the Albert Hall will be celebrated in fitting fashion May 7. Miss Carrie Tubb, Madame Kirkbynn, Mr. Ben Davies, Mr. Robert Radford, with the combined forces of the Royal Albert Hall Orchestra under Mr. Landon Ronald, and the Royal Choral Society and its orchestra, conducted by Sir Frederick Bridge, will take part. Mr. Clark gives two remaining orchestral concerts of his season May 6 and 20. The novelties at the first will be Soni's Concertino for clarinet and Arnold Schönberg's Chamber Symphony for fifteen instruments. At the second, at Queen's Hall, we shall hear Ravinsky's 'Pulcinella' Suite, and Manuel de Falla will play the pianoforte part in his 'Nights in the Gardens of Spain' for pianoforte and orchestra.

The last of the concerts of the London Symphony Orchestra takes place on May 9, and the programme includes the *Finale* of Liszt's 'Faust' Symphony and Moiseiwitsch will play the pianoforte part in Elbrooke's 'Gwynn ap Nudd.'

The Guild of Singers and Players founded by Madame Lily Henkel and Mr. Norman Notley announces a series of twenty concerts on a co-operative basis at Steinway Hall on every Tuesday and Wednesday in May and June. The ten May programmes contain some interesting native works.



[Photo by S. J. Loeb.]

Mr. Henry Wood has been invited, with Nikisch, Péné, and others, to conduct at the International Music Festival at Zurich in June and July.

## THE GLASGOW ORPHEUS CHOIR

For about four months music in London has been singularly free from stimulants to curiosity, and one welcomed the visit of the Glasgow Orpheus Choir on April 9 as a break in the uneventful round. The fame of the Choir preceded it—our Glasgow representative has often paid tribute to its singing—and the number of people who came to hear it could not have found room anywhere but in the Royal Albert Hall. Otherwise it could only be regretted that the Choir had to sing in a place where nothing intimate, in music or in performance, can be properly heard.

Bad acoustics, however, could not disguise the fine quality of the singing. The Glasgow Orpheus Choir is what it is said to be—one of the most highly-refined instruments of choral expression existing in the kingdom. It can be listened to with some of the feeling one gets from the best string quartets, such cleanness and beauty are there in line and texture; and beyond this is the imagination which colours everything with the mood of a song and knows the difference between interpreting and merely pointing. Nothing could have served better to reveal this power of getting to the heart of a piece of music than Elgar's 'Death on the hills.' The whole conception of the setting (of words by Mrs. Newmarch from the Russian) is so dramatic that there are temptations to be melodramatic. Let the men put anger (and tricks of *sforzando*) into the voice of Death and the women make a human wail of their clamouring, and the work is spoilt. Let them be stern and plaintive for dramatic colouring, and give no other thought but to fine-drawn technique, then the words and the music will express the drama and express it with dignity. This is where Mr. Hugh S. Robertson, the conductor—it is time to mention his name—showed his sense of balance and fitness in choral art, where reticence can play as valuable a part as strong emotion. Other part-songs were treated with the same justice. These were Elgar's 'The Shower,' Boughton's 'Early Morn,' Holst's 'Turn back, O man,' a madrigal—the famous 'As Vesta was from Latmos Hill descending,' of Weelkes—and the warmly-coloured 'Beatitudes' of Kalinnikoff. In the last piece there was a suspicion of over-done expression, especially in the *staccato* on the word 'per-se-cu-ted.' Perhaps the composer had marked it so.

So long as the choir was singing this kind of music one could feel stimulated, pleased, and moved to admiration, but there was too little of it in the programme, and this introduces what may seem to be an ungracious grumble. The large share of the evening's music that was taken up by arrangements of Scottish folk-songs gave the impression of time wasted. There is no disrespect to the tunes in this complaint. One can with consistency declare that Scottish folk-music is the best in the world (especially with the treasures newly-discovered in the Hebrides), and deny that it lends itself to part-singing. Folk-music and the Victorian part-song are worlds apart, and an attempt to reconcile them is rather degrading to the former. And the way it is done usually suggests a false dressing which is apt to call too much attention to itself. Of course the results were pretty, charming, amusing, and so forth, but we have our suburban choral societies ready to breathe that atmosphere at any time, and even in the Albert Hall some large London-Scot Associations give us whole evenings of it. 'Eriskay love-lilts' and the like can be heard at Æolian Hall, with a Celtic harp for



accompaniment. They are published, and we can croon them round the fire in May, or floating down from Boulter's Lock in August; they can have nothing more to tell us, S.A.T.B., in the Royal Albert Hall. So far as the choral singing of folk-songs helps to spread a love of them it is to the good, but we do not need a superlative choir to come from Glasgow to London on such a missionary enterprise when it has other and higher things to teach. It was vexing to think of all the madrigals and refined modern part-songs that were put aside for 'Wi' a hundred pipers' and the rest.

Here the grumble ends. It was jolly to hear the tune of the tramping song, 'The road to the Isles,' and it was a pity that Mr. Robertson's efforts to include the audience in his choir met with so feeble a response. The Hall can be blamed, or perhaps it was because the audience was more musical than Scots. There were some present who had so little knowledge of their native kingdom that they could ask what a Coolin was!

One item, that came straight from Scottish soil and history, was heard with gratitude. This was an old Highland Psalm Tune entitled 'French.' It is best described in the words of the programme note (by Mr. Robertson):

On his visit to Scotland in 1844, Mainzer noted down this extraordinary example of church praise from actual singing in Ross-shire. He also collected others of the same kind. These are now in the Advocates' Library, Edinburgh. The present example was published by the committee of the Gaelic Mod. How these curiously florid tunes originated is not known. Roderick McLeod, of Inverness, has a theory that the soldiers who returned from the Peninsular War brought with them something of the spirit of the ornate music of Continental churches. Of course, the embellishments must have been originally in the nature of improvisations, and the people must have been very united in spirit to cause these improvisations to become traditional.

There are two short verses, sung line by line by a soloist, with responses from the choir. The decoration of the melodic line is aptly and beautifully done; the whole effect was fascinating, and breathed sincerity. The simpler Psalm tune 'Stracathro' of Hutchison made a good beginning to the concert.

The tone of the choir was good enough for satisfaction, but not of the kind that the ear revels in as a delight to the senses. Apparently Glasgow speech is not so perfect a voice-trainer as the English of Lancashire and Yorkshire. Occasionally there was a sharp edge to the soprano tone. But quality was seldom wanting; it was merely not conspicuous.

The Scottish songs that were scattered about the programme as solos were the right thing in the right place. The alternatives were art-songs, which are lost in the Albert Hall, or 'ballads.' Somehow or other the songs given by Miss Boyd Steven, Mr. Robert McAdam, and Mr. William Smith, seemed to lose nothing in the vastest of vast concert rooms, and to 'get home' easily where the soul of much great music has been lost by the wayside. Again, the way they were brought in and sung had nothing in common with the 'folk-song groups' condescendingly introduced by the West-end recitalist with an eye on fashion. One was particularly pleased to see that these singers (and their accompanist, Mr. A. J. Gourlay) were members of the Choir. After some recent experiences of hired soloists and their ways it was instructive to be shown how to do without them.

Duties at the organ were performed by Mr. Arthur Edwards.

W. McN.

## Choral Notes and News

BY W. McNAUGHT

### THE ORIANA MADRIGAL SOCIETY

The programme of the Oriana Madrigal Society at Æolian Hall, on April 16, was again a feast of rare enjoyment, even though the choir was not always singing in its best form. But the Oriana could do far below its normal and still be well worth hearing. There was a hint of pressure—or a too flustered urgent delivery—in Byrd's six-part anthem, 'Sing joyfully unto God.' Both here and in Byrd's four-part songs, 'What is life' and 'While that the sun the execution had not the cleanness we expect from these singers under Mr. C. Kennedy Scott's guidance. The choir was more at home in the lighter rhythm of two five-part Ballets by Weelkes and a set of old French Chansons. The modern part-songs consisted of Holst's third group of 'Choral Hymns from the Rig Veda,' Bantock's six-part arrangement of the Hebridean folk-song, 'The death croon,' and 'Evening in the village' and 'The stage coach,' by Balfour Gardiner. There were duets sung by members of the choir, and an agreeable collection of folk-songs sung unaccompanied, and with much gesture, by Mr. A. A. Pearson.

Among the countless Good Friday performances 'The Messiah' of which information has been received that of the Royal Choral Society, under Sir Frederic Bridge, can alone be mentioned. The Royal Albert Hall has seldom been more crowded, and the performance was fit to set before an earnest multitude. A great feature was the solo-singing of Madame Agnes Nichol, Madame Kirkby Lunn, Mr. Frank Mullings, and Mr. Robert Kirdorf.

The admirable Westminster Choral Society, ably trained and conducted by Mr. Vincent Thomas, furthered its work on behalf of British choral music by giving Parry's 'Piper of Hamelin' and Goring Thomas' 'The Swan and the Skylark' at Central Hall on April 5. Miss Dilys Jones, Elgar's 'Sea Pictures,' and the other soloists of the concert were Miss Flora Woodman, Mr. Herbert Cave, and Mr. Ivor Foster.

The formation of choirs among employees of large commercial houses is a process greatly to be encouraged, and we have pleasure in recording the success of the first concert of the Baltic Exchange Choir, which took place in the Great Hall, Cannon Street Hotel, on April 13. The choir of male-voices, under the direction of Dr. H. D. Watton, gave an excellent account of West's arrangement 'The Little Sandman' and 'John Peel,' Stanford's 'Song of the Sea' (with Mr. Gordon Cleather as soloist), Bantock's 'Give a rouse,' and several other none-too-easy part-songs.

The Crystal Palace Choral and Orchestral Society finished its season with an excellent concert of light music on April 16, directed by Mr. Walter W. Hedgcock. Elgar's 'From a Bavarian Highlands' and an orchestral suite from Delius' 'Sylvia' were the principal items.

On April 20 the Railway Clearing House Musical Society gave an exceptionally good concert at Kingsway Hall, on occasion being its first public appearance. The members of the staff who took a prominent part in the concert were Mr. William Reeve, the possessor of a pleasing and sympathetic tenor voice, Mr. Harry Westly, a clear 'cellist, and Mr. Charles Forwood, the pianist, who accompanied well throughout. The choir of sixty male-voices came off with flying colours, its attack, variety of tone, and delicate *pianissimo* passages being excellent. Under the skilful training and enthusiastic leadership of its conductor, Mr. John E. West, the choir has made great strides during the past season. Stories were contributed by Miss Helen Mar, piccolo and flute solos by Miss Violet Hant, and songs by Mr. Ben Lawes and Mr. Randall Jackson.

**THE NOVELLO CHOR.**—under Mr. Harold Brooke, gives a concert of unaccompanied choral music at Bishopsgate Institute on May 10. The programme includes Bach's 'Jesu, Priceless Treasure,' Gibbons' 'Ah, dear heart,' Watson's 'Sister, awake,' Wilbye's 'Sweet honey-sucking,' Benet's 'All creatures now are merry-minded,' Porter's 'Gather ye rosebuds,' and Gerrard Williams' 'Three sleeps.' Ye will be sung by Miss Caroline Hatchard and Mr. John Buckley.

**BASINGSTOKE.**—The programme of the concert of the Basingstoke Victory Choir on April 7 opened with Hoffmann's 'Melusina'—a rare resurrection. The melodious and dramatic music was well sung under Mr. David Hume's direction, and soloists too numerous for mention did their parts adequately. There were also partings in the programme, including 'The Long Day Closes,' 'The Vikings,' and 'Wi' a hundred pipers' (arranged by West). **BRECHIN** (Forfarshire).—The Amateur Musical Association gave a performance of 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' on March 16, under the direction of Mr. Patrick A. Black.

**BROMLEY.**—Brahms' 'Song of Destiny' and Verdi's 'Requiem' were given by the Bromley Choral Society, under Mr. Frederic Fertel, on March 15. Such a programme demands exceptional resources, vocal and mental, but reports speak of the Bromley choir as fully equal to the task. The solo parts were taken by Miss Dorothy Greene, Miss Mabel Corran, Mr. John Booth, and Mr. Robert Bedford.

**DUMFRIES.**—The fifth subscription concert of the Dumfries and Maxwelltown Choral and Orchestral Society is held on March 23, when a programme containing 'Hiawatha's Wedding-Feast' and Stanford's 'Songs of the Sea' was greatly enjoyed. The solo singers were Miss Margaret Balfour, Mr. Arthur Sykes, and Mr. Herbert Owen, and the work of conducting was shared by Mr. F. J. Javer and Mr. W. J. Stark.

**HAMILTON** (Canada).—The Elgar Choir of Hamilton, conducted by Mr. Bruce A. Carey, had two useful days of concert-giving on March 4 and 5. First there was a performance of 'Elijah,' in conjunction with the Detroit Symphony Orchestra, which appears to have made something of a sensation. On the second day the orchestra, under M. Ossip Gabrilovitch, and the choir, gave a children's matinée ('complimentary to Public School fourth forms') and an evening concert. Debussy's 'L'Après-midi d'un Faune' and Gretchaninov's eight-part 'Praise the Lord, O my soul' indicate the type of programme that was presented.

**KETERING.**—There were large audiences at the Coliseum on April 9 and 10, when the Kettering Gleemen gave the 10th and 11th concerts of their twelfth season. Under Mr. Samuel Wighton the choir sang with great precision and expressiveness in Dunhill's 'Full fathom five,' Elgar's five songs from the Greek Anthology, and other pieces. Songs were given by Miss Hilda Blake and Mr. Charles Knowles, and violin solos by Miss Marjorie Hayward.

**KIRKCALDY.**—The Musical Society gave a very successful performance of Coleridge-Taylor's 'Song of Hiawatha' on March 23. The choir numbered two hundred and fifty voices, and a complete professional orchestra of thirty-three players supplied the accompaniments. The soloists were Miss Mabel Manson, Mr. Walter Hyde, and Mr. Charles E. Mr. Charles M. Cowe conducted.

**ORKHAMPTON.**—The first concert of the Orkhampton Choral Society since 1914 took place on April 6, when 'Hiawatha's Wedding-Feast' was well performed by a choir of eighty voices with string orchestra. The tenor solo was sung by Mr. R. J. Parker, of Exeter Cathedral. Mr. Sydneyham James conducted. In the second part of the programme the choir again showed its quality in 'O Somme Light' and West's arrangement of 'John Peel.'

**OTTAWA.**—The Oratorio Society gave an excellent performance of 'The Golden Legend' at the Dominion Methodist Church on March 15. Under Dr. Herbert W. Sykes a dramatic and appealing interpretation was secured (according to a local paper, which adds that 'The Golden Legend' is 'not the best known of Gilbert and Sullivan's operas').

**STOCKPORT.**—A miscellaneous programme given by the Vocal Union on March 21 included Callcott's 'O snatch me swift,' Dudley Buck's 'Hymn to Music,' and Fanning's 'Liberty.' Dr. Thomas Keighley conducted.

**WOMBWELL.**—Fletcher's 'The Deacon's Masterpiece' was performed effectively by the Wombwell and District Choral Society at the Pavilion on March 17, Mr. Bernard Langdale conducting. The programme included German's part-song, 'London Town,' Stewart's 'The Bells of St. Michael's Tower,' and, for the orchestra, 'The Peer Gynt' Suite.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Experienced pianist would be pleased to hear from good violin, viola, and 'cello players who would be willing to join him for practice of chamber music.—W. MEACHAM HALEY, 39, Springfield Gardens, Upper Clapton, E. 5.

Intermediate pianist-violinist (young lady) would like to accompany violinist (lady or gentleman); or, alternatively, is desirous of meeting pianist who would accompany her violin. Is willing to help violinist commencing pianoforte study, or to assist pianist beginning violin study. City of Nottingham.—'SNEINTON,' c/o Musical Times.

Cornetist (trained) desires to join good orchestra.—J. SYDNEY, 9, Birdhurst Road, S.W. 19.

Gentleman (Bristol) with numerous classical and modern original pianoforte duets and arrangements of orchestral scores, seeks gentleman pianist's assistance in same locality, evenings or week-ends. Facility at sight-reading essential.—'INSATIABLE,' c/o Musical Times.

Tenor wishes to arrange with pianist, trio, or quartet, for practice of chamber-music. Balham or Wimbledon districts.—'CLARINETIST,' c/o Musical Times.

Pianist (lady) wishes to meet with good violinist and 'cellist for regular weekly practice of chamber music (classical and modern). Plymouth.—'AVILIO,' c/o Musical Times.

Young violinist would like to join trio (pianist and 'cellist), for study of classical and modern chamber music. Hampstead or Brondesbury districts.—F. C. W., c/o Musical Times.

Pianist (lady) wishes to meet violinist and 'cellist for practice.—L. B. B., 24, Accl Road, N.W. 6.

Gentleman, violinist, wishes to join trio, quartet, quintet, &c., or local orchestra at Croydon, or immediate neighbourhood. Classical music only.—C. C. D., c/o Musical Times.

Accompanist (lady) wishes to meet violonist and 'cellist for mutual practice. Good music only.—CLASSICAL, 5, Lulworth Road, Peckham, S.E. 15.

Violinist, with a few years' orchestral practice, would like to join trio, orchestra, or small concert party. North Kensington district.—A. M., c/o Musical Times.

A good amateur 'cellist wanted for chamber music (string quartets, &c.).—W. A. MARSH, 35, Murchinson Road, Leyton, E. 10.

Good accompanist (young lady), also vocalist and beginner on violin, wishes to meet violinist-pianist for mutual practice. Kentish Town district. Practice-room at advertiser's home.—'CECILIA,' c/o Musical Times.

Lady pianist (L.R.A.M.) wishes to meet violinist and 'cellist for practice of trios.—L., 57, Oakfield Road, Clapton, E. 5.

'Cellist wanted to complete chamber trio; must be accomplished. Large library of music, classics and moderns, the latter including pieces by Scriabin, Glinka, and Borodin. Practice, advancement, and mutual enjoyment.—EDWARD W. ORGAN, 'Milverton,' Mayfield Road, Acocks Green, Birmingham.

Pianist (man) wishes to meet violinist and/or 'cellist for regular practice. Classical music preferred, and would like to arrange with another pianist for pianoforte duets.—Write 'ENTHUSIAST,' c/o Musical Times.



## Gramophone Notes

By 'DISCUS'

Some excellent orchestral records are waiting for notice. Here are a couple of double-sided H.M.V. of the 'New World' Symphony, the first movement and the *Largo*, played by the Albert Hall Orchestra under Landon Ronald. The first movement is on one, the slow movement on the other. Both are first-rate, the orchestral details being unusually clear as a rule, and the soft passages distinct.

Another old friend turns up in Liszt's 'Hungarian' Fantasia, with de Greef at the pianoforte, and Landon Ronald and the Albert Hall Orchestra, H.M.V., two d.-s. records. The pianoforte tone is especially well reproduced—so well, in fact, that one can hear the far too numerous twiddly bits with patience. What a long while Liszt is getting under way in this work! One feels inclined to say, with Macbeth, 'Come, fellow, leave thy damnable faces, and begin!' Of these two records the first is the more enjoyable, not because it is a better record, but because the musical interest is on the whole greater. But the pair should be in the cabinet of all who want a particularly good sample of pianoforte-cum-orchestra.

Handel's 'Largo' and the 'Coronation March' from 'The Prophet,' played by the New Queen's Hall Orchestra and Sir Henry Wood, have been recorded on a d.-s. by the Columbia Company. One misses the organ in the repeat of the Handel. Perhaps it is there, but if so it doesn't add the fat *religioso* effect we expect from it. The March is duly rousing, with a startlingly effective moment by the drums and cymbals.

An even better Columbia record is that of 'L'Après-midi d'un Faune,' by the Hallé Orchestra conducted by Hamilton Harty. The delicate texture comes out well on the whole, and the delightful bits for wood-wind are first-rate. On the other side is the same players' performance of the 'Rakoczy' March—good, but a little rough here and there—not in the playing but in the reproduction. A bit of inferior surface, probably.

The Æolian-Vocalion send a d.-s. with the London String Quartet playing the first and second movements of Beethoven's Quartet in D. A very successful record, clear, and with some ravishing tone at the beginning of the second movement.

The *Allegro moderato* and the *Andante* of Mozart's Quartet in D minor played by the same performers are on a Columbia 10-in., d.-s. The balance leaves something to be desired in the first movement, and the soft parts are a trifle too soft. The *Andante* is quite a success.

Another good chamber-music record is the H.M.V. 12-in. single of the Flonzaley Quartet playing the *Allegretto ma non troppo* from Mozart's Quartet in D minor.

Even Heifetz's brilliant playing cannot hide the musical poverty of No. 20 of Paganini's 'Twenty-four Caprices.' If this is a good sample, Paganini wrote just twenty-four too many. H.M.V. 10-in., single.

Moiseiwitsch playing the Schubert-Liszt 'Hark! hark! the lark!' and Debussy's 'Minstrels' is on a 10-in. d.-s., H.M.V. Save that some of the very soft parts are hardly audible, the record is good, the Debussy being especially attractive.

But the prize for a pianoforte record must go to the H.M.V. d.-s. of Mark Hambourg making the most of Debussy's 'Danse' and 'La plus que lente'

value. The repeated notes in the first are wonderfully clear, and the whole so good that I know of no gramophonist who has turned it on four or five times in succession on several occasions—something like an encore!

Those who want a vocal record that will fill a large room with a bit to spare for the folk two or three doors off will find it in the H.M.V. of Tito Ruffo singing 'Adamastor, re delle' from 'L'Africana.' The music is of no great interest, but we know how little that matters when a fine voice gets going. I have been told that this is the most powerful vocal record so far issued, and I don't feel inclined to dispute the claim.

Peter Dawson's singing of 'Madamina,' from 'Don Giovanni,' comes out well, and the orchestral accompaniment is clear. But I make bold to say that it is a foolish song that we should never hear had it been written by a lesser man than Mozart. H.M.V., 10-in., d.-s.

On the other hand, what a gem is Purcell's 'When I am laid in earth!' I wish I could say that the H.M.V. record of Miss Edna Thornton's singing of it was worthy. The song would surely have been better suited to a soprano, and the accompaniment should have been arranged for string quartet, some such light and definite combination. The whole thing is far too heavy. On the other side Walthew's 'Gleaner's Slumber Song'—better, but not a complete success, the general result lacking clearness.

What tricky sprite was at the elbow of the packer of the Æolian-Vocalion batch of records sent to this office? Here are a Fox-trot and a One-step for review in the *Musical Times*! Both are well-known to us all, for errand-boys deliver them shrilly as they dash slowly about the streets. The Fox-trot is 'Dardanella,' by Bernard and Black (presumably composers, though they sound like a commercial couple; one feels tempted to add 'Lido' and the One-step is 'Swanee,' by Cæsar and Gershwin, another firm. How do they divide the work? Do they write the tune and the other the harmonic? I suppose these pieces belong to the 'beastly tunes' class, but I must plead guilty to enjoying them. They are vulgar, but intensely alive, and they are miles ahead of the average sentimental sort. There is stirring rhythm, genuine if rather obvious tunefulness, and orchestration that is sometimes effective, sometimes funny, the latter especially with the trombone appears to be suffering from an attack of what might be either biliousness or catarrh. When I saw this record I felt it had come to the wrong address, and would have to be given away. But it's still here, and now and again I shall be glad to spend a hustling ten minutes with Messrs. Bernard & Black and Cæsar & Gershwin. Why not? Only last night I was one of about two hundred people sitting in solemn rows at Queen's Hall listening to a good deal of music that was less vital, though its composers are well up Parnassus, and the four fox-trot merchants are not even on the map.

A Guild of Singers and Players has been formed to arrange concerts for artists who would otherwise be unlikely to give them. Twenty concerts have been arranged at Steinway Hall, at each of which three members of the Guild will appear. The hon. secretary is Madame Henkel, 72, Hamilton Terrace, London, N.W.8.

32	Contra Dulciana	...	...	...	...	metal	r6
33	Open Diapason...	...	...	...	...	wood	8
34	Stopped Diapason	...	...	...	...	metal	4
35	Principal ...	...	...	...	...		8
36	Nason Flute	...	...	...	...		23
37	Twelfth	...	...	...	...		2
38	Fifteenth	...	...	...	...		2
39	Cornet (Prepared for)	...	...	...	...	3 ranks	8
40	Trumpet	...	...	...	...		



## SOLO AND BOMBARDE ORGAN

13 stops, 2 couplers, and tremulant. (Enclosed)

FT.

41 Violoncello ... ..	metal	8
42 Tibia (open throughout) ... ..	wood	8
43 Viole d'Orchestre ... ..	metal	8
44 Salicional ... ..	...	8
45 Unda Maris (AA) (prepared for) ... ..	...	8
46 Concert Flute (Harmonic) ... ..	...	4
47 Salicetina ... ..	...	2
48 Cor Anglais ... ..	...	16
49 Clarinet ... ..	...	8
50 Tremulant ... ..	...	—
51 Contra Tuba ... ..	...	16
52 Tuba ... ..	...	8
53 Tuba Clarion ... ..	...	4

(Unenclosed)

54 Grand Tuba (Heavy Pressure, Harmonic) (prepared for) metal	8
55 Great Reeds to Solo.	
56 Swell Reeds to Solo.	

## PEDAL ORGAN—15 stops

57 Double Open Diapason ... ..	metal	32
58 Great Bass ... ..	wood	16
59 Contra Basso ... ..	...	16
60 Open Diapason (extension of No. 57) ... ..	metal	16
61 Sub-Bass (stopped) ... ..	wood	16
62 Violon (from No. 16, Swell) ... ..	metal	16
63 Dulciana (from No. 32, Choir) ... ..	...	16
64 Octave (extension of No. 58) ... ..	wood	8
65 Principal (extension of No. 60) ... ..	metal	8
66 Flute (extension of No. 61) (Stopped) ... ..	wood	8
67 Super-Octave (extension of No. 65) ... ..	metal	4
68 Contra Trombone ... ..	...	32
69 Trombone (extension of No. 68) ... ..	...	16
70 Grand Ophicleide ... ..	...	16
71 Clarion (extension of No. 69) ... ..	...	8

## COUPLERS—20

72 Solo to Pedal.	80 Choir to Great.
73 Swell to Pedal.	81 Swell Octave.
74 Great to Pedal.	82 Swell Unison off.
75 Choir to Pedal.	83 Swell Sub-Octave.
76 Solo to Great.	84 Solo Octave.
77 Solo to Choir.	85 Solo Unison off.
78 Swell to Great.	86 Solo Sub-Octave.
79 Swell to Choir	87 Great Pistons to Pedal (Combinations).

## ACCESSORIES

6 Adjustable Pistons to Great Organ.	
6 " " " Swell " "	
4 " " " Choir " "	
4 " " " Solo " "	
6 " Pedals " Pedal " "	
1 Reversible Piston for Great to Pedal } Duplicated by Pedals.	
1 " " " Swell to Great " "	
1 " " " Solo to Great " "	

Balanced Swell Pedals to Swell and Solo Boxes.

Tubular Pneumatic Action throughout, giving perfect attack and repetition.

## WIND PRESSURES

Great Flue Work, 4½-in.; Great Reeds, 12-in.	
Swell " " 5-in.; Chorus Reeds, 15-in.	
Choir " " and Reed Work, 3-in.	
Solo " " Work and Orchestral Reeds, 6-in.; Tubas, 30-in.	
Pedal Organ Flue Work, 4½-in., 5-in., and 6-in.; Trombones, 20-in.	
Grand Ophicleide, 30-in.	

## IN MEMORIAM JOHN EDWARD VERNHAM, ORGANIST OF ST. PAUL'S, KNIGHTSBRIDGE

By the death of John Edward Vernham the Church of England has lost an organist and musician of the highest type. Although as a youth he had been apprenticed to a firm of South London organ-builders, yet the call of music was strong in him and would not be denied. He early forsook organ-making for organ-playing, and after some less important appointments, succeeded Dr. W. H. Monk as organist and choirmaster at St. Paul's, Knightsbridge, in 1879. There he remained for forty-two years, until his death, and by his devotion to the Church and his unsparing zeal for work succeeded in building up such a splendid choir and beautiful musical services as made St. Paul's famous as a model of what a parish church musical service should be. In 1889 he succeeded Dr. Monk as professor of music and organist at King's College, London, and in recent years was also an examiner for Trinity College of Music. As a player he was always clear and accurate, and as an organ accompanist could not easily be excelled. His personality was so attractive and his unselfishness and general kindness of nature so great that he was beloved by all who knew him, and many will mourn his loss. He had suffered from heart trouble

for some time, and his last illness came upon him on Christmas Day. When half-way through the morning service his powers failed him, and he had to give up, although against his will. He never played at St. Paul's again, and on March 2 he passed away. The funeral service, which was attended by a very large congregation, was held at St. Paul's on March 7. The music was that which he himself had arranged and played for so many years, and the full choir of men and boys sang the sad strains of the choirmaster whom they had known and loved. The vicar, the Rev. Prebendary Boyd, and also the Rev. Baden Powell, formerly Precentor of St. Paul's, were present, and Dr. W. J. Phillips, an old friend of Mr. Vernham, presided at the organ.

## THE LONDON SOCIETY OF ORGANISTS

Mr. John E. West's lecture on 'Old English Organ Music' at Trinity College on April 9 attracted a large gathering. Mr. West gave a very interesting account of the progress of organ music in this country from the 16th century down to the Wesley period. He rightly claimed that a good proportion of the work of our old composers in this field was well worth playing to-day. Much of it undoubtedly suffered from the backward condition of the organ in England especially from the fact that we were centuries behind the Continent in the adoption of pedals. Our persistence in unequal temperament was also a hindrance to the development of organ music. Nevertheless, the numerous illustrations to the lecture included some delightful things. Especial good were a characteristic Voluntary in A minor by Orlando Gibbons (a gravely beautiful movement that made one regret the composer left so little work of the kind), a Toccata by Lock, a Voluntary on the 'Old Hundred' by Purcell, a capital piece that we venture to suggest would be even more successful if its two sections were transposed; the first would make by far the better ending), and a charming slow movement by John Bennet. Had Mr. West's object been to show how much good organ music was written by our old composers he might easily have made up a programme of excellent works by Roseingrave, Boyce, Walmisley, Nare Adams, and others. But as the lecture was designed to trace the development of our organ music, and especially that peculiarly English type known as the Voluntary, the illustrations necessarily included a good many pieces of interest of which was mainly historical. The occasion, however, was of great value, and should draw attention to the department of English music that deserves to be better known. One of these old pieces in a programme of modern—and especially of ultra-modern—works provides refreshing contrast. We must add that the illustrations were admirably played by Mr. Stanley Roper. Dr. Pearce was in the chair, and added to the success of the afternoon by playing some pieces of Samuel Wesley.

We have received the eleventh Annual Report of the Organists' Benevolent League, and note with pleasure that this excellent institution has made a considerable step forward during the past year. There has been an increase of £156 in the receipts, the costs of administration have been less, the grants have been practically the same, and as a result the committee has been able to invest £200 in War Stock, and so make the future of the League more secure. A gratifying feature is the support received from Organists' Associations, no fewer than seventeen now sending regular contributions. We remind our readers that a large proportion of the amount is raised by collections at organ recitals, a form of help that is in the power of practically every member of the profession, and one which has the further merit of bringing the League and its objects before the general public. The secretary, Mr. Thomas Shindler, Royal College of Organists, Kensington Gore, S.W., will be glad to answer any inquiries.

The Blackburn Public Hall, now being built, is to have an organ of four manuals and sixty-four speaking stops enclosed in a handsome oak case, the whole costing about £15,000. Messrs. Rushworth & Dreaper are to supply the instrument.

Faversham Parish Church Choir, numbering about fifty voices, gave a concert at Faversham Lecture Hall on April 5 before a crowded audience. Some excellent instrumental music was provided by an orchestra ('Ruy Blas' overture, March 'Henry VIII.,' Sullivan, and Mendelssohn's Pianoforte Concerto in G minor, with Mr. F. A. Sultenay as soloist), but the chief interest of course centred the work of the choir, which sang part-songs, catches, and quartets by Goetz, Bairstow, Webbe, Schumann, Mackenzie, Beethoven, Bridge, Elgar, and Pinsuti, under the direction of Mr. W. J. Keech. This is a type of concert that should be given wherever a church choir is large enough to provide the variety obtainable from division into T.T.B.B., S.A.T.B., and S.S. choruses. Not only is excellent contrast thus obtained, but the various departments of the choir are developed, and the whole body gains in ease and lightness from the preparation of a well-chosen secular programme.

It is good news that we are to have another opportunity of hearing Marcel Dupré. We understand that he will give a recital at St. John's, Hammersmith, on May 21, at 5.30. Some of our readers know, the organ at St. John's has recently been rebuilt and enlarged by Messrs. Henry Willis Sons and Lewis & Co., and weekly recitals have for some time past been given by eminent players. M. Dupré's programme will include an improvisation.

The organ installed in St. Stephen's, Bow, by Messrs. Rushworth & Dreaper, as a war memorial, was recently dedicated by the Lord Bishop of Stepney. Dr. W. Richards gave the opening recital, playing Bach's Toccata and Fugue in D minor, the first movement of Tchaikovsky's Sonata, Widor's Scherzo in C minor, and the overture to 'Egmont.' The new organ is a three-manual with thirty-two stops and a large number of accessories.

Harold Moore's cantata 'The Darkest Hour,' was sung on Good Friday at Turret Green Baptist Church, Ipswich, by an augmented choir of eighty voices, conducted by Mr. J. W. Gooderham, with Mrs. M. Milton at the organ. This is the third annual performance of the work at Turret Green, the audiences on each occasion exceeding a thousand, and many people being unable to gain admission.

The newly-formed Par and District Choral Society (conductor, Mr. C. S. Edwards) sang Maunder's 'Olivet to Calvary' and Easter selections from 'The Messiah' to crowded audiences at St. Mary's Church, Par, and at Tywardreath Parish Church on the afternoon and evening of Palm Sunday, in aid of Camborne and Redruth Distress Funds.

At a service for invalids held in a Tunbridge Wells Church a few weeks ago the vicar accompanied 'When I Survey' on a concertina, although a three-manual organ, electrically blown, was available. Doubtless he had his reasons, but we suggest that future experiments of the kind would not be tried on a congregation of invalids. It seems like taking a mean advantage.

At an organ recital given by Mr. Bertram Hollins at Eckenham Congregational Church recently the audience were unusually favoured in the matter of programme notes. Well-written analyses of Bach's Toccata in C and Harwood's sharp minor Sonata were illustrated by quotations of the chief subjects, the whole being reproduced by some up-dating process—apparently 'Plex.'

'Judas Maccabæus' was sung by the City Temple Choral Society at the City Temple on April 9, under the direction of Mr. Allan Brown. Mr. G. D. Cunningham resided at the organ, and the soloists were Miss Bessie Lang, Miss Beatrice Ashton, Mr. Henry Turnpenney, and Mr. Frederick Taylor.

A performance of Dvorák's 'Stabat Mater' took place at St. Peter's Church, Harrogate, on March 20. The soloists were Madame Edith Hartley, Mrs. Hyslop, Mr. W. Smith, and Mr. J. O'Connor. Mr. John Pullein, organist of St. Mary's Cathedral, Glasgow, was at the organ, and Mr. L. Naylor conducted.

Maunder's 'Penitence, Pardon, and Peace' was sung on April 17 at Welbeck Abbey Chapel by an augmented choir of sixty voices. The soloists were Messrs. Beckett and Rossland. Mr. J. D. Chandler, of St. Peter's, Bournemouth, was at the organ, and Mr. Harry Minchin, organist of the chapel, conducted.

Spohr's 'God, Thou art Great,' was performed at the High Pavement Chapel, Nottingham, on March 20, with Mr. C. E. Blyton Dobson at the organ. Madame Belle Campbell, Madame Dorothy Trueman, Mr. Herbert Gutteridge, and Mr. Ernest Wainer were the soloists.

Varley Roberts' 'Passion' was sung at St. Luke's, Slyne with Hest, Lancaster, on Good Friday, with Mr. F. Laycock and Mr. W. Dennett Davies as soloists. Mr. W. Hodgson was at the organ. A silver collection was taken for St. Dunstan's.

During Mr. R. Goss-Custard's absence, the organ recitals at Bishopsgate Institute, on Friday evenings during May, will be given by Mr. Francis W. Sutton, the sub-organist of Southwark Cathedral. The recitals will commence at 6 o'clock.

On March 23 the choir of Borough Road Baptist Church, S.E., augmented for the occasion, sang Maunder's 'Olivet to Calvary' and Stainer's 'The Crucifixion,' the former with orchestral accompaniment. Mr. J. Vanderpump conducted.

On March 23 Mr. Henry Riding opened the organ recently placed in Ongar Congregational Church as a war memorial. The collections amounted to £54.

The following appeared in a recent issue of a Belfast newspaper:

'Mrs. . . . , a young lady with a silvery soprano who sang Costa's "I will extol thee with culture and refinement."'

#### ORGAN RECITALS

Mr. C. F. Eastwood, St. John's, Dumfries—Concerto in B flat, *Handel*; Fugue in D minor, *Bach*; Sursum Corda and Alla Marcia, *Ireland*.

Mr. W. J. Lancaster, Bolton Parish Church—Passacaglia, *Karg-Elert*; Sonata No. 5, *Mendelssohn*; Aria, *Bach*.

Dr. Caradog Roberts, Siloam Congregational Church, Barmouth—Légende, *Dvorák*; 'Finlandia'; Fugue in G minor, *Bach*.

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury—Alla Marcia, *Holloway*; 'Farewell,' *Stanford*.

Mr. Alban Hamer, the Cathedral, Bloemfontein—Sonata No. 4, *Bach*; Rhapsody No. 1, *Howells*; Allegro Grazioso, *Frank Bridge*; Fantasia in D minor, *Stanford*.

Mr. G. Bernard Gilbert, Town Hall, Stratford—First movement, Sonata No. 6, *Rheinberger*; Caprice, *Wolstenholme*; Spring Song, *Hollins*. Public Hall, Canning Town—Fantasia, *Silas*; First movement, Sonata in A flat, *Rheinberger*; Solemn Melody, *Walford Davies*.

Mr. F. C. Welling, St. Michael and All Angels, South Bromley—Choral in A minor, *Franck*; Caprice, *Harvey Grace*; Impromptu, *Alcock*; Grand Chœur, *Dubois*.

Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—Allegro (Sonata No. 1), *Bach*; Minuet-Scherzo, *Jongen*; Three Preludes on Welsh hymn tunes, *Vaughan Williams*; Variations de Concert, *Bonnet*. Rhodes St. Wesleyan Church, Halifax—Fugue in G, *Bach*; Prelude on 'St. Mary,' *Wood*; Sonata, *Reubke*. Trinity Presbyterian Church, Wigan—Caprice Héroïque, *Bonnet*; 'Finlandia.'

Mr. Leitch Owen, Edge Hill Parish Church (two recitals)—Prelude and Fugue in D, *Bach*; Storm Fantasia, *Lemmens*. Mr. Fred Gostelow, Luton Parish Church—Fugue in E flat, *Bach*; Gothic Suite, *Boëllmann*; Good Friday Music ('Parsifal').

Mr. J. A. Fuller-Maitland, Burton, Westmorland—Fantasia, *Byrd*; Prelude on 'Irish,' *Harwood*; Toccata in C, *Bach*; Sonata in C minor, *Mendelssohn*; Prelude, Fugue, and Variation, *Franck*.

Mr. Ezra Edson, Primitive Methodist Church, Westgate, Barnsley—Sonata No. 1, *Mendelssohn*; Toccata and Fugue in D minor, *Bach*; Allegro Cantabile (Symphony No. 5), *Widor*.

Mr. A. E. Jones, Town Hall, Bolton—Prelude and Fugue in C minor, *Bach*; Nocturne, *Jones*; Grand Chœur in E flat, *Guilmant*.

Mr. Frederick J. Tarris, Barking Parish Church—Quasi Pastoral, *Stuart Archer*; Toccata in D minor, *Bach*; Prelude on 'Rockingham,' *Parry*.

Dr. G. J. Bennett, Lincoln Cathedral—Fantasia and Toccata in D minor, *Stanford*; Good Friday Music ('Parsifal'); Finale in B flat, *Franck*.



Mr. W. Wolstenholme, Audley Range Congregational Church, Blackburn—Sonata No. 4, *Mendelssohn*; Carillon, *Sowerbutts*; Overture in C sharp minor, *Wolstenholme*.

Mr. Archibald Farmer, St. Dunstan's-in-the-East—First movement, Sonata No. 1, *Bach*; 'Good Friday,' *de la Tombelle*; 'Ein' Feste Burg,' *Reger*; Fantasia, *Silas*.

Mr. Arthur E. Sims, Central Hall, Newport—Marche Pontificale, *Lemmens*; March for a Church Festival, *Best*. Town Hall Assembly Rooms, Newport—Vesperale and Alpine Sketch, *Cyril Scott*; Minuet in the style of Handel, *Wolstenholme*.

Mr. George Ryan, St. Mary the Boltons, South Kensington—Choral Song and Fugue, S. S. *Wesley*; Harmonies du Soir, *Karg-Elert*; Fugue in D, *Bach*.

Mr. Stanley E. Lucas, Trinity Presbyterian Church, Canonbury—A Bach programme.

Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Prelude on 'Rhosymedre,' *Vaughan Williams*; Prelude on 'St. Mary,' *Wood*; Solemn Festival, *Rheinberger*; Choral Improvisation, *Karg-Elert*.

Mr. Claude A. Forster, St. John's, Forfar—Concert Overture in F, *Wolstenholme*; Coronation March, *Meyerbeer*.

Mr. Henry Poole, St. John the Baptist, Burley—Fugue in G minor, *Bach*; 'Salut d'Amour,' *Elgar*.

Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Introduction and Variations on a Ground Bass, *Haynes*; Question and Answer, *Wolstenholme*.

Mr. Stanley Mountford, Nechells Wesleyan Church, Birmingham—'Sursum Corda,' *Elgar*; 'Finlandia'; March in D, *Mountford*.

Mr. A. G. Colborn, St. Stephen's, Bristol (American composers)—Festal March, *Kroeger*; Impromptu, *Horatio W. Parker*. St. Thomas' City—Sospino, *Padro*; Entrada, *de San Sebastian*.

Mr. Paul Rochard, Kendal Parish Church (two recitals)—Prelude to 'Parsifal'; 'Largo' ('New World' Symphony); 'Finlandia'; March in G minor, *Elgar*.

Mr. B. Langdale, St. George's, Barnsley—'Pilgrim's Progress,' Part 3, *Ernest Austin*; Nocturne, *d'Evry*.

Mr. Ambrose P. Porter, St. Matthias, Richmond (four recitals)—Concerto in G minor, *Handel*; Elegiac Rhapsody, *Rootham*; Toccata and Fugue in D minor, *Bach*; Sonata in A minor, *Karg-Elert*; Allegro (Sonata in G), *Elgar*; Phantasie on 'Hallelujah, Praise to God,' *Reger*.

Mr. Cyril S. Christopher, Grainger's Lane Primitive Methodist Church, Cradley Heath (two recitals)—Gothic Suite, *Boëllmann*; Prelude to 'Parsifal'; Sonata in G, *Elgar*.

Mr. Arthur H. Egg, Christ Church Cathedral, Montreal—Voluntary in D minor, *Purcell*; Preludes on 'St. Mary,' *Wood*; 'St. Bride,' *Farrar*; Toccata-Prelude on 'Vexilla Regis,' *Bairdston*; Introduction, Passacaglia, and Fugue, *Healey Willan*; Symphony No. 2, *Vierne*; Choral in E, *Franck*; Sonata No. 6, *Mendelssohn*.

Mr. Allan Brown, Wesleyan Church, Gillingham—Funeral March and Hymn of Seraphs, *Guilmant*; Finale from Sonata in F minor, *Rheinberger*; Melodie in E, *Rachmaninov*; 'Finlandia.'

Mr. F. G. M. Ogbourne, St. Andrew's, Holford—Air with Variations, *Best*; Fantasia and Fugue in G minor, *Bach*.

Dr. R. Walker Robson, Christ Church, Crouch End (three recitals)—Finale from Sonata in F, *Rheinberger*; Passacaglia in D minor, *Reger*; Toccata in F, *Widor*; Toccata in F, *Bach*; Diithyramb, *Harwood*.

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Voluntary, S. *Wesley*; Fantaisie in A, *Franck*; Pastorale, *Bonnet*.

Mr. Bertram Hollins, Beckenham Congregational Church—Prelude and Fugue in C minor, *Bach*; Sonata No. 6, *Mendelssohn*; Marche Héroïque, *Saint-Saëns*. Immanuel Church, Streatham Common—Pastoral Sonata, *Rheinberger*; Preludes on 'Rockingham,' *Parry*; 'So fervently I long,' *Bach*. St. John's, Hammersmith—Toccata in A, *Purcell*; Prelude and Fugue in B minor, *Bach*; Prelude on 'Melcombe,' *Parry*.

Mr. E. T. Cook, Southwark Cathedral—Prelude and Fugue in D, *Bach*; Fantaisie Pastorale, *de Severac*; Chant de Mai, *Jongen*; Toccata, *de Maleingreau*.

Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Pastorale (Suite in E minor), *de Maleingreau*; Two Choral Preludes, *Bach*; Elegiac Prelude, G. J. *Bennett*; Epilogue, *Harvey Grace*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (the recitals)—Marche de Procession, *de la Tombelle*; First movement (Sonata No. 12), *Rheinberger*; Requiem, *Æternam*, *Harwood*; Fugue in D, *Guilmant*.

Mr. Alfred Hollins, Clapton Park Congregational Church—Fugue in G minor, *Bach*; Andante in D and Scherzo, *Hollins*; Prelude, Fugue, and Variation, *Franck*.

Mr. Noel Ponsonby and Dr. E. W. Naylor, Jesus College Chapel—Variations (Symphony No. 8), *Widor*; Pavane and Galliard, *Byrd*; Prelude and Fugue in D minor, *Buxtehude*.

#### APPOINTMENTS

Mr. Eric Brough, organist and choirmaster, Jackson's Lane Wesleyan Church, Highgate, N.

Mr. Frederick W. Flatt, organist and choirmaster, F. Christian Church, Croydon.

Mr. G. S. Pelear, organist and choirmaster, Stockton-Tees Parish Church.

Mr. Henry T. Pringuer, organist, Lindfield Parish Church, Sussex.

Mr. Alec Rowley, organist and choirmaster, St. Alban's, Teddington.

Mr. George Ryan, organist and choirmaster, St. Mary's, Boltons, S.W.

## Letters to the Editor

### THE 'ST. MATTHEW' PASSION IN SPAIN

SIR,—I send you an item of news worth recording, viz. a performance of Bach's 'Passion according to St. Matthew' which took place at Barcelona on February 27 and March 6. Note the hours of performance—the first part the evening from 5 till 7 p.m., and the second part at night from 10 to 12 p.m. The enclosed prospectus was sent by the Rev. Don José M. Padró, priest-organist of Gerona Cathedral. He writes:

'J'ai été à Barcelone le passé dimanche pour écouter la 'Passion de J. S. Bach selon St. Matthieu.' Elle eut une interprétation et exécution parfaites beaucoup. Could this performance have taken place in any part of Spain but Catalonia?—Yours, &c.,

2, Park View, ARTHUR G. COLBORN  
Stapleton, Bristol.

March 8, 1921.

[Below is an extract from the programme kindly sent by Mr. Colborn:

L'Orfeo Català, continuant el seu constant esforç de donar a conèixer les obres cabdals de la música de tots els temps, ha organitzat i preparat amb curiosíssim estudi i intens treball d'unes úniques audicions completes de la 'Passió de Ntre. Sr. Jesucrist segons l'Evangeli de Sant Mateu, de Joan Sebastià Bach,' per a la present Quaresma de 1921. Aquestes dues audicions de la que per tothom és considerada producció més sublim del geni de Bach i monument definitiu de la música, es donaran els diumenges 27 de Febrer i de Març, executant-se la primera part a la tarda, de 5 a 7, i la segona a la nit, de 10 a 12. La gran extensió d'aquesta obra, l'atenció sostinguda que seua audició requereix i la fatiga dels executants imposen aquesta divisió sempre que's tracta, com ara de donar-ne l'audició íntegra.

Solistes Vocals: Andreu Fornells, soprano. Concepció Callao, contralt.—Georg A. Walte, tenor, de Berlín.—Emili Vendrell, tenor.—Sant Jordi, baix.—Ricart Fusté, baix.

Solistes Instrumentals: Prof. Fritz Flemming, Theodor Menge (oboí); Eduard Toldrà (oboí d'amo); Joseph Recasens (violín); Gaspar Cassado (violoncel·la); Grans Orgues: Dr. Albert Schweitzer, de Strassbourg.

Orquestra: Composta de 90 professors.

Massa Choral: Orfeo Català i nombrosos altres d'infants.

Direcció: Mtre. Lluís Millet.]

## WHICH?

R.—In answer to a recent letter of mine, averring that Beethoven was the greatest of all composers, Mr. Oscar Penning has written from Palazzo Simonetti, Rome, to the *Times*, stating that in his opinion, and in that of Joachim, Mozart is the first of all composers, and Bach the next. Of course, this is entirely a matter of taste and conjecture, and I myself have, as every musician must have, the very best admiration for both Mozart and Bach, but I should like to quote the tremendous homage paid by Robert Schumann to Beethoven. After eulogizing Bach, Schumann's (translated from the German) as follows:

'And shall not a whole nation, taught patriotism and greatness of heart by the creations of a Beethoven, make public evidence of gratitude that could be greater a thousandfold? Were I a prince would build a temple in the style of Palladio, to his memory; ten statues should stand within it, and if Thorwaldsen and Dannecken would not execute them, they should at least see that all were executed under their superintendence; nine they should be, these statues, like the number of the Muses, and of his symphonies—Clio the Eroica, Thalia the Fourth, Terpsichore the Pastoral, and so on—himself the divine Apollo. There the German people should assemble from time to time, to celebrate festivals, and there his works should be performed in the highest stage of perfection. Or else take a hundred century-old oak-trees, and write his name with them, in giant letters, on a plain, and carve his likeness in colossal proportions, like Saint Jerome on Lake Maggiore, that he may gaze upon the mountains, as he did when living; and, when Rhine ships pass, and foreigners ask the name of that giant form, every child may answer—it is Beethoven.' Or would you dedicate to him a living monument, build in his name an academy for German music, where *music*, his word, may be taught, as a trade that any mechanic may choose, but a school of poets, a school of music in the German sense, be opened by the hands of a pure priesthood to the chosen ones only. Rise, throw off your indifference, I remember that the monument will also commemorate yourselves.'

And these glowing words emanate from a composer only a little less great and illustrious than Beethoven himself. Yours, &c.,

ALGERNON ASHTON.

15, Carlton Vale,  
Maida Vale, N.W. 6.

April 19, 1921.

## 'THE EMPEROR'

R.—Would 'Feste' allow me to smile with him at those champions of the second-rate who say that a classic's studies are greater than a modern's strength? Each man naturally have his own views, but he has no need promptly to gird at those of others; and the blind imitation of works like the 'Emperor' Concerto (quoted in recent *Musical Times*) is, apart from the amusement of it, a little trying.

When compared with architecture and sculpture, with early perfection, music is still in the short petticoat; and it is surely a little unwise to thrust immortality (in large capital letters) upon a work only a century old. I am sure Beethoven would not approve; he was far too good a man to think that music stopped when he died, or to think that all he wrote was for ever. Finally, cannot the enthusiasts realise that adjectives are not argument? And use such long ones! Perhaps a short course of the field. . . . But this is beside the point.—Yours, &c.,

THOMAS WOOD

15, Sandowne House,  
Tonbridge, Kent.

(Director of Music, Tonbridge School).

March 17, 1921.

## THE SACKBUT, Etc.

R.—I am sorry to have to disappoint the hopes of the *Times*, but there is unhappily no prospect or possibility of the contingent future agreement of the newspaper editors with myself will result in the transference to them

of taste and discrimination! If only *this* were necessary, the production of a race of critics would be easy, for even I could find quite a number of things whereon to agree with, for instance, 'Feste'—though far be it from me to rank him with *ces messieurs* of the usual quill-driving tribe.

If it really amuses 'Feste' to believe the implication in the last half of his letter, I have not the heart to deprive him of this simple pleasure and hope he may go on having lots of fun with it. But if he wanted his readers to believe it too, he should have followed the example of certain illustrious colleagues of his, and have taken the precaution first to suppress my letter. Yet he evidently considers honesty of more value than the making, or rather counterfeiting, of a journalistic point, and all honour to him. *O si sic omnes!*

My point is and remains this (and 'Feste' has not succeeded in destroying it), that, opposed to 'Feste's' 'practically unanimous approval,' there were a few of very considerable critical insight and keen judgment who did not regard the 'Planets' as a work of any importance or significance.—Yours, &c.,

KAIKHOSRU SORABJI.

175, Clarence Gate Gardens,  
Regent's Park, N.W.1.  
April 10, 1921.

## BEETHOVEN AND KNITTING

SIR,—'Barbellion's' caustic comment on female knitters at symphony concerts, as quoted in your April number, recalls an amusing literary parallel in Stinde's 'Buchholz Familie,' where that humorous old philosopher Frau Buchholz also lets herself go on the subject of Beethoven and knitting:

'Das Konzert begann, und kaum fingen die Musiker an zu spielen, als die Bergfeldt einen Strickstrumpf aus der Tasche holte und darauf los strickte, als wollte sie das Entree wieder verdienen. . . . Ich bin ja sehr für den häuslichen Fleiß und hasse das Müßiggehen, aber wenn man seinen Geist im Konzert bilden will, kann man doch die Aufmerksamkeit nicht zursuchen Einer Symphonie und dem Strumpf teilen. Auch glaube ich nicht dass Beethoven seine himmlischen Eingebungen komponierte, damit dazu gestrickt werden sollte.'

Last winter in this town we had a course of University Extension lectures on 'Modern Music,' where ladies knitted. I have also noticed them knitting at Church Congress meetings, though so far not actually in church. Ladies I have asked say they can enjoy the music better when they knit. The matter might be an interesting subject of psychological inquiry. What, for instance, is the exact effect on a solo performer when he spies knitters among the audience?—Yours, &c.,

E. GORHAM GEE.

Granville House,  
Granville Road, Leicester.  
April 10, 1921.

## 'TA-RA-RA-BOOM-DE-AY'

SIR,—The resemblance between a feeble popular song tune and a theme in classical chamber music is hardly a subject deserving a long correspondence, but as more than one writer has shown interest in the matter in your columns, it seems worth while to draw attention to a small point which has been apparently overlooked. Beethoven did not compose the theme, 'Pria ch'io impegno,' upon which the last movement of the Clarinet Trio is founded. It is taken from an air in Joseph Weigl's 'Amor Marinaro,' which was no doubt itself a popular song at that time. Beethoven must have seen the possibilities of development latent in an otherwise somewhat crude tune, and therefrom produced the undoubtedly attractive variations already mentioned.

Beethoven's use of this tune is in no way a plagiarism. The title of the air is prefixed to the movement in printed editions of the Trio, and its origin is given in Grove's Dictionary. The one important point is that, though he found the tune useful, Beethoven was not its composer, and never pretended that he was.—Yours, &c.,

'Oakhurst,' Harrow-on-the-Hill. HUGH GARDNER.  
April 5, 1921.



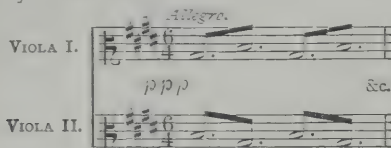
SIR,—The letter of Mr. Herbert W. Horwill regarding the supposed resemblance of 'Ta-ra-ra-boom-de-ay' to 'classical' music, and the retorts of 'Feste' in his 'Ad Libitum' column are both somewhat pointless, if the facts of the case are realised. It is curious that neither Mr. Horwill nor 'Feste' seem to be aware that the theme of the last movement of Beethoven's Clarinet Trio is in very reality a 'low' popular tune, heard by the composer in a Vienna music-hall, and used, in a spirit of fun, for the theme of these delightful variations. It is a merry tune, surely, with crude rhythmical qualities—not so poor as 'Ta-ra-ra-boom-de-ay,' to which it bears little real resemblance except in rhythm. It will be refreshing to 'Feste' (with his strange opinions upon the 'Emperor' 'Scale and Arpeggio' manual) to learn that Beethoven, when he discovered a thoroughly characteristic piece of vulgar music, did not despise it.—Yours, &c.,

74, Lansdowne Road,  
London, W. 11.  
March 19, 1921.

THOMAS F. DUNHILL.

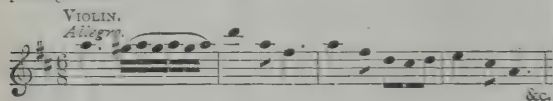
### TREMOLO AND 'TA-RA-RAR'

SIR,—I have recently come across the MS. parts of an overture to an opera, 'Niëser,' by the late W. S. Rockstro. The work was performed under Mendelssohn, and contains an effect which Rockstro claimed to have invented, viz., a smooth, cross-tremolo for strings, continued for twenty or more bars:



Can any of your correspondents quote an example earlier than, say, 1847?

No doubt many instances could be quoted of the employment of the theme of 'Ta-ra-ra-boom-de-ay' besides the passage in Beethoven's Clarinet Trio. Mozart used it with gay and charming effect, while Meyerbeer used it in the 98th Psalm. I have no means of referring to Mozart's *Divertimenti* at the moment, but so far as I remember the passage runs:



When the undergraduates at Oxford clamoured for it on some public occasion, Dr. Lloyd, who was at the organ, played it over first simply and quietly, and then extemporised upon it in a masterly way. It was one of many examples of his characteristic readiness, and his skilful treatment averted what might have been vulgar or absurd. Does it not owe its popularity to the strong accent and compelling rhythm which make 'Nights of Gladness' so successful a waltz?—Yours, &c.,

Eton College, Windsor.  
March 14, 1921.

A. M. G.

### A MATTER OF GENDER

SIR,—Is there no musical authority, with a knowledge of the English language, to check the growing tendency of English women musicians to describe themselves in un-English terms? Nothing seems to be gained, for while 'violiniste' belongs to no particular tongue, the French *pianiste*, like our old friends *artifex* and *opifex*, is as 'common to either sex' as our English word pianist. It is useless for such composers as Dr. Ethel Smyth—or does she prefer being called a 'composeres'—to insist that music has no sex, if the performers themselves tacitly deny the statement by aping the 'banjoistes,' 'acrobatistes,' and 'bicyclist'es' of another and possibly less elevated form of entertainment.—Yours, &c.,

TOM S. WOTTON.

6, Stockleigh Road,  
St. Leonards-on-Sea.

### A HANDEL COLLECTION

SIR,—In case it should be of any interest to your readers I should like to inform you that I have recently secured the Earl of Aylesford's collection of Handel transcripts, made by Handel's amanuensis Smith, and given to the late Earl by Jennens, the author of the words of 'The Messiah.' Rockstro in his 'Life of Handel' refers to my collection. It would seem from his work that there are three sets of transcripts—one in Germany, one that, according to Rockstro in 1883, was in the possession of Mr. Barret Lennart of Hampstead, and mine which belonged to the Earl. My collection amounts to nearly a hundred volumes.

I have a large Handel collection, including Hogarth's portrait of the Master exhibited at the Handel Festival in the early 'eighties, and declared by Ruskin and Holm Hunt to be the genuine portrait by Hogarth of Handel.

Yours, &c.,  
'Idehurst,' Sevenoaks.

NEWMAN FLOWER.

### IT REALLY WAS LOEILLY

SIR,—From the review of MacDowell's 'From the 18th Century' which appears in your current issue, we quote the following:

By the by, we hardly recognise an esteemed old writer under the name of Jean Baptiste Loeilly. What's the matter with 'Lully'? Or is Loeilly somebody else? Grove knows him not.

In reply to this we may say that there is nothing in the matter with Lully, and that Loeilly is somebody else. The former was born in France in 1633, and died in Paris 1687. The latter was born at Ghent, and died in London in 1728.—Yours, &c.,

ELKIN & CO., LTD.  
(W. M. Elkin, Director)

8 & 10, Beak Street,  
Regent Street, W. 1.  
April 2, 1921.

SIR,—Your reviewer of pianoforte music ('C.W.' apparently considers that J. B. Lully and J. B. Loeilly are one and the same individual.

Lully, composer of operas, was born in 1633 and died in 1687.

Loeilly, composer of harpsichord suites, was born at Ghent about 1660, and died in London in 1728. His signature in G minor is to be found in Pauer's 'Alte Meister'.

Yours, &c.,  
Park Cottage, Hampstead.  
April 10, 1921.

PERCIVAL GARRATT

[C. W., our reviewer, writes: 'Peccavi! Not finding Loeilly in any book of reference, I scented some "tr" spelling of the type editors and critics indulge in at times, e.g., "Chaikowsky," "Skryabin," &c.']

### THE ROYAL AMATEUR ORCHESTRAL SOCIETY

SIR,—My attention has been called to the remarkable page 233 of your edition of April: 'Mr. Mount carried the work [of conducting] until the dissolution of the Society only a few years ago.' While it is true that the Society remained in abeyance during the war, in consequence of many of its members being engaged on war service, I write to say that it has now resumed active rehearsals, which fact you may wish to bring to the notice of your readers.—Yours, &c.,

85, Gracechurch Street, E.C. 3.  
April 7, 1921.

F. H. RAMSDEN  
Hon. Sec.

### 'WARRING SCHOOLS'

SIR,—Referring to your article 'Warring Schools' in last month's *Musical Times*, I should like to say that I think M. Charles Koechlin has struck a true note—a note on the silver bell of truth that I think will go on ringing, louder and clearer, as the musical intelligence of present and future generations increases.

I hope many will read, mark, learn, and inwardly digest this useful article.—Yours, &c.,  
25, Stour Road, Christchurch.  
April 9, 1921.

A. H. PRESTON

## CONCERT PITCH AND THE DIAPASON NORMAL.

a.—There may be some doubt whether the best brains of the world were engaged in framing the Peace Treaty, but it is generally believed without question that at any rate the most infallible linguists in the world were concerned in settling it down. But attention is being called again and again to mistakes in the translations, such as those concerning Reparation. So far as I can see, there is only one reference to music in the documents, but that one reads like a first-class howler. On page 270, in a list of treaties, we find mention on the French side of 'Convention du 16 et 19 novembre, 1885, relative à la réduction d'un Diapason normal,' and on the English side of 'Convention of November 16 and 19, 1885, regarding the establishment of a concert pitch.' The translator obviously never heard of the world battle between concert pitch and normal diapason, which for the time split the musical world into two opposing armies. After this, of course, there is nothing left for the mere musician but to go on believing that the two are the same—C, 540.—Yours, &c.,  
A. KALISCH.

## Sharps and Flats

you think of it, striking one palm against the other and a resounding smack is a queer way of expressing your thought: it suggests a monkey-trick of primeval man.—*W. Walkley.*

The day will come when audiences will not want to applaud after each movement. Later, the day will come when they will not want to applaud at all, but will go out in complete silence after a great performance of a great work. Before that desirable day dawns the present breed of prima donna conductors will have to die out.—*Ernest Newman.*

Beethoven is, in fact, a rather tiresome personality.—*Dent.*

It appears to be the fashion nowadays among a certain class of musical wisecrackers to speak slightlying about Beethoven, the greatest of all composers.—*Algernon Ashton.* Each the bourgeoisie. . . .—*H. E. Northam.* Each's B minor Mass begins to grow monotonous.—*J. Turner.*

Brahms' Trio completed the items; appreciating more than morphia, I remained in fresher air after this.—*Leigh Henry.*

## Sixty Years Ago

from the *Musical Times* of May, 1861:

## HEREFORD MUSICAL FESTIVAL, 1861.

The following arrangements have been made by the committee. . . . The sacred works will be given as follows:—1st morning: 'Elijah.' 2nd morning: Spohr's 'Judgment' and the principal part of Handel's 'Samson.' 3rd morning: 'Spring,' from Haydn's 'Seasons'; Mozart's 'Requiem'—the few alterations requisite to fit this great work for performance in a cathedral will be made in the original words; and Mendelssohn's 'Hymn of Praise.' 4th morning: Handel's 'Messiah'; it is proposed to give this Oratorio without omissions generally made. The leading works in the secular programme will be:—1st concert: Overture 'Corydon,' Weber; 'Pastoral Symphony,' Beethoven; a flute solo. 2nd concert: Overture 'Anacreon,' Rubini; 'Italian Symphony,' Mendelssohn; and a flute solo. 3rd concert: Overtures 'Wood Nymphs,' St. Saëns, Bennett, and 'William Tell,' Rossini; and Mendelssohn's popular Cantata, 'Undine.' In order to gratify the taste of the lovers of music for stringed instruments, a concert of chamber music will be given at the College Hall on Friday evening, commencing at about 7, and terminating before 9, thus preventing any interference with the grand ball at the Shire Hall, at the termination of the festival.

The vocalists engaged are Mlle. Titiens, Miss Louisa Pyne, Madame Weiss, Madame Sainton-Dolby, Miss Susan Pyne, Mr. Sims Reeves, Signor Giuglini, Mr. Montem Smith, Mr. Winn, and Mr. Weiss. . . .

A programme containing finer works has never yet been issued; a glance at the names of the composers, and a list of the works will, it is hoped, give general satisfaction, and ensure deserved patronage.—*Hereford Times.*

DUBLIN.—A Re-union of the Philharmonic Society, of which the Lord Lieutenant is president, took place at the Concert Rooms, Great Brunswick Street, on March 20. Miss Emily Spiller and Miss Clara McKenzie were engaged from London, and Miss Cruise and Messrs. Dunne, O'Rourke, and R. Smith also sang. . . . The two ladies from London were of course the attraction of the evening, and several of their vocal performances were encored with much fervour.

WARBLINGS AT EVE. Romance pour pianoforte. Par BRINLEY RICHARDS. Solo, 2s. 6d.; duet, 3s. 'A little gem, as pleasant and cheerful as it is unobtrusive. Anyone can play it, and everyone should play it. As solo or duet, it is equally attractive; such warblings are welcome.'—*Musical World.* London: Robert Cocks & Co.; and all music-sellers.

## Obituary

We regret to record the following deaths:

J. S. LITTLE, Mus. Bac., organist of Newbury Parish Church, on March 30. For thirty-seven years he was prominent as a conductor and organizer of musical activities in the South of England. At Newbury he built up a remarkably good choral society and an excellent orchestra (full wind and brass included) of local players. He also conducted for various long periods the English Ladies' Orchestral Society, Handel Society, Avon Vale Musical Society, Bournemouth Amateur Orchestral Society, and several others, and he was on the staff of Reading University College. Mr. Little had a profound knowledge of the theory and history of music, of all the works of the great composers, and of the technique of the various instruments, being himself a skilled performer on the violin (his principal instrument), the viola, pianoforte, and organ. These qualities, but above all his unselfish and enthusiastic love for music, made him an inspiring and successful teacher and conductor.

HOWARD SMITH, on March 13, for fifty years hon. secretary of the City Glee Club, treasurer for twenty-two years, and president for his last season. He had an extraordinarily wide knowledge of madrigals, glees, &c., and a happy gift of resurrecting old music from unexpected sources.

## THE RELATION OF CHURCH MUSIC TO THE MUSICAL LIFE OF THE NATION

Mr. Sydney H. Nicholson took the above as the subject of his paper read before the Musical Association on February 15. As showing the importance of Church music, he estimated that throughout England there must be quite half a million of persons connected with it, while probably the organist's was the most numerous branch of the musical profession. In a vast number of cases the church or chapel choir was the one form of definitely-musical organization to be found in a district. The organist was in many cases the most prominent professional musician in the district, and by his energy and capacity, or the reverse, he had the power of making or marring the musical life of quite a large community. Yet very little attention was bestowed upon this enormous mass of executants by the general musician, and few of our rising composers cared two straws about Church music as a serious art-form. If it were objected that the general standard of performance by church choirs was not good enough, the remedy was to provide them with good music within their powers, and, by encouraging them, to lead them to improve. Merely to ignore them was to waste



a great opportunity. Where else could such a public be obtained, and was it not worth while to write even the simplest thing that might be learned and loved by thousands? Another reason might be that the style considered necessary for Church music did not attract the average composer, but the anthem, at any rate, provided a pretty wide scope. If more interesting music were written for the Church by contemporary composers the standard of performance would certainly be raised. There was need for more anthems, especially for special seasons, and there was ample scope for short Church cantatas.

The musical equipment of churches might conveniently be considered under three headings:

- (1.) Village choirs;
- (2.) Ordinary parish churches in towns;
- (3.) Cathedrals or college chapels and certain important churches.

Any choir might be said to have two distinct functions:

- (a.) To lead the praises of the congregation;
- (b.) To minister to the congregation by its interpretation of great thoughts expressed in music, and at the same time to offer worship on behalf of all who were present.

There was a strong and increasing demand for good congregational singing in our churches. If such were wanted, music must be chosen which was really adapted to this purpose. The essentials were suitable pitch and melodic interest.

In village choirs, unison-singing should be the rule, as it was rarely possible to get a properly balanced number of voices able to sing in harmony. In small towns or ordinary parish churches we might reasonably expect to get a choir with the four parts adequately represented, and with some real artistic possibilities. Here, again, the basis of the music should be congregational, but there was no reason why anthems should not be frequently introduced, so long as they could be well sung, and the church cantata also formed a valuable feature in the possibilities. In cathedral or collegiate choirs, and the choirs of churches of cathedral type, the congregational element, though it should never be lost sight of, was not of main importance. In his experience, the lecturer felt that so long as the music was simple, and not pitched too high, village singing was reasonably satisfactory. The boys were better than the men, and harmony singing was seldom successful. Congregational singing was fair, and evidently greatly dependent upon a good lead from the boys. As to town choirs, these varied greatly, but the material was not bad. Where there was a good organist the boys were nearly always good, but the best available men seldom seemed to be attracted. In cathedrals, the finest singing could frequently be heard.

Anything like elaborate music was infinitely more effective when choirs were augmented; with the ordinary small choirs, the best and most artistic results were obtained when their efforts were confined to the simpler things. The realisation of this principle would do more than anything else to improve the general level of Church music.

The greatest need in country choirs was undoubtedly expert guidance. There should be in each diocese a sort of diocesan inspector of Church music, whose whole time should be spent in visiting choirs, training them and helping them on week-days, and hearing them or playing for them, and showing them how to do things, on Sundays. Ordinary parish church choirs suffered chiefly from not getting the right sort of music to sing. There was plenty of good and efficient material, but the choice of music was often exceedingly poor. A higher standard ought to be aimed at, and if the music were brought more into line with the musical thought of the day, better singers would be attracted and the whole level would be immeasurably raised.

Many cathedral choirs found themselves in a perilous position to-day, which threatened the stability of the whole of the venerable system which had for so many hundreds of years been a valued part of our national life. This position was brought about chiefly through lack of adequate funds, but partly, too, through the apathy of Cathedral Chapters. In the memory of most of us the choral service was chanted twice daily in almost every cathedral church. It

was a piece of definite musical organization of which we had reason to be proud, and the like of which could not be matched in any other country in the world. But what did we find to-day? Cathedrals where several of the week-day services were plain, where certain 'dumb days' were the rule, and where at holiday times not a note of music was to be heard! This was all wrong. The first clearly-defined object of all these ancient cathedral foundations was the maintenance of a constant round of dignified worship: the musical staff was every bit as much an integral part of the system as the Deans and Chapters themselves. It was not right that necessary economies should all be effected at the expense of the music. The real reason was not only financial, it was partly because the Chapters did not themselves care sufficiently for music. It made the services longer, and took them from other things that they deemed more important. They should not accept these offices unless they could accept the obligations involved in them. Unless musicians, both professional and amateur, took a strong line of protest against these encroachments on the musical rights of the Church and the country, we should in a few years be faced with non-choral services the general rule on week-days, and these would very soon be followed by an amateur choir on Sundays.

Mr. Nicholson went on to discuss the true relation of art to religion, and particularly to public worship. Any attempt to make an art take the place of religion was foredoomed to failure; on the other hand, religion as expressed in public worship was at best a somewhat barrier thing where art was entirely ignored. The nearest secular analogy to religious art was to be found in the drama, where all the arts contributed their share to the general scheme but all in subordination to the central idea. In public worship, as in the drama, all the factors should be studied as one. Architects, artists, ritualists, musicians, and of course clergy, should all work together for this common end, that art in the Church should show that unity of purpose and design without which the attainment of true beauty was impossible. Were such a view of religious art generally accepted, the appeal to general musicians would be far stronger than it was at present. They would feel that they were being asked to contribute their share to a real, live art-form, and not merely to engage their talent in an unimportant detail with which they had no special sympathy. Church music would be raised from a condition of more or less ineffective complacency to take its place alongside the other great art-forms of the world.

#### THE BRITISH MUSIC SOCIETY

The second congress of the British Music Society will be held in London on June 13-20. Two orchestral concerts are announced. The first programme includes Bantock's 'Hebridean' Symphony, Goossens' 'Eternal rhythm', Holbrooke's Prelude to 'Bronwen', 'The lark rising' by Vaughan Williams (a new work for solo violin and orchestra), a short work by Ernest Farrar, and Cyril Scott's Pianoforte Concerto, played by the composer. The second programme is to be arranged by plébiscite. The conducting will be shared by Messrs. Hamilton Harty, Eugène Goossens, Adrian Boult, and Walter Damrosch. Mr. John Coate gives a British song-recital on June 15. Chamber music, church music, and the madrigalian period will be represented, and morning discussions will take place at Æolian Hall.

#### 'THE PEEP-SHOW' AT THE HIPPODROME

We received tickets for the new production at the London Hippodrome, presumably in order that we might comment on the music. But the musical side of the performance struck us as being negligible, when it was not annoying. In the matter of 'straight' singing, only Miss Desirée Ellinger is to be taken seriously, and she has too little to do, and no music worth her while. The tenor who took the floor in 'An old Dutch garden' was apparently from the Continent, if we may judge from his pronunciation of the few words that reached us. He showed a robust faith in the appeal of the long and loud high note—confidence justified by the applause. He was announced on the programme as 'The Voice'—fitly, for he was nothing more. Mr. Tate's music is in the reminiscent vein that

to be expected in entertainments of this kind. The part of the show in which we found any musicality was the series of extracts from popular songs of forty years ago. These old friends, admirably imitated, proved that the 'great successes' of our boyhood are not more inane than those of the present day. Some of our correspondents will be interested to hear that 'a-ra-boom-de-ay' brought down the house as of old, largely to the big drum. Had our enjoyment ended on the music, then, we should have spent a dull evening. Fortunately there was some admirable work by comedians, Stanley Lupino being a host in himself. Allandale, with his different method and fewer opportunities, was only a little way behind him, and the versatile Vivian made a good third. Indeed, it is rare to find a comedian so genuinely funny at its first performance; the comedian as a rule has to be worked up during a few experimental weeks. The 'Peep-Show' is already one of the best and best entertainments in London. When it is over it will be better still.

H. G.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BIRMINGHAM

Birmingham Bach Society is making efforts to bring local music-lovers examples of Bach's cantatas and old works unknown to the general public. On March 13 the Society introduced an early cantata by Bach, the first Sunday in Advent, written to Neumeister's 'Komm der Heiden Heiland,' and Schutz's cantata of eleven last words. The programme also contained a 'Missa Grossa' by Handel, with Miss Marjorie Astbury, Beatrice Peaty, and Miss Joan Willis as solo vocalists. Mr. Bernard Jackson is to be complimented on the excellent concert, which will go far to establish his reputation as an earnest and capable musician. He now hears little at Birmingham of Mr. George D. who for a period of ten years gave an excellent series of orchestral concerts. He still retains, however, the patronage of the Stourbridge Concert Society, which has completed its thirty-fifth season. On March 14 he gave a vivid performance of Brahms' Requiem and Dvorák's Requiem, which were greatly appreciated by the Stourbridge public.

Max Mossel's fourth and last concert of the season was given at the Town Hall on March 15. On this occasion Gordon Ronald conducted a small but effective orchestra of local musicians in the 'Nozze di Figaro,' Haydn's Symphony in G, and Schumann's 'Forte Concerto,' with Miss Irene Scharrer as soloist. Vocalist was Mr. Augustus Milner, an artist well worth listening to.

'Giawatha' (Parts I and 2) formed the Birmingham Union's programme at the Town Hall on March 19. The singing idiom and appealing choral writing come upon the listener with renewed delight every time he hears the 'Giawatha' cycle. The chorists were particularly full in 'The Death of Minnehaha,' which never fails to bring a spell of emotion upon its hearers. Not only the chorists but also the orchestra and soloists—Miss Doris Watkins, Mr. Ernest Ludlow, and Mr. Saul—rendered a most effective service. Mr. Richard Wassell conducted with his usual close attention to every detail. Mr. C. W. Watkins was the organist.

London Philharmonic String Quartet took the place of the City of Birmingham Orchestra at Mr. Appleby's Sunday Concert at the Theatre Royal on March 20. This masterly organization gave us an ideal performance of Debussy's Quartet in G minor, and Dvorák's famous 'Negro Quartet,' Op. 96, Joseph Haydn's 'Three Shakespeare Pieces,' the beautiful 'Cantabile' from Tchaikovsky's Quartet, and the 'Molly on the Shore.' A number of pianoforte pieces were played by the clever young pianist, Miss M. J. Jones.

The customary terminal concert in connection with the Birmingham Institute School of Music was given in the large

Lecture Theatre on March 21, under Prof. Granville Bantock's direction. The full orchestra of the School, assisted by the professors of the various departments, also took part as usual. The entire programme was culled from the compositions of Jean Sibelius, the works performed being 'En Saga,' the tone-poem 'The Swan of Tuonela,' and the third Symphony. Two groups of songs were finely given by Miss Agatha Hughes and Miss Hilda Raybould. We have heard here of late so much of Sibelius' music that there is no need to refer to it again. Prof. Bantock, who is a great admirer and supporter of Sibelius, attained realistic performances, much to the credit of the orchestra.

The fifth and last chamber concert of the season, given under the auspices of the Birmingham Chamber Concert Society, took place at the Royal Society of Artists' Gallery on March 22. Mozart's String Quintet in C major, and Tchaikovsky's Sextet in D minor, for two violins, two violas, and two violoncellos, were performed by the Catterall Quartet, assisted by Mr. Paul Beard and Mr. Leonard Dennis. The composer has appended the title 'Souvenir de Florence' to the Sextet (which was published in 1892, a year before his death), and the music may stand as a kind of reflex of sunny Italian skies and the *dolce far niente* existence. The performers infused a great deal of character into their work, which strongly appealed to a large audience.

Plentiful provision was made for Good Friday music. In addition to performances of Stainer's 'Crucifixion,' given at many places of worship, Bach's 'St. John' Passion was performed at the Town Hall by the Midland Musical Society, under Mr. A. J. Cotton's conductorship. The principals were Miss Margaret Harrison, Miss Mary Fisher, Mr. John Aiken (Hereford Cathedral), Mr. A. Wrigglesworth (Chichester Cathedral), Mr. James Howell, and Mr. Towers. The solo viola di gamba was played by Mr. J. C. Hock, and Mr. C. W. Perkins officiated at the organ.

At the Repertory Theatre, Mr. Appleby Matthews again gave two performances of Bach's 'St. Matthew' Passion. The excellent choir of fifty voices was especially successful in the chorales, and the small orchestra did very well indeed. The soloists were Dr. Tom Goodey, Mr. William Willetts, Miss Doris Watkins, and Miss Helen Anderton, who sang artistically and with great fervour. Mr. Appleby Matthews conducted what was an excellent performance on the whole.

The sixth and last Symphony Concert at the Town Hall, on April 6, deserved to be better attended than it was. The conductor was Mr. Landon Ronald, and the programme comprised the Overture to 'Oberon,' Rachmaninov's Symphony in E minor, Butterworth's 'A Shropshire Lad,' Dvorák's 'Carneval' Overture, and the conductor's Suite, 'The Garden of Allah.'

At the Sunday Concert at the Town Hall on April 10, the famous Glasgow Orpheus Choir gave a delightful concert of part-songs under its own conductor, Mr. Hugh S. Robertson. The programme was the same as that given by the Choir at the Royal Albert Hall, London.

The last Popular Concert of the season in connection with the Birmingham Choral and Orchestral Association took place at the Town Hall on April 9. Mr. Joseph H. Adams conducted, and submitted a programme of a distinctly miscellaneous but well chosen character. The choral work given was Stanford's 'The Revenge,' with which the chorists are well acquainted and which one was glad to hear again. There was plenty of work for the well-balanced orchestra. Other items of interest were a selection from Gounod's 'La Reine de Saba,' and a selection from Sullivan's 'Mikado.' The novelty was the conductor's first performance here of a miniature suite, 'Alpine Scenes.' Mr. Arthur Cooke was the solo pianist, Mr. Percival Hodgson solo violinist, and solos on the flute and piccolo were also given by Mr. Walter Heard. A first appearance at these concerts was made by Miss Claire Davis, a soprano gifted with a pleasing and well-trained voice.

Debussy's 'Blessed Damozel' is not new to Birmingham audiences, and its revival by the Festival Choral Society at its final concert of the season at the Town Hall on April 13 was anticipated with more than ordinary pleasure, especially as Sir Henry Wood conducted the performance. The interpretation he secured was far in advance of that given by this Society in February, 1919. The work was first per-



formed by the Société Nationale de Musique in 1893, under its French title 'La Damselle Elue,' set to music for female voices, soli, chorus, and orchestra. Evidently the poem strongly appealed to Debussy's love of abstract reverie, for he has created a musical picture of marvellous ethereal delicacy and dramatic fancy. The tone-quality of the female voices was an outstanding feature of the Choral Society's performance, and Sir Henry once more showed his perfect command over his choral and orchestral forces. The programme also included a 'Meistersinger' selection, Bach's accompanied Motet, and Boëllmann's 'Fantaisie-Dialogue' for orchestra and organ (Mr. C. W. Perkins). The principal artists of the evening were Madame Agnes Nicholls, Miss Alice Vaughan, Mr. Webster Millar, and Mr. Robert Radford.

#### BOURNEMOUTH

The twenty-sixth season of Symphony Concerts is hastening to its close, but the near approach of the appointed date has not been accompanied by any reduction of interest. On the contrary, some of the later programmes have been fuller of incident than those which inaugurated this highly enterprising series.

The popularity of Schubert's majestic C major Symphony is a little obstructed by insistent demands for multitudinous rehearsals of the 'Unfinished,' but at Bournemouth, at any rate, the imposing C major example meets with a recognition that is commensurate with its deserts. On March 17 the work was played with rare finish by the Municipal Orchestra, and it is doubtful if Mr. Dan Godfrey has ever given us a more virile interpretation of the music. Holbrooke's tone-poem, 'The Viking,' was the novelty at this concert. It is a decidedly strepitant and crowded score, and its lack of refinement might not have been so apparent had the composer resorted to a little weeding out and the elimination of unessentials. Mr. Godfrey secured a spirited performance, but the work was rather coldly received by the audience. Mr. Norman Wilks, in César Franck's beautiful Symphonic Variations for pianoforte and orchestra revealed himself as a pianist of no mean order. His style, sense of touch, and technical equipment generally are quite enviable. It was only occasionally, on the interpretative side, that any adverse criticism could be brought to bear upon the performance.

Rarely is it necessary to censure the compilation of a programme at the Winter Gardens. It must, however, have been generally conceded that on March 24 the programme lacked authoritative distinction. A reasonably good performance of Tchaikovsky's fourth Symphony was the most acceptable feature. Nor must we overlook some pleasing playing by Mr. S. Clifford, a member of the Orchestra; but the composition in which he elected to be heard—Daniel von Goens' Violoncello Concerto in A minor—is a most invertebrate conception. This was the occasion of its first performance in England. Another first performance was that of Mr. van Someren-Godfrey's Rhapsody (No. 2), 'From the Hebrides,' a graceful piece of writing, if somewhat characterless in style. Its incidental employment of fugal methods is hardly consonant with the unaffected folk-tune material. The remaining number in the programme, Beethoven's 'Prometheus' Overture, is unadulterated Mozart—but not the Mozart of the G minor Symphony.

Granville Bantock's 'Hebridean' Symphony (first performance at these concerts) was the conspicuous event at the twenty-sixth concert. The composer conducted, and was accorded a splendid reception. The Symphony is an impressive work, abounding in the novel effects and multiform splashes of colour which go so much to individualise the conceptions of this eminent musician. The atmosphere of vastness—a similar atmosphere to that conjured up by Mendelssohn in his Hebridean exploit—and the vividness of the heroic incidents so graphically suggested, are manipulated with much skill. The orchestra excelled itself in the performance of this exacting number, and the composer was obviously delighted with the splendid playing of all departments. The soloist at this concert was Miss Chilton Griffin, who was heard to much advantage in Grieg's Pianoforte Concerto. Her only fault was an occasional hardness of tone in the louder passages.

On April 7 the magnificent E minor Symphony of Brahms was brilliantly played, the abundant applause bestowed upon Mr. Godfrey and his *confrères* being thoroughly deserved. Elgar's Violin Concerto had not until this concert been heard here for some time, and memories of unforgettable performances by Kreisler and Albert Sammons still remain. At the concert under review Miss Tessie Thomas undertook the intricate solo part, and was entirely successful upon this point. The exacting technical requirements were completely met, and the performer's tone and style were admirable. As on the interpretative side, however, that Miss Thomas revealed some deficiencies, her ability to explore the emotional content of the music being somewhat restricted. Given a few years and Miss Thomas will play the Concerto in far more intimate fashion.

#### BRISTOL

To the deep regret of us all, the last of the Quincentenary concerts, at which Sir Henry Wood and the London Symphony Orchestra were to present a very fine programme on their first visit, on April 12, stands postponed to May owing to the labour troubles. Thus Messrs. Duck, Son & Co. Pinker's plucky effort to keep faith with the Bristol public is brought to naught.

Miss Felice Lyne paid her first visit to Bristol on March 14, when the last 'international celebrity' concert took place at Colston Hall. There was a small attendance, but much enthusiasm. Titania's song from 'Mignon' given by this brilliant artist a fitting introduction to Bristol. Frederic Lamond and Mr. Huberman played the 'Kreutzer' Sonata with breadth and unity.

Gounod's 'Redemption' was smoothly and sympathetically presented by the combined choirs of St. Mary Redcliff and St. Mary, Tyndall's Park, at the former church on March 13, under the direction of Mr. C. W. Stear, with Mr. R. Morgan at the organ. These church musical functions draw large congregations of music-lovers.

On March 16 Mr. Goss-Custard gave two highly appreciated organ recitals at Colston Hall, in connection with the Bristol Municipal Concerts.

A successful conclusion and a better attendance marked the final Max Mossel concert of the season, on March 17, at Colston Hall. Miss Irene Scharrer played the 'Moonlight' Sonata with artistic expressiveness, and exhibited much understanding in a group of Chopin pieces. The London String Quartet paid us a first visit, and its beautiful ensemble and phrasing enchanted everyone. Miss Mign Nevada and Mr. Frank Mullings sang with their usual good effect.

Easter performances of 'The Crucifixion' included the four choirs, St. Clement, St. Barnabas, St. Paul, and Wick, under Mr. F. Lear, at the Church of the first-named on March 21.

One of the good signs of the times is the activity of district choral societies at Bristol. Among the best of these is the Cecilian, composed of Messrs. J. S. Fry & Sons, employees, and under the discriminating care of Mr. Charles Read they gave 'The Messiah' at Colston Hall for Good Friday concert, with excellent results. They numbered with the orchestra about three hundred, and are doing creditable work. Miss Hilda Blake, a clever soprano, Miss May Keene, a local contralto of merit, Mr. Richard Ripley and Mr. Samuel Dyson made a valuable quartet of principal voices.

Bristol South Choral Society, another live local society, gave 'The Death of Minnehaha' and Macfarren's 'May Day' on April 2 at Totterdown Y.M.C.A. Hall. Miss H. Stowar and Mr. Sydney Smith were the vocalists. The choral work was highly creditable, and choir and orchestra numbering about sixty, under Mr. Reginald T. Youssell, showed they had devoted much attention to perfecting themselves in the details of the works.

Mendelssohn's 'Hymn of Praise' was effectively performed by a choir of seventy voices made up of the Trinity Presbyterian and Redland Park Church choirs, the former church, on April 8. Mr. C. W. Casley (Redland Park) conducted, and there was a small orchestra.

Miss Dorothy Silk very daintily sang some old English songs and a Somervell group at the last concert of the New Philharmonic Society at Colston Hall on April 10.

programme that was instructive in modern music was acted by Mr. Arnold Barter for his choir, and included William Williams' 'Five Mystical Songs' and Holst's 'Mystical Hymns' from the 'Rig Veda,' in which Mr. Herbert Rivers gave invaluable assistance. The choir was uneven, wanted more power and tone, but it is, even with its comparatively small strength, doing very much to promote a wedge of modern music at Bristol. The orchestraed Julius Harrison's 'Worcestershire Pieces' and Herbert Howells' 'Puck's Minuet' with good effect. Madame Hilda Blake (soprano) gave a recital at her home place, Bath, on March 22. The Assembly Rooms were well filled, and Madame Blake's charming and cultured singing was heard with much pleasure. Letters in the local press evidently show that Bristolians are taking more interest in their great possession, the Weston Hall organ, a magnificent specimen, and the wishes of patrons as to programmes by the special players who visit the city are being increasingly considered.

### CORNWALL

Mr. H. S. Middleton, who was appointed organist of Truro Cathedral last autumn, has already made his presence felt by breaking up the deadness which had characterised musical matters at Truro during several years past. Mr. Williams, organist of St. Mary's Wesleyan Church, had been the only musician with courage to attempt anything, but his efforts were interrupted by the war. Mr. Middleton revived and reconstituted the Philharmonic Society, and on March 15 this organization was joined by that from Plymouth for a performance of 'The Messiah' in the cathedral, with chorus and orchestra of two hundred. The latter was augmented, and very unsatisfactorily, by professional players from Plymouth, who seemed to be entirely inexperienced. Even so, the fine singing of the choir was memorable, and Mr. Middleton's reading was dignified and good. The principal soloists, Miss Fifi de la Côte, Miss Helen Sara, Mr. Dean Trotter, and Mr. Walter Belgrave, succeeded in spite of the band where lesser artists must have failed. Mr. W. Brennan Smith was at the organ.

Part-singing was heard from St. Day Choral Society on March 16, conducted by the Rev. W. W. Bickford; and 'Athalia's Wedding-Feast' was performed by St. Austell Choral Society on March 31, conducted by Mr. W. Brennan Smith, and by Lostwithiel Choral Society on April 5, conducted by Mr. E. A. Russell, in both cases with orchestra.

Household Male Choir, at its annual concert on March 19, conducted by Mr. Fred Roach in good performances of part-songs as 'Rouse ye, comrades,' 'Martyrs of the Faith,' 'The Beleaguered' (de Rille), 'Awake, Æolian' (Cooke), and some humorous numbers.

For some years and through many vicissitudes Miss Edith Blight has endeavoured to maintain a female choir at Truro, and now it is established on a permanent basis in connection with the Women's Institute. Miss Blight is an enthusiast as well as a capable trainer and musician, and has sung Somervell's cantata, 'Joan of Arc' was sung on March 31 with real artistic success. Part-singing was also heard in several other pieces with beautiful effect. Morval Choral Society sang Part 1 of 'The Redemption' on April 1, under the direction of Mr. E. Harvey Pinches at the organ. Truro Choral and Orchestral Society and Mousehole Choral Society performed 'The Messiah' on the same date, conducted by Mr. P. P. Wedlake and Mr. J. Irving Thomas respectively; and on April 7 Stokeclimsland Choral Society, conducted by the Rev. C. B. Walters, performed 'The May Queen' and part-songs. Lenten music was performed by the Truro Choral Society, Redruth United Choirs, and the Columb Church choir.

Truro Orchestral Society gave a good programme on March 16, conducted by Mr. Wray Palliser. A folk-singing festival at Penzance, in March, brought together hundreds of dancers, young and otherwise, and pupils who passed through instructional classes, Boy Scouts, girls' clubs, and Penzance County School, &c., presented a comprehensive exhibition. Redruth Choral Society gave a really excellent performance of Elgar's 'The Spirit of England,' and John S. Arkwright's poem 'The Supreme Sacrifice,' to

a tune by Dykes. A capable orchestra played Mendelssohn's Violin Concerto with Mrs. Gregory Rich, and instrumental music from Rossini's 'Stabat Mater.' Dr. Rivers conducted.

### COVENTRY AND DISTRICT

The latter part of March, though it brought with it a momentary lull in local musical life (occasioned in part, no doubt, by the two final weeks in Lent), in no sense saw the end of the season. There is a full month's round of engagements to be fulfilled before concert-halls close their doors for the summer months.

At the fifth concert this season given by the Coventry Musical Club, the singing of the Male-Voice Choir under Mr. John Chapman was again a feature.

Passiontide and Holy Week in the Cathedral city were marked by the performance of appropriate works such as 'The Crucifixion' and 'Olivet to Calvary' in several churches. Some attractive Church music was heard in the Cathedral at the Easter services. At St. Osburg's Church, on Easter Sunday morning, Mozart's seventh Mass was very creditably performed, and Gounod's 'Messe Solennelle' ('St. Cecilia') was heard at St. John's Church on Sunday, April 3.

Mr. Walter Warren arranged an interesting programme of music for the Holy Week and Easter services at St. Peter's Roman Catholic Church, Leamington. The organ recital given by Mr. Walter Hoyle in the Cathedral on Easter Monday attracted a very large assembly.

In connection with the observance of 'Warriors' Day,' special concerts were organized at Coventry and the neighbouring towns to take place either on or about April 3.

Coventry music-lovers are interesting themselves in a new work by Mr. Edgar Bainton, the son of a Free Church minister in the city. Mr. Bainton (reference to whose new Pianoforte Concerto was made in these columns in the March issue) has composed a Symphony for contralto, chorus, and orchestra, entitled, 'Before Sunrise,' which has just had its first performance at Newcastle.

At Leamington, the Orchestral Society, under the baton of Mr. Walter Warren, gave its second Subscription Concert in the Town Hall on April 2, when the programme included the *Adagio* and *Scherzo* from Beethoven's Symphony No. 7 and the 'Freischütz' Overture. Miss Millicent Russell's songs ranged from Gluck to Eric Coates, and violin solos were contributed by Miss Winifred Game.

During the term which has just concluded at Rugby School, organ recitals by well-known local instrumentalists were given from time to time in the School Chapel.

A new Choral Society has been formed at Kenilworth. It is for female voices only, and at its first concert on March 31 gave Battison Haynes' cantata, 'The Fairies' Isle,' and other works. Miss H. E. English conducted.

A new musical organization was inaugurated on April 2, when the Armstrong-Siddeley Military Band gave its first concert at the Parkside Canteen, under the conductorship of Mr. J. H. Williams, late bandmaster of the 2nd Kent Royal Garrison Artillery. The band acquitted itself well, the performers presenting satisfactory readings of various popular works. Vocal support was lent by the Westwood Quartet and Miss Frances Petty (vocalist).

### DARLINGTON AND DISTRICT

The Darlington Chamber Music Society completed a very successful season on March 9 at Polam Hall, with a concert by the London String Quartet. The programme comprised Mozart's Quartet in D minor, the *Andante Cantabile* from Tchaikovsky's Op. 11, and Beethoven's C sharp minor Quartet, Op. 131. Stainer's 'Crucifixion' received some admirable performances in the district just before Easter; the choir of the Parish Church, under Dr. Kitson, gave Maunder's 'Olivet to Calvary,' and at St. Hilda's Church, Handel's Passion Oratorio and Gounod's 'Stabat Mater' were sung on Good Friday evening with orchestral accompaniment. Handel's work aroused considerable interest, and the Church was filled to overflowing. The orchestra, in addition to the accompaniments of the choral work, played the *Andantino* from Mozart's Symphony in D.



Mr. T. Henderson conducted. On March 16 Mr. Edgar L. Bainton, of Newcastle, lectured at the Darlington Students' Association on 'The Modern drift of Music,' with pianoforte illustrations from Debussy, Scriabin, and John Ireland. There was a large attendance. The Middlesbrough Musical Union, under Dr. Kilburn, gave a fine performance of Elgar's 'King Olaf' at the Town Hall on March 9.

The Stockton and Thornaby Choral and Orchestral Society at its second concert gave 'Hiawatha's Wedding-Feast' and a miscellaneous programme of part-songs and orchestral compositions, the latter including Beethoven's first Symphony and the *Allegro* from Mozart's Symphony in G minor. Mr. Webster conducted.

#### DEVON

Visiting Exeter on March 29, the Black Diamond Concert Male Choir, conducted by Mr. E. T. Jenkins, was disappointing in that throughout the programme the conductor accompanied at the pianoforte. The singers had plenty of vigour, and displayed good quality of tone, but what they could really do in the way of interpretation could only be inferred. Undoubtedly they were a fine body of voices, with more verve and sense of rhythm than many Welsh choirs, but again disappointment was felt at their choice of music.

Plymouth Co-operative Adult Choir has now grown to a membership of eighty voices, under its new conductor, Mr. T. Martin, and on March 12 sang part-songs. The Junior Choir, conducted by Mr. H. Woodward, gave a good programme on April 6. A new Glee Society at Bishopsteignton made its first appearance on March 29, conducted by Mr. H. W. Hawker; on the same date Ottery St. Mary Choral Society sang 'The Hymn of Praise,' conducted by Mr. Stanley Chipperfield. Plymouth Madrigal Society (Dr. Harold Lake) is a highly-cultured body of singers, and on March 23 sang Part I of Holst's Choral Hymns from the 'Rig Veda,' with orchestra and organ. The R.M.L.I. band played the 'Good Friday' music from 'Parsifal,' and some interesting Irish Tone Sketches by B. W. O'Donnell, brother of Mr. P. S. G. O'Donnell, now musical director of the Grenadier Guards Band.

North Tawton Choral Society came forward on April 6, when the singers were creditably heard in 'Joan of Arc,' conducted by Mr. H. Phillips. On April 7 the Budleigh Salterton Choral Society (Mr. Hugh Fowler) sang 'The Ancient Mariner' and 'The May Queen,' with Madame Isabel Hickson and Mr. Walter Belgrove as chief soloists, and supported by an efficient small orchestra. The plucky Choral Society at Beer sang 'The Revenge' on April 8, conducted by Mr. R. Silver.

The choir formed at Plymouth for the Mayflower celebrations last September has been put on a permanent basis under the training of Mr. T. Martin, and performed 'The Messiah' on April 10.

That much progress has been made recently by Exeter Male Choir (Mr. W. J. Cotton) was revealed on April 11, when good interpretations were given of such contrasted pieces as two cavalier songs by Bantock ('Marching along' and 'Give a rouse'), Goss 'O Thou, Whose beams,' Mackenzie's 'Newquay Fishermen's Song,' and a three-part glee by Battishill, 'Underneath the myrtle shade.' Improvement was chiefly noticed in quality of tone and variety of colour.

Lenten performances were too numerous for detailed mention, but the performance of the 'St. Matthew' Passion by the Cathedral and Voluntary Choirs at Exeter must be noticed as something memorable, Dr. Ernest Bullock being responsible for fine singing and earnest interpretation. Passion music was elsewhere performed by choral societies at Ivybridge, Plymouth, Alphington (deserving special encouragement), Abbotsbury, North Tawton, Tedburn St. Mary, Revelstoke, Honiton, Exmouth, Ottery St. Mary, Penzance, Torre, Paignton, Tavistock, and Beer.

The April meeting of Exeter Chamber Music Club was chiefly memorable for pianoforte music by H. J. Edwards, Chopin, Debussy, and Mendelssohn, played by Dr. H. J. Edwards, and for a realistic performance of 'On Wenlock Edge,' by Mr. Dean Trotter (vocalist), Dr. Ernest

Bullock (pianoforte), and a capable quartet of strings. Torquay has been visited by the Russian pianist, Le Pouishneff, and by the London String Quartet, with Miss Irene Scharrer, when the audience enjoyed Goossens' 'B the Tarn,' Schumann's Pianoforte Quintet, and Quartets by Dohnányi and Mozart. On March 31, at Torquay, a small orchestra, conducted by Mr. H. G. Crocker, played music by Sir Henry Bishop ('Les Meuniers'), Coleridge-Taylor ('Dream Dances'), Grainger, Tchaikovsky, and Brahms. Mr. Walter Belgrove sang 'And did those Feet' and 'Love is a bable' (Parry), and Mrs. W. H. Mortimer played pianoforte solos.

Members of the south-west section of the Incorporated Society of Musicians met at Teignmouth on April 9, and listened to an interesting address on the 'Musical Era' given by the hon. secretary, Dr. Emilie B. Guard. Mr. H. M. Lamerton presided.

Mr. Edward Petherick's string orchestra at Exeter, trained by Mr. A. J. James, can now play delightfully, and has given two performances of a well-arranged programme including Grieg's 'Holberg' Suite, an 'Elegie' by Elgar, Parry's 'Lady Radnor' Suite, and lighter music by Tchaikovsky, Natchez, German, Fletcher, and Grainger. Mr. L. Cardew Bickley has formed and trained for eight months a string orchestra of twenty-three players at Seaton who on April 1 were heard in Handel's 'Occasional Overture and smaller pieces. An enterprising orchestra, Winkleigh, formed by the Rev. Boyton-Smith last autumn at its first concert on April 6, played Costa's 'Eli' Marc the Gloria from Mozart's twelfth Mass, a Corelli, a Corelli, a Bourrée of Handel, and Minuet and Trio by Beethoven.

#### DUBLIN

The Feis Ceoil Band Competition which was to have taken place on St. Patrick's Day had to be abandoned owing to the disturbed state of the city.

At a recent meeting of the Senate of Dublin University it was decided to confer the honorary degree of Mus.D. on Prof. Sir Charles Villiers Stanford. The formal conferring of degrees will take place at the Commencements at Trinity College, on June 30. Although somewhat belated, this distinction is no less honorable to Sir Charles than to Dublin University.

The attractions at the nineteenth 'Mater' Concert, (Easter Sunday (March 27) included Mr. Foster Richardson, Mr. Arthur Darley, and Miss May Lafferty, as well as orchestral items composed by Prof. O'Dwyer and Mr. Brendan Rogers. Mr. Foster Richardson's bass is of wonderful volume and admirable quality, and he at once captured his audience, especially in Handel's 'Arm, brave' and Lambert's hackneyed 'She is far from the land.' Miss Lucy Leenane was a very capable accompanist.

Owing to the drastic curfew restrictions of the performances of Sullivan's 'Yeomen of the Guard,' by the Rathmines and Rathgar Operatic Society, announced for Easter week, have been unavoidably postponed.

The death of the Most Rev. Dr. Walshe, Roman Catholic Archbishop of Dublin, on April 9, necessitated the abandonment of several musical events, including the twenty-first 'Mater' Concert. It is well known that the late Archbishop was an excellent musician—indeed, his memoir is to be found in Brown and Stratton's 'British Musical Biography.' His 'Grammar of Gregorian Music' was published in 1885, and in conjunction with Mr. Edward Martyn he materially helped to found the Palestrina Choir at the Pro-Cathedral, contributing the munificent sum of £10,000, out of the required £20,000, towards the requisite endowment for its upkeep.

Mr. Patrick Delaney has done wonders with the Amateur Orchestral Players. Their concert at Gresham Hall, on April 9, was most creditable. The orchestra now numbers close on fifty performers, and the ensemble showed careful training. Miss Molly O'Callaghan was the vocalist, and her selections were in excellent taste and adequately interpreted.

An interesting meeting of the British Empire Shakespearean Society was held on April 14, under the presidency of Prof. W. F. Trench, and it is well to note that due prominence was given to Shakespeare's songs, some of which are set to old Irish airs.

## GLASGOW

Mr. Thorpe Davie's choir gave a highly-attractive concert March 17 (repeated on the evening following), the main part of the programme being Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Hiawatha's Departure.' The music was presented under the most favourable conditions by very efficient choir of a hundred and twenty voices, hampered by the traditions of oratorio performance, with adequate orchestral accompaniment, and directed by a choir-master of skill and imagination. The ladies of the choir sang two groups of 'Negro Spirituals' with fine effect, and the choral programme was varied by one solo music also contributed by members of the choir. For four evenings in succession—March 21-24—the Glasgow Orpheus Choir (Mr. H. S. Robertson, conductor), used St. Andrew's Hall to overflowing with eager lovers of accompanied choral music. It is sufficient to record that the Choir's performances throughout maintained the pitch of perfection which has given the Orpheus a position unique in this city and throughout Scotland. The Bach Choir's concert for the season took place at the Cathedral on April 11. The programme, in addition to the Church Sonata, 'Now shall the grace,' included numbers by Tallis, Tarrant, Gibbons, Palestrina, and Vittoria, and the Choir's expressive singing gave evidence that in Mr. A. M. Anderson, its new conductor, has been found a worthy successor to Mr. J. M. Diack, to whose capable and enthusiastic direction over many years the organization owes so much. Mr. Herbert Walton, the Cathedral Organist, played Bach's Prelude and Fugue in D major, the Sonata (in trio form) No. 4, in E minor, and the Massacaglia in C minor.

The Royal Carl Rosa Opera Company concluded a two months' season at the Theatre Royal on April 9. Afterwards came amateur opera with the Orpheus Club in 'Princess Ida' (April 11-16), the Glasgow Grand Opera Society in Goldmark's 'The Queen of Sheba' (April 18-23), and the Lyric Club in 'Paul Jones' (April 25-30), the proceeds from which were devoted to charitable purposes. The musical season now practically comes to an end, except for our great competitive Festival, which occupies the days 4-14.

## KENT

Two practical lessons in musical appreciation have been given at Maidstone. On March 9 Maidstone Orchestral Society and Rochester Symphony Orchestra joined, under Frederick Cole's conductorship, for a public rehearsal of works by Beethoven, Liszt, Grieg, Moszkowsky, Herbert, and Dvorák. Before complete performance each work was explained, and the principal motifs played. On March 12 Mrs. Stansfeld Prior gave a lecture on 'Sonata form,' and illustrated her remarks by playing various movements of Beethoven's Sonatas.

Mr. Cecil Sharp spoke on 'Education and Folk-Dancing' at the annual meeting of the Kent Folk-Dance Society, held at Maidstone on March 12, when a total of two hundred members in the branch was reported.

Folkstone Philharmonic Society's second concert of the season was devoted to a performance of Sullivan's 'Martyr Antioch' on March 16. The principal soloists were Miss Doris Montrave, Miss Annie Johnson, Mr. Spencer Thomas, and Mr. Dan Richards. Both choir and orchestra did some fine work.

Maidstone Choral Union, whose triple success at the Kentish Musical Competitive Festival was recorded last month, gave a fine performance of 'Israel in Egypt' under Mr. F. Wilson Parish at Maidstone on April 6.

Obham Musical Society chose a sacred cantata and miscellaneous items for its second performance of the season on March 23.

Good Friday saw an increased output of Easter music in Kentish churches. Three particularly meritorious performances of 'The Messiah' were those at Canterbury Cathedral, St. Peter's Church, Rochester, and the Wesleyan Central Hall, Plumstead. On the same day Meopham Musical Society, conducted by Mr. George Edwards, made a début in Maunders' cantata, 'Olivet to Calvary.'

Over a thousand members belong to the Kent County Association of Change-Ringers. There are a hundred and seven towers in the union, and during the year a hundred and twenty full peals have been rung. The annual meeting was held at Deptford on March 28.

Mr. David Thomas conducted the final concert of the season of Gravesend Choral Society on April 6, when the programme included the choral march from Berlioz's 'Faust,' and 'The Deacon's Masterpiece' (Fletcher). Miss Gertrude Wallis and Mr. Leonard Lovesey were solo vocalists.

A large audience filled Woolwich Town Hall on April 7, when the contributors to a well-arranged programme were Miss Ethel Peake, Miss Ruby Heyl, Mr. Frank Mullings, and Mr. Charles Tree. Mr. Victor Marmont accompanied.

## LIVERPOOL

At the tenth and final concert of the Philharmonic Society, on March 15, Sir Henry Wood conducted the first performance in England of Rachmaninov's orchestral and choral setting of 'The Bells.' Various composers have taken bells as a theme, and Rongberg and Bruch at once occur to mind in connection with Schiller's 'Lay of the Bell,' but it has been left to a Russian to essay a more or less revolutionary and impressionistic setting of Poe's famous poem. The composer has used a Russian translation made by the poet Balmont, and this in turn, owing to the exigencies of the music, has been re-translated into English. But it would not appear that the light touch and verbal felicity of the original have been entirely preserved in the process. Certain notable lines have disappeared altogether, and others interpolated are far less magical. The music falls into four sections—'Sleigh Bells,' 'Wedding Bells,' 'Alarm Bells,' and 'Funeral Bells.' It is scored for an exceptionally large orchestra, including pianoforte and organ parts, with numerous percussion instruments. In this direction nothing is lacking except perhaps a military band. But even so the '1812' Overture is rivalled by the 'Alarm Bell' section, which is the strongest of the four and masterfully contrives an atmosphere of terror. Generally speaking, the interest of the music is harmonic and programmatic, and it was curious to note that 'wedding' bells appear to have affected the composer almost as dolefully as 'funeral' bells. He surely would have been excused if a little of the *joie de vivre* spirit had crept in here.

While in London, Poe no doubt came under the influences of English bells heard in change-ringing. They are, indeed, reflected in the reiterations of his verbal rhythms. On the other hand, Rachmaninov disregards, or does not know, the 'rainbow-chord' of bell overtones, whether produced by change-ringing as in England, or by the chromatic keyboard of a carillon as in the Low Countries. Either art is unknown in Russia, where there are many big bells, whose use is different from ours. Rachmaninov has apparently not felt the fascination of the descending major scale as a 'ground' which so largely influences Purcell's music, and even Tchaikovsky's in the 'Pathetic' Symphony, or the finely-suggestive example to be found in Elgar's famous 'Carillon,' which is built on a descending half-peal. Rachmaninov's use of bells is one of externals, and while individual, his music gives the impression of a texture laboriously designed, and of a masterful work which is not a masterpiece.

The vocal soloists were Miss Doris Vane, Mr. Arthur Jordan, and Mr. Norman Williams, who all sang extremely well, although their parts, as well as those of the choir, are long and notes woven into the fabric, and while very difficult to sing, possess no separate beauty or interest for singers. The high efficiency, as well as loyalty and patience, of the Philharmonic Choir (who had to sing from separate voice-parts) was a signal factor in the success of a performance which worthily upheld the best traditions of the Society. Congratulations are also cordially offered to the able choir-master, Dr. A. W. Pollitt. The chorists will probably feel no pangs in passing on 'The Bells,' as a hard nut to crack, to Willem Mengelberg and the Amsterdam orchestra and choir, to whom the work is inscribed, although the Hollanders have not yet performed it. The Philharmonic Society's first performance is therefore all the more memor-



able. It was magnificently carried through under Sir Henry Wood's inspiring and masterful direction, and there was an abnormally large audience.

As a prelude to 'The Bells,' a first performance here was given of Frank Bridge's 'A Prayer,' which is a setting for chorus and orchestra of short supplications from the 'Imitation' of Thomas à Kempis. Prayers and collects are difficult subjects for music. Their mood is one of intensity rather than variety, and the interest in this case is found in a novel combination of styles, the music for the chorus being contrapuntal and modal, with an orchestral commentary on modern harmonic lines. But despite its musicianship, the work did not wholly sustain interest as a twenty minutes' concert piece.

The Welsh Choral Union has established a reputation in 'The Dream of Gerontius,' and their latest performance, on March 19, followed the usual high ideal of choral excellence with few if any shortcomings on the executive side. There were moments of exaltation as well as tonal grandeur in the singing, and a welcome restraint in the snarling Demon music. Mr. Hopkin Evans may be commended for a generally impressive performance. The vocal soloists were Miss Astra Desmond, Mr. John Coates, and Mr. Herbert Brown.

Concerning the 'Elijah' performance on March 23 by the Liverpool Choral Society, in saying that the outstanding interest was found in the vocal solos rather than in the choruses there is no lack of appreciation of the singing, which was intelligent and good up to a point. A want of balance in the tone was chiefly due to paucity of tenors, but these can hardly be blamed for occasional weakness in attack by the whole body, and it was prudent in Mr. Ingram, who conducted, not to force his singers to essay any specially dramatic points. In the title-rôle Mr. Horace Stevens gave an ideally fine performance, and with him were exceptional associates in Miss Agnes Nicholls, Miss Phyllis Lett, and Mr. Webster Millar.

Our townsman, Mr. Joseph Greene, is among the pianists who count not only by reason of his executive powers, but also for his fine interpretative qualities. His recital on April 9 drew a crowded audience to Crane Hall to hear Beethoven's great Op. 111 Sonata, Schumann's 'Carneval,' and the Wagner-Liszt 'Tannhäuser' Overture.

Attention has already been drawn to the commendable work of the Liverpool Harmonic Choral Society under Mr. David Roberts, a conductor who aims high and handles his material excellently. Another young Society, the West Kirby Choral, conducted by Mr. T. F. Jones, deserves similar encouragement. The shortage of male voices, especially of tenors, appears to afflict choral societies in all localities, but at West Kirby there were sufficient to permit creditable performances of such perennial favourites as Bishop's 'Now tramp,' Pinsuti's 'Spring song,' and Roland Rogers' 'The river floweth strong,' with other well-chosen choral pieces. Another Choral Union, the 'Irish,' it is devoutly hoped has come to stay. It was first heard at the Irish Festival held in St. George's Hall on March 14, when Mr. Frank Mullings sang. There is abundant material in this city to establish such a choir on a permanent footing, and its first appearance was surely an event of happy augury.

At Liverpool we naturally take a great interest in the McCullagh String Quartet of ladies. It holds a high place in such organizations, and its quality was well displayed at Crane Hall on April 6, especially in Beethoven's Op. 18 Quartet in G. Interesting in another way were the two Holbrooke quartet movements, 'Song of the Bottle' (a Welsh *motif*) and 'Irish Jigs,' clever and characteristic music which repaid a re-hearing. The occasion was one of the popular series of high-class concerts on Wednesday afternoons. The vocalists were Miss May Williams and Mr. Randolph Giles, with Mr. Sandberg Lee as accompanist.

The Irwell Springs Band played before the King—for the second time—at Knowsley Hall (the seat of Lord Derby) on March 17, under Bandmaster Nuttall.

The Warrior's Day concert organized by the Mayfair Trio at Wigmore Hall brought £102 to the Fund.

## MANCHESTER AND DISTRICT

Manchester is fortunate beyond most other provincial centres in that, even in the absence of opera, although current of its musical life flows less strongly in the spring-time on the conclusion of what may be termed its major concert activities, it possesses an unusually large number of secondary musical interests of quite exceptional quality, whose brightness in the past few years has been dimmed only by the brilliance of the larger enterprises.

At the commencement of the last autumn season I ventured the opinion that we should speedily have to return to the old-sized bands of a hundred players or more. Brand Lane, whilst engaging the present normal-sized Hallé Orchestra, has consistently strengthened the string department and enabled Sir Henry Wood to perform with not fewer than a hundred players. Not infrequently this fact has seemed rather wasted on some of the comparative trifles included in the programmes of this series, but one may be that on the two occasions this spring—the Handel-Mozart-Wagner evening, and the recent Lamond and 'Eulenspiegel' concert—when so much music worthy of such occasions was played and so much appreciated, that management may venture next year on a larger proportion of programmes of symphonic order. Probably this audience fluctuates considerably in personnel, but the *festina lente* attitude, like any other, may be overdone, and the time ripe, I believe, for a more progressive policy.

Good Friday saw the close of the Hallé season and a monster crowd to say farewell to Mr. Hamilton Harty for a brief space. Later, the results of this season may be discussed.

The C. W. S. series was finished on March 23, when the Alto Rhapsody of Brahms was the main feature of an otherwise very attractive scheme. Miss Evelyn Arden did scarcely the requisite reserve for this work, especially in the early portion, and the conductor's tempi certainly erred on the side of deliberation. His task this season has been specially arduous. No other local choir-conductor has remotely approached his record for amount of work achieved, but it has been impossible to resist the feeling that his name tends to monotony of treatment rather than to the swiftness of responsive temperament which is necessary in what are often all intents and purposes, a series of choral recitals.

In the sphere of chamber music the Catterall Quartet made its first appearance this winter in Manchester's chief residential suburb on March 16. These Bowdoin Chamber Concerts are excellently managed, and their audiences are better able to sample and compare the excellences of the leading visiting quartets and trios than any other in the Manchester area. On April 13 the Catterall players had packed noon-tide audience of business men and women in Houldsworth Hall, playing Beethoven, Op. 18, No. 1, Frank Bridge's 'Cherry Ripe,' and Wolf's 'Italienische Serenade.' After that they travelled to Blackpool, played in the evening the same programme, except that Debussy replaced Wolf—again to a large and enthusiastic audience. During May they are to make two more appearances at the Tuesday mid-day series.

From an unusually interesting lot of noon-tide recitals one must select two song-recitals of outstanding merit. On March 18, Mr. Dale Smith, of Stockport (who earned great fame about 1907 as a boy soprano of exceptional quality at Blackpool and other festivals), showed that the essential intuitive qualities were evident in the man to a still greater degree. His programme ranged through many styles—Verdi, Schubert, Schumann ('Belshazzar' sung with tremendous dramatic intensity), to Old English melodies, and then to examples of Hurlstone, Ireland, Butterworth, and part of Somervell's 'Maud.' This recital ranks with two given by Mr. Charles Neville this winter, which have not been approached by any other singers for sustained interest in the work done or manner of execution. Both are ladies, and have appeared with equally distinguished fellow-students as their pianists, Miss Gilson playing with Mr. Smith, and Mr. R. J. Forbes with Mr. Neville. The latter gentlemen had given us in February or March the 'Wenlock Edge' cycle by Vaughan Williams; on April 1 we heard from them George Butterworth's setting of two of the same lyrics from the 'Shropshire Lad'—'Is my true

ghing,' and 'Bredon Hill.' Personally, I found the Butterworth settings making a more powerful appeal. Singing and loving the West Country as ardently as I do, the Butterworth settings seem drenched with the spirit of the locality, capturing it in a musical sense much as Wilson does pictorially, and this difference was, for me, again manifested in the emotional content. Not often does one have the chance of hearing the same poetry, set by two men and sung by the same man, all of whom are so finely tuned, and these experiences have been among my most treasured memories this season. The 'Shropshire Lad' songs were followed by what I believe to be the best recital in English of Hugo Wolf's 'Zuleika' songs, Goethe's 'West-Eastern Divan.' Mr. Charles Neville often been associated with Mr. Samuel Langford in propaganda, but never has this collaboration been so well directed. Mr. Langford's translations preserve the poetic values, are good English poetry, and singable in an exceptional degree. Mr. Neville's Butterworth singing was a revelation, but he appeared to put even more of himself into the Wolf. The 'Turban' song, the 'Chain' in the circle of thy ringlet-locked hair,' and still more so the last song of the cycle, must rank as the most passionate and loyal in song heard here for many a day. Poet, composer, translator, singer, player—all at white-heat intensity!

On March 16, Manchester's most distinguished musical personality, Mr. Walter S. Nesbitt, was honoured by his Leeds Choir members, after twenty-five years' connection with them. Mr. Walter Butterworth, who may be regarded as Manchester's Fine Arts Minister, referred to Mr. Nesbitt's work as an organist, a Cathedral chorister, a member of the Tallé chorus, as Director of Music at the Greek Church for over twenty years, and as the Orpheus Glee Society's conductor for twenty-five years. Mr. Nesbitt has been an excellent conductor, and played a fearlessly independent part in his long association with the Competitive Movement. He has done for male-voice choral-singing what the conductors of Barrow, Blackpool, and Lancaster choirs have done in mixed-voice work—namely, created and maintained a standard to which others have endeavoured to rise.

#### NEWCASTLE-ON-TYNE

On March 16 the London String Quartet paid a visit to the city and performed Ravel in F, Beethoven No. 11, in minor, Op. 95, and a Folk-song Fantasy of H. Walton, the last named work being at once scholarly and charming. All three items were interpreted in the quartet's usual delightful manner.

The Northumberland Orchestral Society, under the direction of Mr. C. Horsley, gave a programme on March 17 which included Dvorák's first Symphony, Gade's 'Hamlet' Overture, Percy Pitt's 'Air de Ballet,' and the 'Euryanthe' Overture. For a body largely amateur, and conducted in an amateur, the performance was a distinct triumph, precision and rhythmic freedom being features that were particularly noticeable.

At a meeting of the local branch of the British Music Society on March 18, Mr. T. Dunhill held the interest of a large audience with a comprehensive review of modern chamber music. He said it was very natural that a backward and undemonstrative nation like ourselves should be slow to take to chamber music when it wished to express itself, mere theatricality or display of virtuosity being out of place in such a medium. No country was so slow in this form, at the present time, as our own; and it could show such variety of style. The lecturer then went on with the individual composers from Stanford to the younger men of to-day. He was ably assisted by Mr. E. L. on, Mr. A. M. Wall, Miss E. Pringle, Mr. J. Carroll, Miss V. Atkinson, who played movements from the chamber works of A. M. Wall, Ireland, Bridge, Goossens, and McEwan.

In connection with the local branch of the Organists and Church Musicians' Union, the Bach Choir gave an evening of choruses on March 19, with explanatory notes by V. G. Whittaker. There was a large audience.

On March 31 Mr. W. G. Whittaker, lecturing on 'Northumbrian Folk Music,' dealt with the influence of

the Northumbrian pipes on the folk-tunes, as shown in a fondness for leaps of thirds and sixths (intervals very easily played on the pipes), and in the unvocal character of many of the songs.

Bainton's Choral Symphony, 'Before Sunrise,' which has been published by the Carnegie Trust, received its first performance on April 6 by the Newcastle and Gateshead Choral Union, under the direction of the composer. The work is certainly a notable addition to modern choral music. Strongly recalling Elgar in the bold sweep of the vocal writing, it yet preserves a striking individuality which marks it off from many other modern works we have heard. The chromatic passages for the heavy brass did not quite come off, but no doubt, now that players are having ever-increasing demands made on their technique, they will adjust themselves to such difficulties. The choir acquitted itself splendidly, carrying off the most trying passages in truly exhilarating fashion. The remainder of the programme, conducted by Mr. W. G. Whittaker, included Parry's 'Blest Pair of Sirens,' Dvorák's 'Carneval Roman,' and the 'Bartered Bride' Overture.

#### NOTTINGHAM AND DISTRICT

The musical season locally has been somewhat discouraging, and many concert promoters will experience relief at its termination. Mr. Frederick Lamond appeared at Messrs. Wilson Peck's final concert, on March 16, when he furnished the entire programme and evoked considerable enthusiasm. His interpretation of the 'Waldstein' Sonata was impressive, the Chopin, Liszt, and Scriabin examples serving to display his versatility. Under Mr. Leonard W. Gale's direction, the recently-formed West Nottingham Orchestral Society gave its second recital on March 13, and made a very promising impression. On the same date a concert was given by the Nottingham Military Band and the Nottingham Gleemen, with a highly popular programme that included such favourites as the 'William Tell' Overture and the 'Faust' 'Soldiers' Chorus.' The Gleemen Quartet was heard, and vocal duets were contributed by Mr. G. Hodgett and Mr. H. Topham.

One of the most interesting events of the season was the first performance at Nottingham of 'The Apostles,' given by the Sacred Harmonic Society on March 17, under Mr. Allen Gill's conductorship. The choral work was exceedingly good, and the solo parts were admirably sustained by Miss Elsie Suddaby (Mary), Miss Phyllis Lett, Mr. Stewart Gardiner, who sang the music of Jesus with unerring taste and restraint, and Mr. Robert Radford, who impersonated Judas with intense dramatic power. Mr. John Adams and Mr. Sam Mann made the most of their opportunities. The largely augmented orchestra played the exacting score with much skill.

The annual performance of Mr. Bernard Johnson's 'Ecce Homo,' on March 20, was distinguished by a higher standard than conditions had yet permitted. As before, the Albert Hall choir was joined by the choir of St. Andrew's Church, and the principals were Mr. Charles Morley, Mr. Stanley Lee, Mr. F. Berry, Mr. Herbert Smith, and Mr. Charles Keywood. Mr. Marshall Harding conducted, the composer was at the organ, and the solo trumpeter was Mr. E. Hipkin. On March 22, Bach's 'St. Matthew' Passion was given by St. Mary's Choral Society, which has accomplished much fine work under Dr. F. Radcliffe. The choir on this occasion was notably responsive to the conductor's baton. Mrs. C. A. Howell and Miss F. Wood admirably sustained their parts. The tenor music was in the safe hands of Mr. John Adams, the bass solos were given by Mr. Charles Keywood, and Mr. B. Johnson was at the organ. Miss Cantelo's pianoforte accompaniments were exquisitely discriminating, and Mr. George King's violin accompaniments were yet a further adjunct to a fine performance.

The usual number of Passion-tide performances of 'The Crucifixion' and 'Olivet to Calvary' took place at the various places of worship, and many proved to be very meritorious.

Opera abounds at the Theatre Royal at this period, a fortnight of the Carl Rosa Opera Company being followed by two weeks of the D'Oyly Carte Company.



Mr. B. Johnson's fortnightly recitals came to an end on April 10. Miss Helen Guest—who has established a local reputation—was the solo pianist, and was warmly applauded for her playing of solos by Chopin, Smetana, Grovlez, and Balfour Gardiner.

#### PORTSMOUTH AND DISTRICT

The Borough of Portsmouth Philharmonic Society can look back with gratification upon a most successful season. It has enjoyed a wonderful measure of public support, and in return has given of the best in the realm of music. The greatest treat of all was reserved for the closing concert on March 17, which was devoted to the performance of Bach's B minor Mass, this being the first time the work had been attempted at Portsmouth. Under the direction of Mr. Arthur Bliss both choir and orchestra rose to the occasion splendidly. Owing, however, to only a limited number of rehearsals having been possible, the Credo had to be omitted, but at a later concert the Society hopes also to do justice to Bach's setting of what is probably the most sublime expression in all music. The Society may be able in the meantime to add to the tenors, whose numerical weakness becomes particularly noticeable in a work of this description. Conceding so much, one could not have wished for a more intimate and sympathetic interpretation of the Mass than that given. The solo parts were taken by Miss Flora Mann, Miss Lilian Berger, and Mr. Stewart Wilson; Mr. Stanley Blagrove (solo violin), Mr. Albert Fransella (solo flute), Mr. Leon Goossens (solo oboe d'amore), and Mr. Lickfold (continuo).

In sharp contrast to the success of the Philharmonic Society has been the lack of interest taken by the public in the Max Mossel concerts. Of course a local Society, and especially one of such high standing as the Philharmonic, makes a wider appeal; but it would have been thought that the Max Mossel programmes would at least have had paying support. Yet good as they have been, the Town Hall has hardly been more than half full during the series, and under the circumstances it is doubtful whether they will be continued next season. At the closing concert, on March 23, the artists were Miss Mignon Nevada and Mr. Frank Mullings (vocalists), Miss Irene Scharrer (pianoforte), and Mr. Felix Salmond (violoncello).

The feature of the Easter music at Portsmouth was the twenty-seventh annual performance of 'The Messiah' by the Portsmouth Temperance Choral Union on Good Friday at the Town Hall. Without the Choral Union and 'The Messiah' Good Friday would now be a singularly empty day musically. Mr. W. E. Green, the veteran conductor, once more guided choir and orchestra through the work, but so well did the former know their parts that the majority sang faultlessly without the music. It was a splendid achievement, Miss Elsie Suddaby, Miss Constance Hay, Mr. Arthur Jordan, and Mr. Edward Dykes were the principal vocalists.

Outside Portsmouth it is pleasing to record the growth of musical appreciation in the immediate district. The Southbourne Choral Society has made a modest beginning, and under the direction of Mr. H. Stringer its twenty voices gave a good account of themselves in glees and part-songs at its first concert on March 30. The Havant Choral Society also was heard in another capital programme on April 6, the first portion of which consisted of an abridged version of 'The Messiah,' with Miss Marguerite Horner, Miss Grace Hoskyns, and Mr. T. J. Morgan assisting as soloists. The second part comprised miscellaneous vocal and orchestral items. Mr. R. T. Canaway conducted.

#### SOUTH WALES

On March 16 and 17, two creditable performances of 'The Messiah' were given at the local hall by the Merthyr Vale and Aberfan Choral Society, assisted by artists of local repute. Mr. R. T. Lloyd was the conductor, and the audiences on both occasions were manifestly delighted.

The annual concert of the Tredegar Choral Society took place on March 23, at Olympia, when, under the baton of Mr. W. J. R. Davies, a fine performance was given of 'The Creation' (Parts 1 and 2), supplemented by 'Young Lochinvar' (Cyril Jenkins). The vocal soloists were Miss

Annie Rees, Mr. Dan Jones, and Mr. Foster Richards. Especially gratifying was the enthusiastic reception of the programme by the large audience present.

On the same date, Tonyfelin Church, Caerphilly, packed to the doors, the occasion being the performance of 'Judas Maccabeus' by the Caerphilly and District Choral Society (a hundred and forty voices), assisted by a small body of instrumentalists, under the conductorship of Mr. T. Rowland Davies. The same work was also given on March 22 and at Zoar Chapel, Maesycwmmwr, by the newly-formed Ystalyfera Choral Society, under the conductorship of Mr. John Price, of Rhymney.

A successful performance of 'Samson' was given by the Troedyrhiw Musical Society at St. John's Hall on March 18, the conductor being Mr. Evan Poley, and on the same date, at the Temperance Hall, Tredegar, Jessop's 'The Galilean' was sung by Poplar Road Church Choir (eight voices), assisted by a small orchestra under Mr. Cave.

On Good Friday there was a performance of 'The Messiah' at Park Hall by the Cardiff Musical Society, assisted by a full orchestra and well-known artists, under the baton of the veteran conductor, Mr. T. E. Aylward, at a sacred concert at Wood Street Congregational Church, the choir, under the direction of Mr. J. B. Gill, the programme being 'Ruth' (A. R. Gaul), supplemented by miscellaneous items. Stainer's 'Crucifixion' was given at St. Martin's Church, Roath, Cardiff; and at Park Presbyterian Church, Tredegar, with Mr. J. D. Evans as conductor; 'Olivet to Calvary' at Harcourt Terrace Wesley Church, Tredegar, the choir being directed by Mr. J. Watkins. Mendelssohn's 'Christus,' supplemented by solos from Bach, Handel, &c., formed the programme at the Parish Church, Dowlais; and at the Pavilion, Blackwood, the Blackwood Male-Voice Party, assisted by the Tredegar Orchestral Society, were heard in 'The Martyr,' under the conductorship of Mr. George James.

A fine performance was given of Parry's 'Judith' at the Tabernacle Baptist Church, Cardiff, on April 6, by the Tabernacle Choral Society, assisted by an efficient orchestra. Mr. E. J. Richards conducted. This was the best performance of the work at Cardiff, and it gave much satisfaction to a large and interested audience.

A chamber music concert was given at the Intermediate School, Merthyr, on the evening of March 21, under the auspices of the Welsh National Council of Music, and under the immediate direction of Mr. J. M. Lloyd. The programme comprised Trios by Haydn and Mozart, an Andante and Fugue for violin and pianoforte by Handel, Variations in B flat by Beethoven, movements from Schubert's Trio in E flat, and that of Brahms in C minor, and Grieg's Violoncello Sonata.

On the same evening the Newport Literary Society organized a Beethoven night at the Hall of the High School for Girls. The instrumentalists were Dr. and Mrs. Gilchrist (pianoforte), Mlle. Wieniawska (violin), and Mr. Fenn (violoncello). Dr. Gilchrist (Cardiff) passed in a review the life of Beethoven, and many illustrations were given.

#### YORKSHIRE

##### LEEDS

This is the record of an expiring season, for after Easter serious music is at a discount in the West Riding, save at Harrogate, where the weekly symphony concerts are continued during the summer months. The Leeds Choral Union, under Dr. Coward, gave an excellent all-round performance of Verdi's 'Requiem' on March 15, with Miss Carrie Tubb, Miss Margaret Balfour, Mr. Brearley, and Mr. Ranaflow as a strong quartet. The Leeds Philharmonic Society, on April 16, ended the season with a very interesting programme, of which Purcell's 'Dido and Æneas' was the chief feature, Parry's Motet, 'There is an old Belshazzar,' practically new to Leeds, being also heard. Dr. Baird was the conductor. The last Saturday Orchestral Concert, on March 19, introduced Beethoven's eighth Symphony, and Mr. Murdoch's brilliant and artistic playing in Grieg's Pianoforte Concerto was a noteworthy feature. Mr. Goossens' own Overture, 'Philip II,' was a novelty to Leeds, and its distinctively tragic note was really impressive. The 'St. Matthew' Passion was, according to custom,

at the Parish Church on March 21, when the new list, Dr. Tysoe, may be said to have finally proved his agency by securing a worthy performance with purely material. The Leeds New Choral Society, of which H. M. Turton is the conductor, reflects his artistic vision by giving programmes of artistic distinction. On March 13 three Bach cantatas were presented, viz., 'Christ and Death's dark prison,' 'My spirit was in heaviness,' and 'A Stronghold Sure,' together with the significant, a remarkably interesting programme, which, the Society's recent performance of the whole of the 'St. Matthew's' Oratorio, makes a notable array of Bach's works. The performance, if not perfect, was creditable. At St. Chad's Church, on April 15, a rather unusual and very interesting recital was given of three Pianoforte Concertos—Bach's in D minor, Beethoven's in C minor, and Franck's 'Symphoniques'—with Miss Kathleen Friswell as soloist, and Mr. Percy Richardson, representing the orchestra, at the organ. Miss Friswell and Mr. Richardson gave one of the University recitals on March 15, when she sang a long series of songs, including four 'Nursery Songs' by Granados, Moussorgsky's seven 'Nursery Songs,' and six 'Negro Spirituals,' to her own accompaniment, all from memory, and entering into the spirit of each in turn with unflinching sympathy and intelligence.

## SHEFFIELD

The last of the season's Sheffield Subscription Concerts, on March 15, took the form of a pianoforte recital by Mr. Derrick Lamond. In a tremendous programme, which included Sonatas by Beethoven ('Waldstein'), Scriabin (Op. 10, No. 3), and Chopin (Op. 35), as well as such trifles as Brahms-Paganini Variations—both sets complete—Mr. Lamond fully justified his great reputation.

The Sheffield Musical Union gave Dvorák's 'Stabat Mater' on March 17, with complete success under Mr. Coward's direction. The principals were Miss Ursula Gifford, Miss Nellie Keighley, Mr. Barrington Hooper, and Herbert Brown—an excellent quartet. A new cantata, 'The Land of the Living,' by E. C. Macmillan—who holds an important official post in Canada, and wrote this work while a prisoner in Germany—received a first performance which aroused much interest. The Overture is long, and a little tedious in performance, but it is complex in texture and might easily prove an acquaintance. Lacking contrasted episodes, it is the impression of being too much all of a piece; yet it contains a good deal of clever and musically writing, and much of the scoring is effective. The opening four-part chorus was impressive, its strength and dignity of style being admirably realised. The six- and eight-part choruses which followed did not come off nearly so well, and the choir obviously found them very exacting. There is not much solo work, and that little, in spite of the best efforts of Miss Gifford and Mr. Brown, was not very effective. The orchestra plays a part of vital importance throughout, but the real strength of the work is in the choral singing, which should commend it to the consideration of any ambitious choral society with a taste for modern English music.

The University Chamber Concerts were concluded on March 18, when the programme was specially attractive owing to the inclusion of Mozart's String Quintet in C and Brahms' String Sextet in B flat. The Catterall Quartet rehearsed the Quartet in D minor, Op. 76, No. 2, of Haydn, superbly, and was assisted by Mr. Allan Smith (viola) and Collin Smith (violinello) in the other works. The whole concert was delightful, and aroused the greatest enthusiasm in a large audience.

Miss Eva Rich, on March 19, conducted a performance of Ormond Anderton's 'The Song of the Morning Star' by her Ladies' Choir, a large and efficient organization, whose singing of the work and of miscellaneous part-songs was admirable.

It is gratifying to know that the Sheffield Promenade Concerts are to be continued next year, four concerts having already been arranged. The series concluded by the concert

of April 6 has been most successful artistically, and local orchestral music would suffer a severe deprivation if the scheme terminated. The programme at this concluding event was splendidly arranged, and included Vaughan Williams' Overture, 'The Wasps,' Borodin's second Symphony, Tchaikovsky's 'Francesca da Rimini,' and Rachmaninov's second Pianoforte Concerto, with Miss Isobel Gray as soloist. Sir Henry Wood and the orchestra, which is composed mainly of Sheffield players, deserve the warmest congratulations on their performance. Miss Gray's playing in the Concerto deservedly won the warm admiration of her audience.

Miss Helen Guest, pupil of Miss Lily Foxon, made her professional début at Sheffield on April 11 in a pianoforte recital that left no room for doubt concerning the really high standard of her attainments as a concert pianist. She gave, in fact, notable performances of Brahms' F minor Sonata and César Franck's 'Prelude, Choral, and Fugue,' and had a splendid reception from a more than ordinarily musical audience.

At its thirteenth annual concert, on March 23, the Chesterfield and District Musical Union, with Dr. J. F. Staton as an energetic and inspiring conductor, gave selections from 'Israel in Egypt' and the whole of Elgar's 'The Spirit of England.' Although somewhat handicapped by having to utilise a theatre as a concert room, both choir and orchestra did well, and the event revealed commendable enthusiasm and enterprise. Miss Emily Breare, Mr. Herbert Parker, Mr. Laurie G. Hartley, and Mr. Herbert Teale were fully competent principals.

The last of the Foxon Five-o'clock concerts was chiefly notable by reason of some charming singing by Miss Ena Roberts, who, although under the disability of a cold, showed real art in the alto songs with viola obbligato (played by Mr. Allan Smith) of Brahms, and in a diversified group of seven songs by Schubert, Reynaldo Hahn, Puget, Lalo, and Flégier.

## OTHER TOWNS

The Bradford Subscription Concerts ended on March 18, when Sir Edward Elgar conducted a programme of his own music, including the cantata, 'King Olaf,' with Miss Elsie Suddaby, Mr. Frank Webster, and Mr. George Parker as the principals. The Hull Philharmonic Society, whose orchestra is largely amateur, gave on April 7 a more than creditable performance of Tchaikovsky's fourth Symphony, under Mr. J. W. Hudson's direction. Mr. T. Huntington was the vocalist, and sang the scena from 'The Flying Dutchman,' in the first Act, 'Die Frist ist um,' which is among the earliest things in which Wagner anticipated his mature style.

## Musical Notes from Abroad

## AMSTERDAM

The time for Dr. Muck's departure seemed to have come much too soon for the majority of our concert-goers, judging from the vociferous cheerings which greeted him on his last appearance at the thirty-fifth symphony concert. The programme included Haydn's G major Symphony (No. 13) and Beethoven's 'Eroica.' The hundred and sixty-eighth Cæcilia concert, however, gave us one more chance of admiring his splendid capacities. He was at his best in Beethoven's seventh Symphony. On this occasion we had the singular treat of hearing Dirk Schäfer play the solo part in Chopin's E minor Concerto, which was hailed with all the greater delight inasmuch as we had not had a chance for quite a number of years of hearing this eminent Chopin interpreter perform with the orchestra.

Although as yet no publicity is given to the fact, it is almost certain that Dr. Muck will be asked to lead our orchestra when Mengelberg goes to America next January. These two conductors really supplement each other to a marvellous extent. During the interval between Muck's departure and Mengelberg's return the performances of Schönberg's 'Gurre-Lieder' took place, and proved for many people one of the great events of the season. There



had of course been much booming to arouse the interest of the public at large, and certainly nothing had been left undone to create a festival atmosphere for this occasion. Considering the enormous amount of pains bestowed on these performances, it must be stated with regret that the financial results were far below expectation, and were probably due to the prominence given to some of Schönberg's latest works. The orchestra, too, had to be enlarged to upwards of a hundred and sixty performers, and in addition there was a choir of six hundred voices. Schönberg's orchestral score is perhaps the largest known, seeing that it includes not less than twenty-six separate wood-wind parts. Such an enormous body of executants can hardly fail to create an extraordinary impression. Still, the result for the most part is not convincing, especially as the work abounds in lyrical moments which suffer greatly by the unduly heavy orchestration. Small wonder that the voices of the soloists were usually drowned in the instrumental outbursts. The music of 'Gurre-Lieder' is undoubtedly the work of a man of great talent. Seeing that it was composed as early as 1901, we need not be surprised that it contains no more than hints of the present Schönberg. And since it reveals none of those ominous harmonic 'short-cuts,' the work could have been written quite twenty years earlier, about the time of 'Parsifal.' Indeed, the music as a whole is conceived under the influence of the 'Ring' and 'Parsifal.' The vocal soloists were drawn exclusively from the Vienna Opera. Among them Madame Kiurina created a really splendid impression. Hers is certainly one of the finest soprano voices imaginable. Next, Madame Olga von Bilecki has to be mentioned. Her voluminous contralto voice was an object of general admiration. Of the male soloists no more can be said than that they acquitted themselves meritoriously. Our excellent Toonkunst chorus was again at its best, and the same may be said of the orchestra. Schönberg, who conducted, succeeded in recording a great artistic triumph. He may be more original in his later works, but the audience showed an unmistakable predilection for this early creation, which at least conforms to what the majority still regard as music. The programme of an orchestral concert conducted by Prof. Max von Schillings, the present director of the Berlin Opera, contained Busoni's very interesting 'Brautwahl' Suite, Hugo Wolf's charming 'Italian' Serenade, and Schillings' own 'Glockenlieder,' in which Madame Barbara Kemp gave an exceedingly fine interpretation of the voice part. A concert of works by Dr. Alphons Diepenbrock, whom death shortly after released from a long-protracted illness, will be borne in mind by all of us as a *Memento Mori*. On April 7 Mengelberg resumed his activities. His first two concerts, in both of which Mahler's masterpiece, 'Das Lied von der Erde,' figured as the chief item, showed him again as one of the finest conductors of the present time. A share in the great success of this concert must be assigned to Madame Ilona Durigo and M. Jacques Urlus. On April 5 the Society for the Improvement of National Song gave a concert with a choir consisting of six hundred and twenty school children, conducted by the alderman of public instruction, M. H. J. den Hertog, whose merit in bringing this juvenile body up to its standard of perfection cannot sufficiently be extolled. The tide of solo-recitals has of course run high. Regarding these I must confine myself to mention those concerts which aroused special interest. Hubermann drew by far the largest audiences. With his excellent pupil, Mlle. Irene Dubiska, he played Bach's Concerto for two violins, besides the usual number of solo pieces. On another occasion he introduced here Ottorino Respighi's magnificent Violin Sonata, the exceedingly difficult pianoforte-part being well sustained by his accompanying pianist, M. Paul Frenkel. The youthful Hungarian violinist, Mlle. Erna Rubinstein, has created a stir by her prematurely finished playing. On Easter Day M. Alfredo Casella, assisted by Mlle. Eleonore Leclair and Mr. Norman Wilks, gave a recital, when the scheme consisted chiefly of his own works. His compositions left the audience wondering. Mr. Howard-Jones has visited us again, and has been very welcome. This time he came accompanied by Mr. Felix Salmond, who appeared for the first time on a Continental platform. They delighted us with three admirably played Violoncello Sonatas,

of which, one, by Frank Bridge, proved to be of special interest. The players met with a very hearty reception, and scored an unequivocal success. W. HARMAN.

## MILAN

The most prominent feature of the Dal Verme Carnevale Lent opera season is Catalani's 'Dejanice,' a performance of which was given on March 3. Time, the great level, is slowly but surely reinstating this great composer's work. 'Dejanice' was performed for the first time thirty years ago at the Scala Theatre, when the composer was barely twenty-nine years of age. This was his third attempt at opera, his first work being 'Falce' and the second 'Elda' or 'Loreley,' as it was called later. Boito had sketched the outline of the libretto of 'Dejanice,' but abandoned the work, as he was writing 'Mefistofele' at the time, and handed it over to Zanardini. It bears the marks of hasty construction. Catalani was fretting to fulfil his promise to the Scala management of a new opera. The music is typical of his style.

A Royal decree had been signed by which all theatrical performances were to have been taxed on a graduated scale up to forty per cent. of gross returns of such performances. The decree was to have become effective on January 1 of this year, but before that date a commission of theatrical representatives formulated a protest stating that the carrying into operation of the decree spelt ruin for a great many theatrical concerns. The new Finance Minister accepted the proposals of the commission, and a new decree was issued on January 23, by which a tax of ten per cent. was levied on all theatrical performances in the kingdom. The Commune of Milan lodged a protest against the new decree to the effect that it would be hit financially by the reduction, inasmuch as the State had conceded to some of the Communes, and Milan was included in the number, part of the revenue derived from the tax first mentioned, which the Communes themselves were authorised to collect. In the protest filed flat in face of the more general interests of theatrical enterprise throughout Italy. The tax within the province of Milan is twelve per cent., the extra two per cent. being ceded by the State for the benefit of the Scala, which will thus derive an annual revenue of approximately three million lire (nominally £120,000 sterling).

A new opera, 'Ettore Fieramosca' (A Hero of Mediaeval Chivalry) will shortly be given at the Regio Theatre, Turin. The music is by Adolf Cantù.

Signor Nino Rossi, the pianist, gave a recital on March 11 at the Hall of the Royal Conservatorium. He played Sonata No. 28, Op. 101, of Beethoven, the Preludes of Debussy, a 'Preludio e fuga sopra un soggetto di Meyerbeer' by Maestro Orefice, and a new composition on a theme from 'L'Africaine.' Signor Rossi played another new composition, 'I Poemi Asolani,' of Malipiero, which, however, did not receive a warm reception. It is intelligently conceived, but is an exaggerated manipulation of musical colour-schemes. Two pieces by Scarlatti, the 'Preludio Aria, e Finale' of Franck, and a Bach Fuga, were also included in the programme.

The Budapest Quartet gave a concert in the same hall on March 12, playing Brahms' Op. 51 and a Quartet of Haydn with clearness, balance, and thoroughly good taste. A new Quartet of Franco Alfano, director of the College of Music, Bologna, made only a very moderate appeal.

The following day the Quartet gave another concert in the same hall with a Schönberg programme. The 'Opussetima' was the first item. It lasted three-quarters of an hour, and towards its close the impatience of the audience showed itself in emphatic protests.

Ferenc de Vecsey gave a recital at the Dal Verme Theatre on March 24 for the benefit of a charitable institution for poor and sick children of the city and province of Milan. The programme included Concerti by Beethoven and Viextemps, and the 'Allegro' of the Concerto of Paganini. Maestro Angelo Ferrari conducted the orchestra.

'Ramuntcho' is the operatic novelty of the Dal Verme season. The first performance was given on March 1. The music is by Stefano Donaudy, and Alberto Donaudy, a dramatist and brother of the composer, adapted the

hetic story from the romance of Pierre Loti. This was to have been given before the war broke out. The tenor, Angelo Ferrari conducted, and secured a performance that was fairly well received.

The Sirota Trio—so-called after the name of the pianist who led it—gave a concert in the hall of the Royal Conservatorium on March 16, playing the Trio in G of Schumann, the Trio in B of Brahms, and the Trio in D minor of Tchaikovsky. The Sirota Trio affords real pleasure to its hearers—suavity of sound and perfect fusion of the parts being characteristics of its playing. The pianist himself has a remarkable touch—*tocco vellutato* (velvet touch), as they say here. A serene atmosphere of harmony pervaded the hall, and the artists' efforts won spontaneous applause.

Since Bottesini—the great viol player and composer of an opera, 'Ero e Leandra'—bade farewell to this vale of tears, the contrabasso has fallen into disuse or ill-favour as a concert instrument for soloists. It was confined to the orchestra as a supporting pillar of the harmonic edifice. A Russian, Sergio Kussevitsky, whose attributes of orchestral conductor, composer, and musical editor have carved a way for him in his own country, gave an exhibition of what can be accomplished with a contrabasso, in spite of the negative qualities of this instrument. His was a small but very fine-edged Amati viol. The hall of the Conservatorium was by no means as full as it might have been; nevertheless those present appreciated the artist in Kussevitsky. He played Bottesini's 'Tarantella,' the second movement of Mozart's Concerto, the Adagio of Gailiard, a Minuet of Beethoven, and several fragments of the Concerto of his own composing. He used four strings, whereas Bottesini used only three. Kussevitsky gave a second concert in the same hall on March 22.

On Easter Sunday the Cappella Musicale Metropolitana, conducted by Maestro Commendatore Salvatore Gallotti, presented some new vocal works. The 'Missa Salvator Noster' by Vambach, at present the maestro of the Cathedral of Milan, and a 'Sonata a due organi' of Prof. Setacciolini, director of the Philharmonic Society, Rome, transcribed by Ugo Bossi, were executed along with the compositions of Bottesini himself and of Gallignani. The latter is director of the Royal Conservatorium at Milan.

Maestro Sergio Failoni has made a very favourable impression as a conductor of orchestra. He is still very young, but the concert which he conducted on March 31 at the Teatro Popolo is his first real effort in this line. There is no consciousness in him, but the utmost confidence in his ability to make good and forge his way in the career he has chosen. There was no dissimulation in the applause which the audience meted out to him and his orchestra. The programme comprised Beethoven's first Symphony, Strauss's 'Don Juan,' a symphonic poem, 'Ferrara,' of Maestro Ugo Mariotti, Mendelssohn's 'Fingal's Cave,' Rabaud's 'Notturmo,' Martucci's 'Notturmo,' and the overture from Berlioz's 'Damnation of Faust.' The concert was repeated on April 1.

E. HERBERT-CÉSARI.

## PARIS

### DUPONT'S 'ANTAR'

Dupont's 'Antar,' which, following its very successful production at the Opéra, has been repeated on several occasions, is amongst the most interesting of modern French operas. It is, indeed, an acquisition to the répertoire. The score is full of colour, it is always descriptive, and the composer has availed himself of plaintive Arab melodies—rather, of melodies based on the simple native form of the East. In the exacting rôle of Antar, M. Franz—who, it may be remembered, in pre-war days sang for four seasons at the Grand Garden—triumphs as singer and actor alike. M. Couard, a well-equipped artist from every point of view, lends distinction to the performance, and Mlle. Yvonne Hély's fresh and sympathetic voice, no less than the beauty of her person, makes an interesting figure of the heroine, the resplendent Abila. The choral singing also calls for praise, especially that of the women's voices. The rôle of 'Griegfried' has been revived with a competent cast, M. L. L. L., an experienced tenor, appearing in the title-rôle, and Madame Demougeot, as notable a dramatic soprano as

any on the lyric stage, being the Brunnhilda of the occasion. Indeed, Madame Demougeot's art has an authority that is reminiscent of the great singers of bygone days, her vocal means and her use of them being alike impeccable, while she imparts to her singing a dignity and precision such as are rarely encountered. Excellent, too, is the Fafner of M. Narçon, whose round and resonant voice invariably affords pleasure to the really critical.

### FROM CIMAROSA TO GAILHARD

Although the unfortunate Cimarosa succumbed to a bilious colic, the gay music of his 'Le Mariage Secret,' which lately was revived at the Trianon-Lyrique, in no way suggests the malady from which he suffered while engaged upon the score. Certainly the book may not always be exciting; even those easily-pleased persons who tolerate a musical-comedy plot might condemn it. The general structure of the opera is archaic. The constant repetition of words is irritating, and there are some dull moments, yet the melodies please the open-minded listener, and fall gratefully upon the ear of the severest critic. The revival owes its success chiefly to the singers, who, as is customary at the Trianon-Lyrique, have distinguished themselves, Mlle. Vauthrin, M. de Trevi (who sings with much taste), and M. Nogué (a new baritone with a fine sonorous voice), making the most of their opportunities.

André Gailhard's 'Arlequin,' which has made a good impression at the Apollo, is described as a 'comédie féerique en trois actes et deux rêves.' A Parisian critic finds the score 'aimablement mélancolique . . . d'une volupté ingénieuse et persuasive,' which pretty well sums it up. The interpretation is above the average, M. Joubé, a baritone with an unusually flexible and carrying voice, being the chief attraction.

'Tristan' has been performed in Italian at the Théâtre des Champs-Élysées, and with the full strength of the Turin Teatro Regio troupe. Thanks to the enterprise of M. Jacques Hébertot, the extremely progressive director, a particularly interesting evening was ensured. During M. Hébertot's management the theatre has catered for those who are attracted by something out of the common. The success has been gratifying.

Very welcome was the concert given by Madame Jeanne Fromont-Delune, a violoncellist of unusual attainments, who displayed a remarkably fine technique, breadth of style, and beauty of tone. Her programme included examples by Tartini, Spaurini, Pasqualini, and Louis Delune, whose compositions are remarkable for atmospheric feeling and rare delicacy. At the innumerable orchestral concerts little that is new has been given, a state of affairs which exasperates the 'moderns.' As to the vocal recitals there was no end to them. Some were well attended; others, though serving to exploit capable artists, must, it is to be feared, have proved a loss to the performers.

GEORGE CECIL.

## ROME

### MR. ALBERT COATES AT THE AUGUSTEUM

With the greatest pleasure it is recorded that Mr. Albert Coates gained a splendid success here when, on March 20, he conducted the Augusteum Orchestra in a programme comprising Brahms' first Symphony, Scriabin's 'Poème de l'Extase,' the Good Friday music from 'Parsifal,' and the 'Ride of the Valkyries.' Save by reputation he was practically unknown to the Italian musical public, yet after a dozen bars Mr. Coates had absolutely won the vast audience that crowded the theatre on Palm Sunday, and at the close of the performance storms of applause, as well-merited as they were sincere, registered the popular verdict. A stranger who presents Scriabin's poem to a Roman audience has need of courage: the stranger who succeeds in winning applause is no ordinary conductor. Mr. Coates succeeded in making his hearers appreciate, if not understand, Scriabin's poem, and was rewarded in a fashion which astonished all who remembered former presentations of the work. It will be of interest to readers to learn what the Roman critics said of Mr. Coates. The well-known contributor to the *Tribuna*, Signor Gasco, heads his article, 'An athletic musician,' and says:



'Age thirty-nine; gigantic stature; modelled like a Greek wrestler; sympathetic face, and with an open smile: these are the principal physical qualities of Mr. Albert Coates, who presented himself to an astonished audience at the Augusteum yesterday, and, with a magician's art, transmuted even iron into shining metal, and made folk applaud Scriabin's "Poème de l'Extase." Mr. Coates is truly an excellent orchestral strategist. He knows how to use with discrimination the sonorous forces at his disposal, and at the moment of final attack, he employs his heavy artillery with secure effect. . . . Thus the *Finale* of Brahms' first Symphony had an unexpected splendour; the terrific conclusion of the "Poème de l'Extase" brutally oppressed the audience; the *stretta* of the "Valkyries" was vertiginous such as we never remember it before: in a word, his appearance was a great success, of which the memory will not quickly pass. Mr. Albert Coates on his first visit to Rome could honestly employ the famous message of Cæsar.'

The *Messaggero* writes as follows:

'Coates immediately conquered the audience by his vigorous and exuberant temperament, that, coming just a week after the visit of Franz Schalk, provided us with a profound contrast with the mild and phlegmatic temperament of the German master. The ample gesture, mobile and almost unquiet, the swift *coup d'œil*, the security of his baton in mnemonic tenacity, the spiritual and sentimental warmth of his interpretation, all combine in Coates to reveal a great orchestral director. Owing to his impetuous, abundant temperament, certain poetical penetrations and delicate nuances are lacking in his interpretations, but these are amply atoned for in the animation and vitality of his finales.'

The *Piccolo* has a genial appreciation, in which we read that

'Similar to a glad and unexpected message that brings the highest joy to the spirit, so is the unexpected revelation of Mr. Albert Coates as a great, incomparable, and perfect director of orchestra.'

Immediately following Mr. Coates, the Augusteum welcomed his great master, Arthur Nikisch, of whom the English conductor is the favourite pupil. Nikisch will be well-remembered by patrons of the Wagner season at Covent Garden before the war. This is, however, the first time the eminent interpreter of the Bayreuth master has visited Rome, and intense interest and enthusiasm were aroused by the event. Indeed at the first concert an altogether phenomenal success was gained. The programme included 'Leonora' No. 3, the 'Eroica,' Prelude to 'Tristan' and 'Death of Isolde,' and the 'Tannhäuser' Overture.

The concert was repeated during Easter week, Strauss' 'Tod und Verklärung' being substituted for the Wagner items. At the time of writing Nikisch is still at Rome, and will give two more concerts, after which Busoni will present a series of programmes.

#### HOLY WEEK AT ROME

As usual, the great basilicas have been thronged for the imposing functions of Holy Week, and the usual classical polyphonic music has been executed, without organ: the responsories, lamentations, and psalms of Palestrina, Vittoria, Viadana, &c. But Holy Week has also been remarkable this year for three sacred concerts of high interest, two given in the Sala Bach, and one in the hall of the Philharmonic Society. The latter was of peculiar interest for the exhumation of the 'Stabat Mater' of Augustus Steffani, of whom a few details will interest English readers. Steffani was born at Castelfranco, in the province of Venice, in 1654, and was famous as bishop, diplomat, mathematician, and musician. As a child, he sang in the choir of St. Mark at Venice, whence the Elector of Monaco took him to his Court, and gave him a musical education. In 1724 the Academy of Doubt Music, of London, named Steffani its president—no doubt through the good offices of George I.—and it was perhaps on this occasion that Steffani sent his 'Stabat Mater' to London, where the MS. is still preserved in the British Museum.

It is this same MS. which the Philharmonic Society, Rome has copied, and which was executed before a crowded and distinguished audience on the Monday in Holy Week. The composition is written for six voices (choir and solo) with accompaniment for strings, and a figured bass for organ. This figured bass has been successfully adapted for orchestra by the director of the Philharmonic, Maestro Setaccioli. The entire composition is remarkable for its contrapuntal daring and is much in advance of its time. It is also perfectly spontaneous, and reveals no artificial searching after effect. The work is not laid out as a continuous whole, but each of its twelve verses is treated separately. Presented by a well-trained choir and excellent soloists, it aroused great interest in the Roman public, its exhumation proving in every sense a success. Probably this was the first performance of the work after Steffani's gift of the MS. to the London Academy.

On the Tuesday in Holy Week a sacred concert was given in the Sala Bach that attracted a crowded audience. A great success was gained that the concert was repeated on Holy Thursday. The first part of the programme was devoted to Pergolesi's 'Stabat Mater,' in an edition for twelve voices (without choir), with orchestra of strings and organ. The second part was occupied by an organ recital, given by Dr. Manari, organist of the Lateran, with the following programme:

Prelude and Fugue in D minor	...	...	...	Bach
Chorale Prelude	...	...	...	Buxtehude
Pavana ('Earl of Salisbury')	...	...	...	Byrd
Recit. de Nazard	...	...	...	Clerambault
Aria in C minor	...	...	...	Martini
Adagio and Allegro in B minor	...	...	...	Zipoli

On Easter eve, in the same hall, Haydn's 'Seven Words of Our Lord on the Cross,' for double string quartet, had a successful presentation. In the matter of quartets I am informed that the newly-formed Roman String Quartet comprising Signori Spada, Gaudini, Matteucci, and Zuccaro will visit London next season. These artists are well known at Rome, and their performance of Haydn's work excellently inaugurated their corporate existence.

Amongst other functions at the Sala Bach mention should be made of the appearance of a young vocalist Miss Evelina Levi, who sang Shakespeare's 'Willow Song' in English; and of an altogether exceptional concert by Hungarian lady, Mlle. Ghita Lenart, whose rich contralto voice was heard in a remarkably comprehensive and interesting programme of Italian, French, and German songs.

LEONARD PEYTON.

#### FOLK-SONGS OF SARDINIA

Folk-loreists and collectors of traditional music would find a mine of interesting material amongst the island people of Sardinia. Immense interest has been raised in Rome by the recent visit of a Sardinian, Prof. Gabriel, with five genuine *cantadori*, or folk-singers, of the island, who have illustrated with their songs his most interesting lecture on 'Songs and Singers of Sardinia.' As the subject is rather without general interest, a résumé of the lecture is suggested:

The folk-music of Sardinia has much in common with the early Greek music, and the introduction of Christianity tended only to elaborate an already existing art. The traditional *tasgia*, or accord of voices, is composed of five parts—the tenor, the contra-tenor at the distance of a 5th, the bass, the triplum or 3rd, and the double-octave tenor, whose aid is called in only on extraordinary occasions. The words belonging to these traditional songs are of no importance, and serve merely as a peg for the melodies, many of which are used as dance measures, while in some the instruments are represented by a walking-stick, on which the singer pretends to play. A great utility of these traditional songs was their adaptability as amorous serenades. The inconvenience of their being for four or five voices, however, soon made itself felt, and from this arose the monodic chant, so largely characteristic of the island, in which the other voices are supplied by the guitar. The monodic chant is distinguished by a peculiar characteristic that at once determines the value of a *cantadore*, that

consists not in timbre or power of voice, or in extent of gamut, but solely in ability to produce a peculiar sort of sob (*singhiozzo*) with which the monodic chant terminates.

There is no remarkable difference between the religious and the amorous music of the Sardinians. Indeed, it seems for them peculiarly fitting that the melody in which they have sung the praises of the Madonna should be transported to the open air and used to acclaim the beauty of their flesh and blood *madonne* of the dark hair and flashing eye. Very peculiar is their method of expressing the unexpressible, the beauty of their lady-loves. How is it possible to capture the infinite? Evidently by reaching far, and coming downwards! So, to express this idea of descent from the infinite, they begin with a high number and count backwards; one of their amorous songs being literally as follows: 'My lady-love is dark, seven six five four three,' &c. These songs, sung by the *tasgia* with elementary harmony, have a most curious and moving effect.

In publishing a singularly curious document concerning a Cappella Sistina, Rome, the *Rivista Musicale Italiana* supplies information known by few on that famous 'Collegio i Cappellani Cantori Pontifici,' which is the most important musical institution the Church can boast of. The Cappella Sistina is the Choral Corps proper of the Apostolic places, and is used exclusively at the rites personally performed by the Pope, and must not be confused, as often happens, with the musical Cappella of the Basilica of Saint Peter called 'Cappella Giulia.' The only characteristic, perhaps, which is peculiar to and distinguishes the Sistina from the Giulia, and from all other similar musical institutions the Catholic Church, consists in the exclusive execution of music which is purely vocal, *i.e.*, unaccompanied by instruments—or, as some say, *alla Palestrina* (Palestrina style). It is common knowledge that in the Pontifical Latin Church, which is most beautifully frescoed by Michelangelo, no organ exists, and that the use of a musical instrument is absolutely prohibited, even as it is the practice day in Christian sanctuaries in the East (Russian, Greek, &c.). This is a tradition which travels back to earliest times, when the persecuted followers of the newly found faith came together in secret in the Catacombs. From the above-mentioned document—which in substance is a petition to Pope Pius X. to induce him to bring the emoluments of the singers of the Sistina up to a level with the increased cost of living—one gathers that in 1590, in the reign of Gregorio XIV., the singers received an honorarium of 200 scudi a year (nominally £40 sterling), a soup daily, dinner on every festivity (generally served in the servants' hall, so-called, of the Apostolic Palace), four tips yearly, free distribution of cassocks and surplices at prescribed times, and other emoluments.

The *Serenità*, a 'review of popular re-education,' as it is called, published a characteristic Verdian anecdote intimately associated with the première of 'Falstaff,' which was performed at the Scala in February, 1893. Great was the expectation, seasoned with curiosity, for the new work of the grand old man. The Minister of Education went to Milan for the occasion, taking with him the famous Giosuè Carducci and Enrico Panzacchi, a poet of repute. After the second Act, the Minister went to greet the octogenarian maestro and handed him a telegram from King Humbert, which was couched in affectionate terms. The following day the Minister left for Rome, but shortly after his arrival there he received a wire from Verdi stating that he had just read in the Milanese paper that the title of Marquis had been conferred upon him by the King, and adding, evidently in a disturbed state of mind, 'I look to you to do everything possible to prevent this thing.' The Minister was flustered; indeed, such a thing as the conferment of a title upon Verdi had not even entered his mind, and neither had King any such intention. The news had been circulated by a foreign journalist, who, moreover, had woven a romance around it to the effect that King Humbert wished to give Verdi the Collare dell'Annunziata, but that Crispien, the then Prime Minister, opposing this, the Minister of Education insisted that at least the title of Marquis be conferred.

The news was devoid of all truth, but nothing could persuade Verdi that he had not 'foiled a plot,' which if it had succeeded would in his opinion have made him 'cut a ridiculous figure in the eyes of the world.' The times, and men, have changed. Great men who are simple souls are not the order of the present day. E. HERBERT-CÉSARI.

## VIENNA

This summer the State Opera Company proposes to arrange a tour of the big South American cities, playing a season of Wagner and Strauss in each. If this scheme is carried out (at present a campaign in the Press is being waged against it), the Opera will be closed from June 1 until the end of September. But some means of increasing the salaries of the artists is necessary, and it is expected that in spite of opposition the tour will take place. At present the principal tenor is, at the rate of exchange, receiving a salary of under £4 per week.

Musical events during March have been fairly quiet, as is usual during the latter weeks of Lent. At the Opera the principal items of interest have been the 'Guest' performances. The German baritone, Herr Bohnen, is still here, and has appeared ten or eleven times during the month. The 'Ring' has been performed once, with Herr Bohnen as Wotan, Fräulein Marie Lorenz-Hollischer, of Karlsruhe, as Brunnhilde, and Herr Schubert in the rôle of Loge and Siegfried. Dr. Schalk conducted these performances. On March 6, Herr Bohnen appeared as Kaspar in 'Freischütz,' the performance being conducted by Richard Strauss. On March 17 'Tosca' was given, with Signor Giorgini, of the Scala, Milan, as Cavaradossi. This artist sang in Italian, and the remainder of the company in German. 'Otello' was given on March 21, with Herr Slezak in the title-rôle, and on March 23 Herr Slezak appeared as Radames in 'Aida,' with Frau Jeriza in the name part and Herr Bohnen as Amonasro. This very fine performance was directed by Dr. Schalk.

Korngold conducted his opera, 'Die Tote Stadt,' on March 29. No doubt his reading of the score is authoritative, but that of Dr. Schalk would seem to be far more convincing. The first performance of 'Die Kuhlhaymerin,' by Dr. Julius Bittner, is promised for April 9, with Fräulein Lehmann in the leading-rôle.

It is stated that Lehar's latest operetta, 'The Blue Mazur,' which has been running here for nearly a year, will shortly be produced in England. This work, though perhaps not up to the composer's 'Merry Widow' standard, contains some typical waltzes, and will no doubt become popular in London.

A concert under the direction of Mr. Albert Coates was announced for April 12, with a programme comprising Scriabin's 'Divine Poem,' Elgar's 'Enigma' Variations, the 'Siegfried Idyll,' and the 'Trauermusik' from 'Götterdämmerung.' This concert was under the patronage of the British Minister, the Hon. Francis Lindley, the proceeds to be devoted to the British relief fund for Vienna children.

STANLEY WINNEY.

## Miscellaneous

The April issue of *Music and Letters* is even more interesting than usual. Mr. Plunket Greene writes of Stanford's work as a song composer, and surely no one has a better right to be heard on the subject; Bronislaw Huberman deals with 'Artists and Concert Life'; C. F. Crowder does well to remind us of 'Neglected Treasure in Handel's Operas'; and G. E. P. Arkwright contributes 'A Note on Purcell's Music.' Other articles are 'Lodewyk Mortelmans' (Leo van Riel), 'Violoncello Playing' (Guilhermina Suggia), 'The Heroic in Art' (John Drinkwater), 'A Concert Audience and its Points of View' (Paul Edmonds), 'The Dante Sexcentenary of 1865' (Mary Bradford Whiting), and the usual reviews of new books. The number is lavishly provided with music-type illustrations, and there is a Rothenstein drawing of Stanford by way of frontispiece.



A concert by Dame Clara Butt and the Handel Festival Choir and Orchestra is to be given at the Crystal Palace on June 4. The programme includes the 'Hymn of Praise' and 'Blest Pair of Sirens.'

The Federation of British Music Industries has held an exhibition of German musical instruments at the Northern Polytechnic in order that makers may inspect the goods with which they are competing.

## Answers to Correspondents

**BARONICA.**—The answer of your question would entail far too much research and space. Some of the composers about whom you inquire are not sufficiently important to be in any books of reference. Why not refer to 'Grove' for the illustrious ones? For biographical details of the others, write to the publishers of the songs they have perpetrated.

**ENHARMONIC.**—The term 'enharmonically related' is applied to such intervals as the augmented sixth and the minor seventh, which are written differently—(i.e.,  $F\sharp$  and  $G\flat$ )—but sound the same.

**LEONARD DORSETT.**—The only two known to us are *Le Canada Musical* (in French only), Montreal, and *The Canadian Music Trades Journal*, 177, Jarvis Street, Toronto.

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The

# Competition Festival Record

No. 154.

## THE SOUTH-EAST LONDON FESTIVAL.

The inception of this meeting can be traced to the ample and success of the People's Palace Festival. It deals to the same type of population and serves the same ends, and in planning a syllabus and organizing the competition the new committee was both wise and fortunate drawing upon the experience of twelve years' work at Whitechapel. The chief active workers were Miss V. M. Morford and Miss Helen Ridley, nominally organizing and dutiful secretaries, whose zealous work built up the success of the Festival.

The competitions—like those at the People's Palace—called for concerted work, from vocal and instrumental trios, choirs and orchestras. Those that were open to children were held at Crossway Hall, New Kent Road, on March 19. There were about seven hundred children present, representing eighteen school classes and two violin bands. Charles Macpherson judged the vocal classes and Emily Daymond the instrumental. The standard was encouraging for a first attempt. A feature of the day was the singing of combined choirs at the afternoon concert.

The results of this day were as follows:

- ELEMENTARY SCHOOLS (Girls) (eight entries).**  
 Tests: 'It was a lover and his lass' (T. F. Dunhill).  
 'The gentle sounding flute' (G. Rathbone).  
 Kennington Road (Miss E. O. Doherty).  
 King and Queen Street, Walworth (Miss C. E. Phillips).  
 St. Saviour's, Herne Hill (Miss G. M. Warner).  
 Greenwich Park (Central) (Mrs. Widgery).

- ELEMENTARY SCHOOLS (Boys) (five entries).**  
 Tests: 'When icicles hang by the wall' (G. Dyson).  
 'The ride of the witch' (C. Wood).  
 Mina Road (Central), Camberwell (Mr. H. Shalders).  
 Oliver Goldsmith, Peckham (Mr. Mollet).  
 King and Queen Street, Walworth (Mr. W. Leigh Crutchley).

- ELEMENTARY SCHOOLS (Mixed).**  
 Tests: 'The hobby and the toy girl' (arr. C. Wood).  
 'Orpheus with his lute' (C. Wood).  
 Sayer Street, Southwark (Mr. G. A. Harper).  
 Redriff, Rotherhithe (Mr. G. W. Kay).

- ELEMENTARY SCHOOLS (Sight-reading).**  
 Bellenden Road (Central), Boys (Mr. G. W. Ford).  
 Kennington Road, Girls (Miss E. O. Doherty).  
 Greenwich Park (Central), Girls (Mrs. Widgery).

- SECONDARY SCHOOLS (Girls) (one entry).**  
 Tests: 'The Lavender Lady' (Farjeon).  
 'Go ye, my canzonets' (Morley).  
 Kennington Secondary Girls' School (Miss E. M. Beany).

- JUNIOR CHOIRS (one entry).**  
 Test: Singing Game, 'Looby Light' (arr. C. Sharp).  
 St. George's Guild of Play, Camberwell (Miss Coward).

- VIOLIN BANDS.**  
 Test: Ballet from 'Orpheus' (Gluck).  
 Planey Road School (Miss Bertha Murray).  
 Sayer Street (Mr. G. A. Harper).

The competitions for adults were held during the week ending on April 9. There were nearly fifty entries in eighteen classes—not a high proportion; but at a first year's festival it is satisfactory if not many competitions have to be dropped for want of competitors. Moreover, it was found that the date of the Festival fell so closely on the heels of Easter that church choirs were debarred from entering. Nothing was more striking than the excellence of the orchestral standard. This was chiefly to the credit of Mr. Gustav Holst, who brought in his orchestra from Morley College. The winning Pianoforte Trio and String Quartet were from the same training-ground. Mr. Holst's sportsmanship was matched by that of Dr. Emily Daymond, who entered her 'Sunshine Club' in the elementary class for Girls' Clubs, &c., with similar success. Another conspicuous feature was the singing of Mr. W. H. Bullock's Bermondsey Settlement Choir (the prize-winners) and Mr. Walter Gandy's 'Ceramic' Choir in the Ladies' (intermediate) class. In the senior class only Roehampton Club (J. Hullah Brown) entered. The singing of the Mothers' Meetings in 'Dashing away with the smoothing iron' was popular, especially when they joined together at the final concert.

The four choral societies that came in to sing Purcell's 'With drooping wings' and Pearsall's 'Who shall win my lady fair' were:

- St. George's Association, Camberwell (Rev. E. C. Blaxland).  
 St. Mary-the-Less, Lambeth (Miss Stephanie Hess).  
 St. Peter's, Walworth (Mr. Percy S. Wilson).  
 1st. Morley College (Mr. G. T. Holst).

The judges were Mr. T. F. Dunhill, Dr. Harold Darke, and Mr. Harvey Grace.

At the concluding evening concert on Saturday, April 9, combined choirs sang Handel's 'Worthy is the Lamb' and 'Amen' Chorus and Haydn's 'Distracted with care and anguish,' under Mr. E. T. Cook's direction. Songs were given by Madame Agnes Nicholls, accompanied by Mr. Hamilton Harty; and Sir Amherst Selby-Bigge distributed certificates to the prize-winners.

## LEITH HILL.—April 12 and 13.

Among the villages around Dorking and Leatherhead the practice of choral singing has been fostered for many years by this little model Festival, held this year for the twelfth time. A feature is made of bringing everybody together at the end of a day's competition for a concert of orchestral music, good solo-singing, and massed choral performance. On the first evening a chorus composed of choirs from Coldharbour, Ewhurst, Fetcham, Headley, Holmwood, Mickleham, Peaslake, and Shalford sang some of the day's test pieces, including Holst's 'Turn back, O man' and Dowland's 'His golden locks.' Songs were given by Miss Lucia Young, and an orchestra played Beethoven's seventh Symphony, Butterworth's 'Banks of green willow,' and Ravel's 'Pavane.' At the second concert choirs from Abinger, Albury, Blackheath, Brockham, Capel, North Holmwood, Shere, and Westcott joined in Bach's cantata, 'Bleib bei uns,' with Miss Muriel Marshall, Mr. J. Steuart Wilson, and Mr. Frederick Taylor as soloists, and the Symphony was repeated. On each occasion Dr. Vaughan Williams, a local resident, was the conductor. The competitions were judged by Mr. Geoffrey Shaw and Mr. Steuart Wilson.



## WHARFEDALE (ILKLEY).—April 13-16.

This Festival, now held for the fifteenth time, shows a *crescendo* of success, and to-day holds an important position as a meeting-ground for Yorkshire musicians. It has been necessary to lengthen the syllabus, to add a fourth day to the customary three, and to engage three adjudicators. These were Prof. Granville Bantock, Dr. Markham Lee, and, for the Old English dances, Miss Frances Ellingham.

The Country Dance, Morris Dance, and Singing Game competitions—a new local section—were well supported, the entries being fourteen. Prizes were won by Yeadon and Guiseley Secondary School ('Oranges and lemons'), Brougham Street C.S., Skipton ('Rigs o' Marlow'), Woodhead School, Burley, and Church of England Girls' School, Ilkley.

The best school-singing was provided by Woodhead School, Burley; Orchard Street C.S., Guiseley; Church of England Girls' School, Ilkley; and Brougham Street C.S., Skipton, in the local class. In the open class the tests were Martin Shaw's 'Jolly Shepherd' and Ivor Atkins' 'A Sea Song,' and the result as follows:

- Victoria Road School, Morley (Mr. Edgar Varley).
- Myrtle Park C.S., Bingley (Mr. William Rushton).
- 2nd. Green Lane Boys' C.S., Leeds (Mr. Tom Morton).
- 3rd. Brougham Street C.S., Skipton (Mr. Arthur Townsend).
- 1st. Holycroft Boys' C.S., Keighley (Mr. W. H. Whitaker).

There were various classes for Girl Guide Companies (nine entries), Girls' Clubs (eight entries), and Girls' Welfare Clubs (six entries). Two competitions for Public Secondary Girls' Schools (ages under fifteen and over fifteen) brought in all ten entries, the first prizes being gained by Bradford Girls' Grammar School (Mr. A. T. Akeroyd) and Carlton Street Secondary School, Bradford (Miss D. Fieldsend).

Village Choral Societies sang Tomkins' madrigal, 'O yes! has any found a lad?' and Balfour Gardiner's 'Sir Eglamore,' the first being Brougham Street Old Scholars' Choral Society (Mr. A. Townsend).

The tests, entries, and results in the chief choral competitions we quote in full:

## MIXED-VOICE CHOIRS.

Tests: 'O wild west wind' (Elgar).

'My soul, there is a country' (Parry).

- Thornton Vocal Union (Mr. John Barker).
- Bradford Philharmonic Society (Mr. J. E. Constantine).
- Barnoldswick Choral Society (Mr. Frederic Lord).
- 2nd. Cleckheaton Central Choir (Mr. Harry Bennett).
- Bradford Vocal Union (Mr. George Thorman).
- Colne Valley Vocal Union (Dr. T. E. Pearson).
- Keighley Vocal Union (Mr. W. H. Whitaker).
- 1st. Gledholt Vocal Union (Mr. J. Fletcher Sykes).

## MALE-VOICE CHOIRS.

Tests: 'The sailor's return' (Percy E. Fletcher).

'The riders' song' (Cornelius).

- Hebden Bridge (Mr. H. Greenwood).
- Morley Vocal Union (Mr. W. Trudd).
- Barnoldswick Glee Union (Mr. Frederic Lord).
- 1st. Harrogate (Mr. Fred Wood).
- York (Mr. Seymour Wilkinson).
- Windhill Musical Union (Mr. A. Dracup).
- 3rd. Holme Valley (Mr. Irving Silverwood).
- 2nd. Todmorden (Mr. T. H. Lees).

There were abundant competitions for soloists, vocal and instrumental, and for chamber-music players.

BELFAST.—The annual musical competitions occupied four days (April 4-9), and ended with a concert of successful competitors on April 10. The entries were gratifyingly large, and the whole Festival was most successful. The adjudicators were Mr. H. Plunket Greene, Dr. Palmer, and Dr. Arthur Somervell, who all expressed their appreciation of the high standard attained, some of the very young competitors showing remarkable talent. It is regrettable that there was no competition among orchestras, quartets, or string trios, but no doubt in due time, and with the steadily growing interest of the younger generation, this absence may not occur in the next competition.

## THE MANX FESTIVAL.—April 11-14.

This Festival continues to uphold the standard of music appreciation and performance in the Island, and year after year the same choirs come in to compare and improve the standards. The adjudicators of the year were Mr. Fiel Hyde, who included in his duties a short lecture on voice production, and Mr. C. H. Moody.

In the chief choral classes the first places were won by the following choirs:

- Children's Choirs.—Douglas Collegiate School (boys).
- Arbory School (girls), Murray's Road School (mixed).
- Buck's Road Primitive Methodist Sunday School.
- Village Choirs (Shield Class).—Malew Choral Society.
- Ballasalla (Mr. T. P. Fargher).
- Church Choirs.—St. Peter's Choir, Onchan (Mr. H. Cullerne).
- Female-Voice Choirs.—Douglas Festival Ladies' Choir (Mr. Noah Moore).
- Choral Sight-singing (four-part).—Andreas Village Choir (Miss E. A. Collins).
- Male-Voice Choirs.—Douglas Male Choristers (Mr. Noah Moore).
- Choral Societies.—Douglas Festival Choir (Mr. Noah Moore).

LEIGH (LANCS).—Five choral competitions were held at the sixth annual Festival on April 2, and the entries numbered twenty-three. Highfield and Camden, Runcorn (Mr. J. Weedall), were winners in the male-voice section and Earlestown Orpheus (Mr. W. Turner) in the chief mixed-voice class. Mr. Hopkin Evans and Mr. T. Carrington adjudicated.

RADCLIFFE (near MANCHESTER).—The two days Festival on April 8 and 9, arranged by the Education Committee of the Radcliffe and Pilkington Co-operative Society, attracted good entries. Three choirs sang Stanford's 'The bluebird' in the open choral class, the Radcliffe Co-operative Choir (Mr. W. E. Taylor) being first. The adjudicators were Mr. Frederick Green and Dr. T. Keighley.

WEST SUSSEX.—Worthing was chosen as the meeting place for West Sussex choirs. On March 3 and 4 choirs from Arundel, Horsham, Chichester, Bognor, Littlehampton and many villages were heard in contest by Mr. W. G. Whittaker, who found much to praise in their singing. The proceedings included a concert at which test-pieces were sung by winning choirs and songs were given by Lady Maude Warrender.

MIDDLESBROUGH.—A new Festival was inaugurated here on March 29, Dr. Henry Coward adjudicating. Male-voice choirs sang Price's 'Crossing the plain' and Brewer's 'O my love's like a red, red rose,' the first prize being won by Hartlepool Excelsior, conducted by Mr. A. J. Smith.

STOCKTON.—The Easter Eisteddfod drew a hundred and ninety-two entrants in twelve competitions. Cleveland Harmonic (Mr. Gavin Kay) was the first of four choirs in Prothero's 'Invictus,' Cecilian Mixed Choir (Middlesbrough) the best of the smaller choirs, and in the female-voice class the Bohemians (Middlesbrough) won the first place. Mr. G. W. Hughes adjudicated.

DOVE AND CHURNET VALLEYS.—The ninth annual competitions were held at Uttoxeter on April 4 and 5. Seven village choral societies sang Lee Williams' 'Song of the pedlar' and Pearsall's 'I saw lovely Phyllis,' and five large choirs sang Fanning's 'Song of the Vikings' and Benet's 'All creatures now are merry-minded.' Dr. Brewer awarded the prize to Cheadle. Uttoxeter was best in sight-singing. Ashbourne Cecilia was first in the female-voice and male-voice classes.

## CORRIGENDUM.

LONDON FESTIVAL.—In the class for choral societies, of which details were given in our last issue (p. 177), the Willesden District Choir (Mr. W. Basford) tied for second place with the S. Suburban Choral Society.

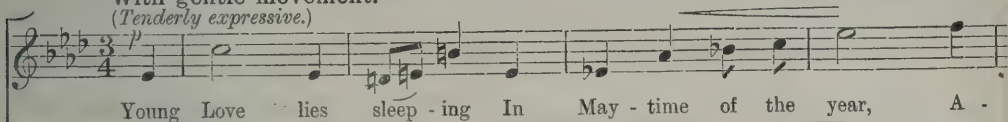
# DREAM-LOVE

FOUR-PART SONG  
WORDS BY CHRISTINA ROSETTI  
MUSIC BY  
PERCY E. FLETCHER.

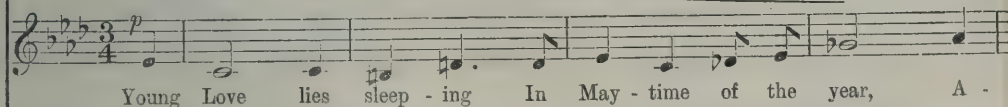
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With gentle movement.  
(Tenderly expressive.)

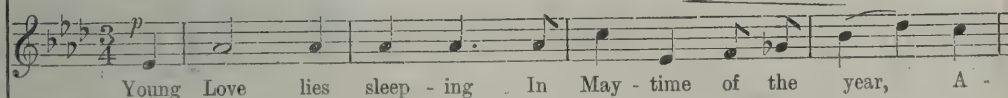
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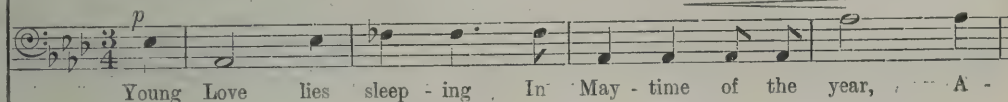
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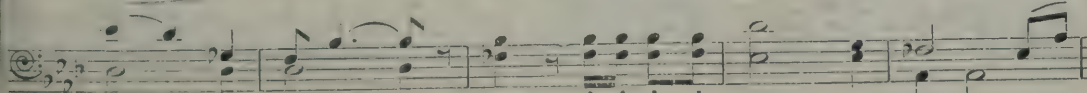
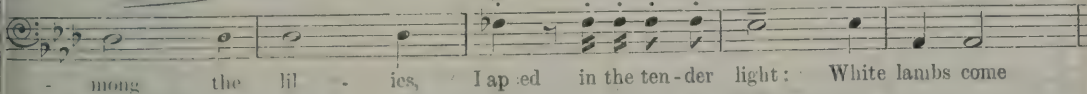
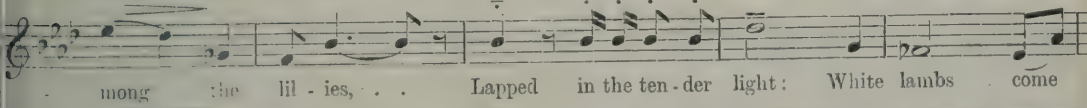
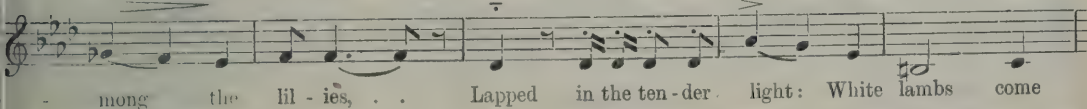
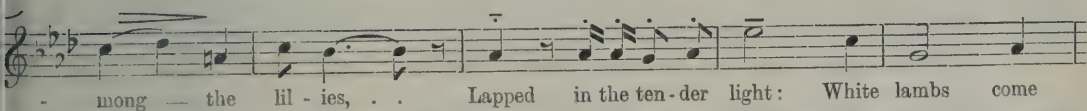
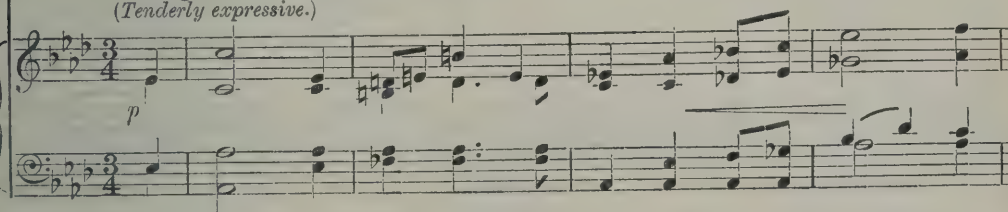


ASS.



With gentle movement. ♩ = about 72.  
(Tenderly expressive.)

COMP.  
For  
practice  
only.)





# DREAM-LOVE.

*cres.*  
gra - zing, White doves come building there; And round . . a - bout . . him The

*cres.*  
gra - zing, White doves come there; And round . . a - bout . . him The

*cres.*  
gra - zing, White doves come there; And round . . a - bout him The

*cres.*  
gra - zing, White doves come there; And round . . a - bout him The

*cres.*

*dim.* (delicately.) *p*  
May-bush-es are white. . . Soft moss a pil-low For, oh, a soft-er cheek;

*dim.* (delicately.) *p*  
May-bush-es are white. . . Soft moss a - pil-low For, oh, a soft-er cheek; . .

*dim.* (delicately.) *p*  
May-bush-es are white. . . Soft moss a - pil-low For, oh, a soft-er cheek;

*dim.*  
May-bush-es are white. . .

*dim.* (delicately.) *p*

## DREAM-LOVE.

*mp sustained.* (calmly.)  
 Broad leaves cast shad - ow Up - on hea - vy eyes: . . . There winds and

*mp expressively.* (calmly.)  
 Broad leaves cast shad - ow Up - on the hea - vy eyes: . . . There winds and

*mp sustained.* (calmly.)  
 Broad leaves cast shad - ow Up - on the hea - vy eyes: . . . There winds and

*mp sustained.* (calmly.)  
 Broad leaves cast shad - ow Up - on hea - vy eyes: There winds . . . and

*mp sustained.* (calmly.)  
 wa - ters Grow lulled and scarcely speak; . . . There twi - light lin - gers The

(warmly.)  
*cres.* (warmly.)  
*cres.*  
 wa - ters scarce - ly speak; . . . Twi - light lin - gers

(warmly.)  
*cres.* (warmly.)  
*cres.*  
 wa - ters Grow lulled and scarce - ly speak; . . . There twi - light lin - gers The

(warmly.)  
*cres.* (warmly.)  
*cres.*  
 wa - - ters scarce - ly speak; There twi - light lin - gers The

(warmly.)  
*cres.* (warmly.)  
*cres.*



Slightly held back. . . . . DREAM-LOVE.  
in time.

long - est in the skies. Young Love lies dreaming Till sum - mer days are  
in the skies. Love lies dream - ing ... Till summer days are  
long - est in the skies. ... Young Love lies dream - ing ... Till summer days are  
long - est in the skies. Love lies dream - ing ... Till summer days are  
Slightly held back. . . . . in time.

gone, . . , Dream-ing and drows-ing A - way to per-fect sleep : He  
gone, . . , Dream-ing and drows-ing A - way to per-fect sleep : . . He  
gone, . . , Dream-ing and drows-ing A - way to per-fect sleep : He  
gone, Dream-ing, drow-sing A - way to per-fect sleep :

sees the beau - ty Sun . . hath not looked up - on, And tastes . . the  
sees the beau - ty Sun hath not looked up - on, And tastes . . the  
sees the beau - ty Sun . . hath not looked up - on, And tastes . . the  
He sees the beau - ty Sun hath not looked up - on, And tastes . . the

# DREAM-LOVE.

*dim.*  
 foun - tain Un - ut - ter - a - bly deep. *(mysteriously.)*  
*dim.*  
 foun - tain Un - ut - ter - a - bly deep. *p* Young Love lies  
*dim.*  
 foun - tain Un - ut - ter - a - bly deep. *p* *(mysteriously.)* Young Love lies  
*dim.*  
 foun - tain Un - ut - ter - a - bly deep. *p* *(mysteriously.)* Young Love lies  
 foun - tain Un - ut - ter - a - bly deep. *p* *(mysteriously.)* Young Love lies  
*dim.*  
 foun - tain Un - ut - ter - a - bly deep. *p* *(mysteriously.)* Young Love lies  
 Cool shad - ows deep - en  
 drows - ing A - way to pop - pied death; Shad - ows  
 drows - ing A - way to pop - pied death; Shad - ows  
 drows - ing A - way to pop - pied death; Cool shad - ows  
 A - cross the sleep - ing face: *(expressively.)*  
 So fails the  
 deep - en A - cross the face: *cres.*  
 So fails the  
 deep - en A - cross the sleep - ing face: *cres.*  
 So fails the  
 deep - en, deep - en A - cross the sleep - ing face: *cres.*  
 The  
*(expressively.)*  
*cres.*



# DREAM-LOVE.

*(regretfully.)*

sum - mer With warm de - lic - ious breath; . . . And what hath

sum - mer With warm de - lic - ious breath; And what . . . hat

sum - mer With warm de - lic - ious breath; . . . What, . . .

sum - mer With de - lic - ious breath; And what . . . hat

*(regretfully.)*

*slowing down.*

au - tumn! . . .

au - tumn . . . To give us in its place!

. . . and what hath au - tumn! . . .

au - tumn . . . To give us in its place!

*slowing down.*

# DREAM-LOVE.

Slower and very smoothly.

Draw close the cur - tains Of branch - ed ev - er - green;

Draw close the cur - tains Of branch - ed . . ev - er - green;

Draw close the cur - tains Of branch - ed . . ev - er - green;

Draw close the cur - tains Of branch - ed ev - er - green;

Slower and very smoothly.

Change can - not touch them With fa - ding fin - gers sere:—

Change can - not touch them . . With fa - ding fin - gers sere:—

Change can - not touch them . . With fa - ding fa - ding fin - gers

Change can - not touch them With fa - ding fin - gers sere:—

Change can - not touch them With fa - ding fin - gers sere:—



# DREAM-LOVE.

*(tenderly expressive.)*

Here the first vi - o-lets Per - haps will bud un - seen, . . And a dove, . . may

*(tenderly expressive.)*

Here the first vi - o-lets Per - haps will bud un-seen,

*(tenderly expressive.)*

sere: The first vi - o-lets Per - haps will bud un - seen,

*(tenderly expressive.)*

Here the first vi - o-lets Bud un - seen,

*(tenderly expressive.)*

*still slower.*

be, . . . Re - turn to nes - tle . . . here. . . .

*pp*

Re - turn to nes - tle . . . here. . . .

*pp*

Re - turn to nes - tle . . . here. . . .

*pp*

Re - turn to nes - tle . . . here. . . .

*still slower.*

*pp*

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JUNE 1 1921

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COLE.—On April 20, at 17, Thornton Avenue,  
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... .. Parry

... .. Bach

... .. Mozart

WEDNESDAY MORNING, Sept. 7th, 11.30 a.m.

... .. Elgar

... .. Wagner

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... .. Dvorak

... .. Holst

... .. Brahms

... .. Walford Davies

... .. Wagner

... .. Brahms

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... .. Elgar

... .. Dale

FRIDAY MORNING, Sept. 9th, 11.30 a.m.

... .. Handel

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# The Musical Times

AND SINGING-CLASS CIRCULAR

JUNE 1 1921

## THE JUBILEE OF THE ROYAL ALBERT HALL AND THE ROYAL CHORAL SOCIETY BY HERMAN KLEIN

(Continued from May number, page 320)

### III.—PROFITABLE UTILIZATION

The turn of the tide in the affairs of the Royal Albert Hall very nearly synchronized with the turn of the century. It began, that is to say, soon after the appointment of the new manager, Mr. Milton Carter, in 1901. Truth to tell, the administrative department was badly in need of fresh blood and fresh ideas. Mr. Wentworth Cole had suffered from ill-health for several years. He was fettered hand and foot by the traditions that had grown up with the place during his thirty years' connection with it. He longed to see it a different paying concern, but he did not really know how to make it one. To his credit be it said, he could not obliterate the sense of the duty that he felt he owed to the Commissioners of the Exhibition of 1851 and to the Prince of Wales' Provisional Committee. At any rate, if he had any new ideas of his own, he failed to impress them with effect upon the Executive Council of later years. And at the time the need for reforms was urgent in the extreme.

From the day it was opened, the Albert Hall had never earned anything more solid than its reputation for 'uncertainties.' Alike commercially, financially, and acoustically, one could never be quite sure how things there were going to turn out. Undertakings that looked magnificent on paper frequently failed to draw their expenses, owing chiefly, no doubt, to the 'difficulty of access' which for thirty years was a thorn in the side of the entrepreneurs. During the same period, moreover, it was not by any means a favourite place with the public for listening to music, except oratorio performances, and in a minor degree the organ recitals or abnormal entertainments like the Patti concerts. With musical folk themselves it was almost unpopular in the early days, simply because they feared it—the imposers on account of effects unanticipated, the conductors who detested the echoes, the instrumentalists who hated them likewise, and, above all, the singers who were afraid their voices could not possibly be loud or strong enough to fill so vast a space.

Never will the present writer forget how the original representative of Wagner's Brünnhilde, that otherwise courageous artist, Frau Materna, stood upon the platform paralyzed with fear at the rehearsal for the opening concert of the Festival in 1877, utterly unable to open her mouth and begin. In vain had she been told that it was as easy to sing here as in the Hoftheater at Vienna; in vain did Richter patiently wait for her to launch forth the initial phrase with which Elizabeth apostrophises the Hall of Song. Not a sound could she produce until Wagner himself had come forward and besought her to make the attempt, and Richter had consented to play the introduction over again. Then she tried once more, and with a success that surprised no one so much as the singer herself. For the same reason Gounod six years before had been mortally afraid that the newly-formed choir which he was rehearsing at Exeter Hall would never prove powerful enough for the broader expanse of the new building in Kensington Gore. He assured his sub-conductor, Mr. Charles Hargitt, that 'he had never in his life heard such a wonderful body of tone nor more perfect singing.' Would it be big enough?—that was the question. Yet Mr. Hargitt had tested separately over five thousand applicants and selected no fewer than 1,400 singers, the number actually assembled under Gounod's baton being 1,134. One would have imagined such a body of voices to be more than enough, but Gounod continued to be sceptical until after he had heard them in the Albert Hall, and only then did he declare himself content.

It took a good many years to overcome this and similar prejudices; to persuade musicians generally, and singers in particular, that it was not the volume of the tone that mattered, whatever its nature or timbre, but the absolute purity of the quality, the degree of resonance, the smoothness and equality of the sound-waves. The first man to solve the problem of Albert Hall acoustics was not, however, Charles Gounod, but Joseph Barnby; and this brings us to the story of what we are now accustomed to call the Royal Choral Society.

### BUILDING UP A REPUTATION

The retirement of the composer of 'Faust' had, as we have seen, evoked no regret, save on the part of a few friends and of the Earl of Wilton, who, as 'Deputy Commissioner for Music,' had engaged him to occupy a post for which he was not actually fitted. The affair was described by one leading critic as a series of 'slaps in the face' for English art, with this just remark added: 'We acknowledge the eminence of M. Gounod and should be among the first to pay him due honour; but a man who can write music is not necessarily one who can train a great choral force.' After the fourth and last concert of the inaugural season the same pen recorded the interesting fact that 'The ladies of the chorus having taken leave of their distinguished conductor, the Albert Hall Choral Society entered upon its rest.' It was not to remain



at rest very long. The sum of £5,000 granted by the Commissioners of the 1851 Exhibition 'for musical performances' had been only partly spent by their well-meaning Deputy, and steps were immediately taken to continue the enterprise upon a fresh basis, with Barnby as the new conductor, with Stainer as organist, and John Hedley as secretary.

This portion of our narrative has already been briefly sketched, and we may now dismiss the early years of the Society's existence with similar brevity.\* The numbers of the choir were wisely reduced to 850—the average to this day—among them being seven gentlemen who have remained in its ranks to celebrate the present Jubilee; while the normal division of parts is 250 sopranos, 170 altos, 170 tenors, and 250 basses. The first president of the Society was the Duke of Edinburgh, and when his Royal Highness relinquished the post it was accepted by its present distinguished occupant, the Duke of Connaught. The Earl of Lathom, the Earl of Pembroke, and the Earl of Shaftesbury have in turn filled the office of Vice-President. It was by command of Queen Victoria, who became its first Patron in 1882, that the Society in 1888 assumed the style and title of the Royal Choral Society.

To thoroughly organize the choir, to bring out all its fine qualities, and to train it to the pitch of perfection for which Barnby was awarded so much credit, occupied two or three seasons. Not until after the production of Verdi's 'Requiem' in 1875 did London begin to boast openly of the Albert Hall performances or go to hear them as regularly as it went to the Sacred Harmonic. Then became known the agreeable fact (already recorded) that for the season of 1875-76 the Society had for the first time a balance on the right side. After that the number of concerts given each year increased from ten to twelve or even fourteen, though subsequently it was again reduced to ten or eleven. Finer choral singing on the grand scale than was heard here in the 'seventies and 'eighties could not be listened to anywhere in the kingdom. The famous Yorkshire voices at the Leeds Festival may have produced a more glorious beauty of tone, effects more thrilling and in a sense more overwhelming, but Barnby at this period was practically without his equal as a choir-trainer (Henry Leslie stood upon a different plane), and he contrived to get from his 850 singers a degree of precision, a delicacy and wealth of nuance, and a cleanness of attack, allied to a measure of intelligent expression and sense of climax that were nowhere to be surpassed.

#### THE PRODUCTION OF 'PARSIFAL'

On November 10, 1884, Joseph Barnby fulfilled the most notable ambition of his career—one which incidentally revealed the extent both of his powers and his limitations as a conductor—by

directing the first concert performance in this country of Wagner's 'Parsifal.' The event had been delayed for several months (even after certain difficulties raised by the composer's family had been smoothed away) in order to ensure the best preparation of an extremely exacting work. It is interesting to recall now the excitement that the event aroused. The Wagner 'craze' was at its height. 'Parsifal' had been produced at Bayreuth only two years before, namely, in August, 1882, the same season that witnessed London's greatest Wagnerian invasion, when we had our first performance of the 'Nibelungen' at Her Majesty's Theatre, under Anton Seidl, and the rest of the repertoire, with 'Die Meistersinger' and 'Tristan' as novelties, at Drury Lane, under Hans Richter. Helping to heighten curiosity was the prevailing conviction that 'Parsifal' could never be given on the stage in this country owing to what one journal termed 'the sacred nature of the subject.' So it was this, not Wagner's wish in the matter, that heaved its way. The work had to be treated as an oratorio; consequently the Albert Hall was essentially the ideal place for it to be performed in. The practical Barnby had been quick to perceive this when he went to Bayreuth to render himself a fit and worthy medium for the introduction of this work to the knowledge of a London audience.

Some of the critics took special pains to make this clear to their readers. Hence the *Daily News*:

The impression made by oratorio music is, in many cases, sufficiently effective without external adjuncts, which, in some instances, would vulgarise rather than enhance the effect. Handel's 'Hailstone' chorus, for example, would scarcely be improved by a mechanical imitation of a hailstorm; the highly dramatic chorus 'Have lightnings and thunders,' in Bach's 'St. Matthew' Passion does not need the aid of visible electric fluid and audible stage thunder; nor is it requisite, in the performance of that wonderful choral recitative in Handel's 'Israel in Egypt,' 'He sent a thick darkness,' to surround the audience with real obscurity. Further arguments might (without the least doubt) be adduced in justification of Mr. Barnby's production of Wagner's last work in the only shape in which it can be rendered here.

But all were not of the same opinion. The *Standard* began its notice in quite another vein:

The production of the latest of Wagner's stage-festival plays at the Albert Hall in 'recital' form cannot be regarded as anything but a grave error of judgment. The Master's standpoint was the indivisibility of drama and music, until a little flattery brought him to rescind his previous judgments and concoct 'concert arrangements' of his musical plays. The precise value of these performances was proved by the failure (*sic*) of the Wagner Festival held in the Albert Hall some years ago. Then it was thought a pitiable thing for a man of unquestionable genius to descend from his lofty pinnacle, and show that his interests were nothing if not wordly; but why Mr. Barnby should have chosen to produce 'Parsifal' at the first concert of the new season of the Albert Hall Choral Society is one of the mysteries of modern life. The grossest sceptic will admit some good points in the sacred music-drama, but 'Parsifal,' when transformed into an oratorio or cantata, is but a dull affair.

\* For certain details here given I am indebted to the article written for the programme of the Jubilee Concert by Mr. W. G. Rothery, who succeeded Mr. Hedley on his retirement in 1910.

Fortunately for the undertaking, the general musical public did not share the latter view, for there was an enormous crowd both at the performance on November 16 and its repetition six days later. Meanwhile, there had been time for a reader of the *Standard* residing in Italy to write the following interesting letter, which appeared immediately under the second notice, and which will be peculiarly appropriate to quote here :

TO THE EDITOR OF THE *Standard*.

SIR,—With reference to the first performance of 'Parsifal' in London, it may interest some of your musical readers to hear how Wagner was impressed with the grandeur of the Albert Hall and with its peculiar fitness for the performance of great orchestral and choral works such as came up to his ideal. While staying, together with his family, at Heidelberg in 1877, after his return from London, he said to the writer, in the course of a conversation : 'On entering the Albert Hall for the first time it struck me at once as the *beau idéal* of a place for performing Beethoven's ninth Symphony in a manner and on a scale really worthy of the great master. If I had to conduct it, the chorus would occupy the gallery, and the orchestra I would arrange in the centre of the area. The effect would be stupendous.' The idea is thoroughly original and eminently characteristic of Wagner. Had he lived, he might have carried it out in the case of his own 'Parsifal,' which to him was his Choral Symphony and his Requiem.—I am, Sir, your obedient servant,

C. P. S.

Viareggio, Prov. Lucca,  
November 12, 1884.

Wagner's suggestion was never tried, of course, and is unlikely to be. Anyhow the wording of it, as given in this letter, is a trifle hazy. Whereabouts in the gallery would he have put the chorus, and what 'centre of the area' mean centre of the arena? In either case the idea sounds more like a curious blunderbation of Reinhardt and a Greek play than Wagner dealing seriously with Beethoven's ninth symphony. Unquestionably, the effect upon 'Parsifal' would have been wholly disastrous. As it was, the excellence of the Albert Hall rendering far exceeded anticipation, and it may fairly be questioned whether a finer concert performance of the work has ever been heard. The solos were so fine because they were in the hands of Bayreuth artists so gifted and famous as Thérèse Malten (Kundry), Gudehus (Parsifal), and Scaria (Jurnemanz), though the incomparable Reichmann had to be replaced at the last moment by a baritone named Schuegraf as Amfortas. On a level with the splendour of these voices was the tone of the choir in the Grail choruses, which were magnificently sung; nor were the English Flower-maidens far behind in point of merit, especially at the second performance. The orchestra, too, did remarkably well.

Apart from Bach's 'Passion' and oratorios generally, this production of 'Parsifal' was Barnby's best achievement. He possessed neither the instinct nor the training necessary for an operatic conductor, though it was his ambition some day to be one. But at the Albert Hall he was upon his 'native heath,' and there nothing came

amiss to him. He could have had no severer critic than that ardent Wagnerian enthusiast, Dr. Francis Hueffer; yet this is what Dr. Hueffer wrote about him in *The Times* after the repetition of the work :

No applause has ever been bestowed upon a musician more justly than that which again and again recalled Mr. Barnby to the platform. That gentleman's name will always be connected with one of the most memorable events the history of English music has had to record of late years. . . . In counting for support in his arduous enterprise upon the enormous prestige attaching to Wagner's name in England, he had not been mistaken. But even more remarkable than his keen-sightedness in this respect was the truly artistic spirit in which he approached the task of doing justice to so great and difficult a work. . . . Choral practice of the most severe kind went on for week after week, and the orchestral rehearsals, although necessarily limited in number, were turned to the best possible account. How ably the conductor was seconded by singers and players the result has shown.

The financial success of the experiment was another gratifying fact; nor did the Executive Council fail, in its annual report, to pay a high compliment to all concerned—to Barnby, 'who spared neither time nor trouble,' and to the Committee of Management of the Choral Society for its 'large and hazardous enterprise on account of the outlay required to bring to England the celebrated German artists who took part in the original performances at Bayreuth.'

#### FAVOURITES: EVANESCENT AND PERENNIAL

A glance at the extensive repertory of the Royal Choral Society—a total of a hundred and eight works, which occupied an entire page of the Jubilee Concert programme—provides abundant food for reflection, both edifying and instructive. The persistency with which certain of the older works have retained their places on the active list; the meteor-like rapidity with which newer ones have won favour, only to lose it; the vogue of a couple of modern native compositions; the failure of others to obtain a permanent hold—these features of a splendid fifty years' history furnish a tolerably accurate indication of the ebb and flow, the gradual, but resistless, transition in the movements of popular musical taste, that have marked this important period of our art-life. Had the choice always rested with the Committee of Management, matters might often have decided otherwise; but, as we have seen only too plainly, sheer economic necessity was ever compelling the Committee to yield to the selective will of its patrons the public, whose likes and dislikes have invariably been manifested by box-office results that left no alternative.

Let us recall only a few of the failures. (Not that an Albert Hall failure ever meant a downright fiasco, or even an artistic failure, in the ordinary sense. The word in this case has merely signified the verdict of the gallery- or the balconyite, who says, after listening to a novelty, 'Yes; very fine music, no doubt; but I prefer the choir in something I know and like better.') In the late 'eighties, for example, there were revivals in quick



succession of Rossini's 'Messe Solennelle' and the 'Requiems' of Mozart and Verdi. All were admirably sung; but they did not draw the paying crowds. The nearest approach to a success just then was the combination of Mozart's 'Requiem' and Rossini's 'Stabat Mater,' with Albani, Scalchi, Edward Lloyd, and Del Puente as soloists—the kind of soloists we used to get in those days. Yet even this did not induce repetition. The novelties fared worse still: Mancinelli's 'Isaias' and Benoit's 'Lucifer,' both tried in 1889, awakened no response, despite the strengthening of the choir, which sang them superbly. Great hopes of a lasting success were entertained for Cowen's charming oratorio, 'Ruth,' because of the hit that it had made at the Worcester Festival (1887), but it was forgotten as quickly as Barnby's psalm, 'The Lord is King,' which had been produced at Leeds. 'Ruth' did much better in town (and was, on the whole, better performed) at Novello's Oratorio Concerts; while the *habitués* of the Albert Hall, who idolised Barnby as a conductor, preferred his 'Sweet and Low' to his more ambitious flights in composition.

#### 'THE MESSIAH' AND 'ELIJAH'

The perennial favourites are of course 'The Messiah' and 'Elijah.' Changing taste and carping criticism are just as powerless to weaken their position here as in the scheme of a provincial Festival. They represent the survival of the fittest. Good judges would doubtless rather hear Bach's 'Passion' at St. Paul's or Westminster Abbey, or 'Israel in Egypt' at the Crystal Palace. The latter is given occasionally at the Albert Hall,\* so is 'Judas Maccabæus'; but with these exceptions (and not forgetting Haydn's 'Creation'), 'The Messiah' alone remains 'fixed in (its) everlasting seat,' to remind us of the simple days when the rage for Handel obsessed our forefathers—as it did Samuel Butler. According to Mr. W. G. Rothery, Mr. John Hedley's courteous successor as secretary of the R.C.S., the grand old 'sacred oratorio' has been given here a hundred and eighteen times during the fifty years of the Society's existence. The two annual performances, viz., on New Year's Day and Good Friday, have always been the principal mainstay of the institution. It could not have flourished without them. At this Hall the Royal Choral Society and Handel's oratorio go hand in hand. No one else may share in the harvest that it brings. The average attendance at a 'Messiah' performance under Barnby used to be eleven thousand. It is probably not much smaller nowadays.

In 1892, the year in which he was knighted, Sir Joseph Barnby conducted the hundred and fiftieth anniversary performance of 'The Messiah.' He died in 1896, and three years later his popular successor, Sir Frederick Bridge, brought Handel's masterpiece to a hearing *minus* the additional Mozart accompaniments given in this country since 1805.

This was done in accordance with a set of parts that were discovered by Prof. Ebenezer Prout and Dr. Mann in 1894 in a cupboard behind the organ-loft of the Foundling Hospital, at which Handel directed several performances of the work. The version was welcomed by purists because it undoubtedly approximated more closely to the original Dublin score; but on the whole, owing to the lack of balance between the orchestra and the choir, it proved less effective in this huge building than the customary arrangement.

Like the great Saxon master, Mendelssohn's dwindled in popularity until his fame with Albert Hall audiences now rests practically on a single work, and that his greatest. But 'St. Paul,' the 'Hymn of Praise,' 'Athalie,' the 'Walpurgis Night' have all fallen out of the running, and 'Elijah' alone remains, 'one prophet of the Lord,' with splendid justification for being there. Fifty-two performances—not quite half the amazing 'Messiah' record—stand to the credit of 'Elijah' which opens every season with a foregone success and associated with them will live, so long as memory lasts, the incomparable delineation of the title-rôle by Sir Charles Santley. That was a truly wonderful achievement, alike in its vocal and dramatic aspects; and never was it more impressive than when presented here, with Albani, Patey, and Edward Lloyd completing what was then termed 'the great English quartet,' with Barnby's superb choir at its finest, and Stainer or Hodge or Balfour at the organ.

These were the halcyon days of 'Elijah.' The ensemble was almost always first-rate. One recalls especially the performance of 1879, when Madame Albani (fresh from new triumphs at the Birmingham and Bristol Festivals, and associated now with Antoinette Sterling, Lloyd, and Henschel first electrified a South Kensington gathering with her fervid, clear-toned 'Hear ye, Israel.' There were other good casts, too, as time brought other singers—for example, in 1881, Marie Roze, with Patey, Lloyd, and Santley; in 1888, Lilia Nordica and Belle Cole, with Lloyd and Henschel; in 1890, a strange combination of two foreign ladies Mesdames Schmidt-Koehne and Svatlowsky, with two fine British artists, Ben Davies and Watkin Mills; in 1898 a still-living cast that comprised Ellen Russell, Giulia Ravogli, Edward Lloyd, and Santley; another (1895) consisting of Marguerite Macintyre, Clara Butt, Lloyd Chandos, and Santley; and yet another (1903) of Albani, Kirkby Lunn, Philip Newbury, and Kennerley Rumford while occasionally we had that very fine Elijah, Andrew Black, who was followed by Herbert Brown and Dalton Baker.

#### PERLIOZ'S 'FAUST,' 'THE REDEMPTION,' AND 'THE GOLDEN LEGEND'

It was 1882, a year memorable for so many important musical events in London—the year, by the way, when Queen Victoria became Patron of the Royal Choral Society, and the Executive Council

\* When the duet, 'The Lord is a Man of War,' is invariably sung by the four hundred tenors and basses of the choir.

st called attention in its report to the Society's steadily increasing efficiency and popularity'—at witnessed two out of the three brilliant at fleeting triumphs which distinguished the *de-siècle* career of this Society. The first was Berlioz's 'Damnation de Faust,' produced here in March; the second, Gounod's 'Redemption,' even in the following November. The third, Arthur Sullivan's 'Golden Legend,' did not come until four years later. Their fates were identical, and they may appropriately be considered together.

Berlioz's 'Faust' had been first heard in England Her Majesty's Theatre, under Padeloup, in 1878. Then, in 1880, after trying it in English at Manchester, Charles Hallé won a remarkable success with it at St. James's Hall, and kindled in Barnby a burning desire to try it at the Albert Hall. The result was the same there: the audience fell down and worshipped every number. The principal parts were taken by three still-surviving singers, Madame Marie Roze, Mr. Vernon Rigby, and Mr. Frederic King; while the choir quite surpassed itself, creating astonishing effects of colour and contrast such as Padeloup and Hallé had never dreamt of. The success won in March, 1882, was to be renewed every season for twenty years or more.

Not a whit less enthusiastic was the reception in November 1 of 'The Redemption.' The cast included three of the artists who had sung the work under Gounod at the Birmingham Festival a month before—namely, Albani, Lloyd, and Santley; and they were rejoined by Madame Patey when it was repeated here on December 11. In spite of mannerisms, the melodic charm of the vocal setting, the beauty of the concerted music, the delicate refinement of the orchestration, and, above all, the grandeur of such choruses as 'Unfold, ye portals everlasting,' proved wholly irresistible. 'The Redemption' quickly won the position of 'third favourite' in the repertory. For years did it 'fill the bill' on every Ash Wednesday, usually drawing an audience of ten thousand. For years did the works of the two great Frenchmen in the closest of races for popularity. 'The Redemption' was selected for the memorial performance on February 19, 1896, in honour of Joseph Barnby, when Sir Alexander Mackenzie conducted, the ladies of the choir discarded their painted coloured sashes and wore long black dresses, while Esther Palliser, Belle Cole, Lloyd Sandos, and David Bispham, also in mourning, were the chief soloists. For another decade, perhaps, the crowds came regularly to hear 'The Redemption.' And then?—

First, though, something must be said concerning the third item of the triad—'The Golden Legend.' The libretto of this cantata had been adapted from an English fellow by Joseph Bennett, and when Sullivan set it to music for the Leeds Festival of 1886 he was at the height of his powers. The sensation which it created there was renewed when he conducted it six weeks later (November 15) at the

Albert Hall, with Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Frederic King in their original parts. Rarely, if ever, has a new work exercised such an extraordinary fascination on first hearing in this unique *locale*. Never certainly have music and choral singing combined afforded purer delight there than the three choral gems of 'The Golden Legend'—the Prologue, the Epilogue, and the Evening Hymn. The rush to hear the work developed into such a perfect 'craze' that it was repeated on no fewer than four occasions in the following year (1887), each time before an overflowing audience. For season after season it was revived, with only a change of cast to differentiate one performance from another—Sir George Henschel's fine Lucifer chiefly in demand, and either Edward Lloyd or Ben Davies to sing Prince Henry.

It is not easy to say exactly when the phenomenal popularity of the three works just referred to began to fade. The rise in each case was rapid, the fall gradual. In all probability the whole process was only a phase of the well-marked change in musical appreciation and outlook which we date from the opening years of the present century. But again it was the box-office that told the tale; and the moral thereof was unmistakable. So the perennials remained, hardy as ever; while new favourites were quickly found to replace the old ones as they retired into the background.

#### 'THE DREAM OF GERONTIUS' AND 'HIAWATHA'

Or was it not rather a case of two favourites taking up the room of three? In vain did one hope that the public might fasten for its 'third' upon something by one of our tried writers, Mackenzie, Cowen, Stanford, or Parry. It was not to be. What of Elgar? For a time no one could say. His 'Dream of Gerontius' had been produced at Birmingham in October, 1900; and most people imagined it to have won a success there. Yet for five solid years there was no sign of its advent at the Albert Hall. The reasons for the delay need not detain us. Enough that 'Gerontius' took an ample revenge when produced there on March 22, 1906. It achieved an instantaneous triumph and has since been given once every season, replacing Gounod's 'Redemption' as the work reserved for Ash Wednesday. The original group of soloists here comprised William Green, Madame Kirkby Lunn, and Ffrangcon Davies. Afterwards, the tenor part was invariably taken by that lamented and justly-admired artist, Gervase Elwes, whose beautiful rendering of it will long endure, a fragrant and cherished memory.

The extreme pains taken by Sir Frederick Bridge over the preparation of 'The Dream of Gerontius' had its reward, not only in an excellent performance, but in a far closer and deeper realisation of its subtle beauties than musicians had looked for in the great concert-room. Evidently abnormal size was no longer an obstacle here to the perfect enjoyment of the most delicate or unfamiliar



music; audiences as well as performers had by now grown accustomed to surroundings that had often baffled the perceptive faculties of an earlier generation. Moreover, there was in the music itself something which made a new emotional and intellectual appeal, intense religious sentiment and mysticism speaking through an idiom of strange and haunting charm. Those who could compare the performance with that heard at the Westminster Cathedral in 1903 distinctly preferred the Albert Hall, especially for the dramatic realism of the choral effects. Hence an impression that has never been modified. As for the choral performance at Birmingham, that had been as full of blemishes as this was free from them.\*

Catholicity of taste is evidenced by the strong contrast to Sir Edward Elgar's work that distinguishes its companion success in the current repertory, namely, Samuel Coleridge-Taylor's 'Hiawatha.' Compositions more dissimilar in character can rarely have shared popularity with the same audience. In its complete form this splendid setting of 'Scenes from the Song of Hiawatha' was first sung at the Albert Hall on March 22, 1900; and it is to be noted that the third section, 'Hiawatha's Departure,' was written for that occasion at the request of the Committee of Management of the Royal Choral Society. It was fitting in every way that both the distinction and the triumph should have fallen to a pupil of the allied Institution, the Royal College of Music, where, by the way, the opening section, known as 'Hiawatha's Wedding-Feast,' was first performed as a separate cantata in November, 1898. The second section, 'The Death of Minnehaha,' was written for and produced at the North Staffordshire Festival of 1899. It will be seen, therefore, that by the time 'Gerontius' arrived at South Kensington 'Hiawatha' had had six good years wherein to settle down in the good graces of the public; and it has kept there ever since.

Here, then, are the two works that flower annually side by side with 'The Messiah' (twice) and 'Elijah.' The five performances happily draw such audiences as suffice to maintain the finances of the Society in a thoroughly safe position. Let us hope that other modern masterpieces from native sources may see light ere long, and be found suitable and worthy to take their place in the same category. But it is not easy to follow up one great success with another, particularly at the Albert Hall. Many people admired Gounod's 'Mors et Vita' more than they did his 'Redemption,' but it never became even a temporary rival to the older work. Sullivan, had he lived, might have improved upon 'The Golden Legend,' which contains the best music he ever wrote. But it is hard to understand

why Mackenzie's fine oratorio, 'The Rose and Sharon,' never really 'caught on' here; or Stanford's noble choral ballads, 'The Revenge' and 'The Voyage of Maeldune'; or Parry's 'Job' and 'Judith'; or Cowen's 'Ruth' and 'Sleeping Beauty'; or Elgar's 'Apostles,' 'The Kingdom,' or 'Music-Makers.' Any or all of these may be revived at intervals, as are some of Sir Frederick Bridge's shorter choral compositions. But not one of them is to be found on the regular active list of the Society. On the other hand, the Christmas performance of a selection of Carols has now become a popular annual feature.

This part of our retrospect may conclude fittingly enough with a word of recognition for the Society's capable and efficient orchestra, which, in the first instance a mixture of amateur and professional elements, has long been a purely professional body. Its leader was originally the well-known violinist Mr. Pollitzer, but for many years now that position has been held by the talented and respected Mr. Arthur W. Payne, who is also conductor of the Royal Amateur Orchestral Society. And so the good work goes on as it has gone on for fifty years. Choristers and instrumentalists alike share the same deep feeling of pride in their labour, the same *esprit de corps*, the same reverence for the artistic banner under which they are ranged.

#### SUNDAY CONCERTS AND OTHER 'ATTRACTIONS'

Enough has been said in the earlier pages of these articles to give a fair idea of the sources from which sprang the improved revenue, the more profitable utilization of the Royal Albert Hall, after it had passed through its period of tentative and often unavailing experiment. Celebrations of every kind grew more numerous, one important factor of increasing value being the religious missions—notably the Torrey-Alexander Mission held in 1905, when no fewer than eighty-five consecutive daily meetings took place, each attended by ten thousand persons. At some of these the waiting queues were of such length that they extended half-way down Exhibition Road to the east and Queen's Gate to the west. The number of costume balls also increased, and altogether there have been forty of these huge and expensive affairs down to the date of the Jubilee.

The steady development of the Sunday concert scheme has been another conspicuous success. This dates only from the time when the charge of the concerts was exclusively taken over by Mr. Hilton Carter.\* It is not generally known that when the new manager was appointed, in 1901, a contract existed between the Executive Council and one of its members whereby this gentleman possessed the sole right of organizing and 'farming' the talent for the Sunday performances. They were limited almost exclusively to

\* Nevertheless, faulty execution did not prevent the work from being enthusiastically received. It is too often asserted that the balance of critical opinion at Birmingham was not favourable to 'The Dream of Gerontius,' which is not the fact. Perhaps the writer may be forgiven for quoting one sentence from the notice which appeared in the *Sunday Times* of October 7, 1900: 'If this cantata does not belong to the type of works that live and flourish in the full light of day, then am I greatly mistaken concerning the present trend of musical feeling and opinion in this country.'

\* It may be recorded that on the afternoon of the Jubilee Concert a presentation was made to Mr. Hilton Carter to mark the completion of his twenty years' service at the Albert Hall, when a complimentary letter and a laurel harp with golden strings were handed to him by Miss Elsie Fogarty, principal of the Central School of Dramatic Art, on behalf of herself and her pupils.

able vocal and instrumental items, and theoyal Artillery string band under the late Cavalierertal. The contract in question did not expireil 1905, and the Council, instead of renewingdecided to hand over the whole of the Sundayncert business to Mr. Carter, with a substantialarantee to carry it on with.

The first of the new series of Sunday concerts en with the Queen's Hall Orchestra and Madameani as the vocalist, drew a big audience, andmped the undertaking with an artistic *cachet*at lasted throughout the fourteen years ofHilton Carter's régime, which ended in 1919.r some time the London Symphony Orchestrapeared in alternation with the Queen's Hall;id later on the Royal Albert Hall Orchestrarmerly the New Symphony Orchestra, underLandon Ronald)—so christened in January,1916—executed the lion's share of the Sundayrk. To name the solo performers who havepeared at these concerts would be to mentionery great artist living in or visiting this country.And it was the right idea, as the result has proved.verything in connection with the Albert Hall hasved slowly but surely, and along certainarly-defined lines. The direction of those linesbeen determined by the trend of popular tasteand the expression of a popular demand. Todeavour to fill this vast auditorium without aong—that is to say, a recognised—'attraction,'s always proved an ungrateful and futileusiness. Carter *primus* (William 'of that ilk')d not burn his fingers years ago, for the reasonat his 'National Concerts' had a real nationallowing; and, strangely enough, people wereing to forgive him his second-rate choir becauseas the composer of that incredibly dullatorio, 'Placida.' When, later on, Carterundus (otherwise Hilton, M.V.O., whom theing honoured during the interval at the Jubileeconcert) came upon the scene, Sunday concertsre only just beginning to secure a firm holdon public favour. Seizing time by the forelock,ought from the first to provide his audiencesh the finest procurable talent, and thus stimuled them with a new desire to come again onthe following Sunday; even as Barnby would say,ome *once* to the Albert Hall to hear my choir,nd you will want to hear it again.' As with manyer successes of slow growth in this world, thecret of ultimate prosperity in this case has beene gradual creation of a habit.

#### THE JUBILEE CONCERT

The presence of the King and Queen sufficed to part all the needful *éclat* to the afternoon concert ick, on Saturday, May 7, celebrated the fiftieth anniversary of the opening of the Hall. With theirajesties, in addition to their daughter, the Princessary, were three of the four surviving members ofe Royal Family who had been present at the ening ceremony in 1871, namely, the Duke of ennaught (the President of the Royal Choralciety), the Princess Christian, and the Princess

Beatrice. There were probably few others among the crowded Jubilee audience whose memory could carry them back so far. Better still, however, there were seven original members of the choir, who joined during the season of 1871-72, and are now hon. superintendents; and these active gentlemen, accommodated for the nonce with seats in the Prince of Wales' box, had the honour of being presented to the King during the interval. Their names were Messrs. Edgar Doggett, Thomas Terry, Charles Sheath, Albert C. Hunter, Charles Hood, George W. Harris, and William Callingham.

Mr. William Whitton, who has not yet attained the position of hon. superintendent, also joined the choir during its first season.

The members of the Committee of Management present were the Earl of Shaftesbury (chairman), Earl Howe, Sir S. Ernest Palmer, Bt., Sir Homewood Crawford, Sir Hugh P. Allen (Principal of the Royal College of Music), Lieut.-Col. N. J. Galloway, Mr. Augustus J. Littleton, and Mr. Charles Sheath.

The obvious intention of those who compiled the programme—not an easy task by any means—was to represent in it the British composers who have most contributed to the Society's repertory and its activities. Eleven of them were so represented (at least creditably, if not always quite worthily), together with one foreign musician, Gounod, who had at the outset been personally connected with the Albert Hall. On the whole, it was a fair revenge for the gratuitously un-English programme of fifty years before, and if for that reason alone deserves to be quoted here in full:

#### PART I.

##### GOD SAVE THE KING

Quartet and Chorus { 'Marching Song of Peace' } Parry  
(*War and Peace*)  
Miss Carrie Tubb Madame Kirkby Lunn  
Mr. Ben Davies Mr. Robert Radford  
Song { 'Onaway! Awake, beloved' } Coleridge-Taylor  
(*Hiawatha*)

Part-Song 'Sweet and Low' ... Barnby  
Motet ... 'Peace lives again' J. Frederick Bridge  
The Choir

Recitative and Aria 'The Jewel Song' (*Faust*) Gounod  
Miss Carrie Tubb

Old English Dances (First Set) Frederic H. Cowen  
No. 2, Rustic Dance No. 4, Country Dance  
The Orchestra

Conducted by Mr. Landon Ronald  
Chorus ... 'With Proud Thanksgiving' ... Elgar  
Conducted by the Composer

#### PART II.

Organ Solo ... Prelude ... Stainer  
Mr. H. L. Balfour

Solo and Chorus 'Land of Hope and Glory' Elgar  
Madame Kirkby Lunn

Conducted by the Composer  
Overture ... 'Britannia' ... A. C. Mackenzie  
Conducted by the Composer

Songs with Chorus 'Songs of the Sea' C. V. Stanford  
a, 'Drake's Drum' b, 'The Old Superb'  
Mr. Robert Radford

Chorus ... 'O Gladsome Light'  
Soprano Solo } 'The Night is Calm' } ... Sullivan  
and Chorus }

(*The Golden Legend*)

Miss Carrie Tubb



The band (a hundred and two performers) was made up of the united Royal Albert Hall and Royal Choral Society's orchestras, led by Mr. A. W. Payne. This fine body of players, in conjunction with the full choir and supported by Mr. Balfour at the organ, brought out a tone of magnificent volume and satisfying quality, more especially in ensembles such as the refrain of 'Land of Hope and Glory,' the last excerpt from 'The Golden Legend' (pity it could not have been the splendid Epilogue!), and the final chorus of Sir Edward Elgar's 'For the Fallen.' With the exceptions above indicated the whole of the items were conducted by Sir Frederick Bridge, who has practically completed a quarter of a century of solid and useful labour in connection with the Royal Choral Society. Sir Alexander Mackenzie and Sir Edward Elgar were both warmly received, and regrets were expressed at the absence of Sir Charles Stanford, who was detained by an unavoidable engagement at Cambridge. Sir Frederic Cowen was also away from town, but this gave Mr. Landon Ronald the opportunity to which his lengthy association with the Sunday Concerts entitled him. The loudest 'ovations' of the afternoon, apart from the cheers for the King and Queen and the 'one more cheer for our President,' were those bestowed upon Mr. Ben Davies (now approaching the fortieth anniversary of his public débüt) and Mr. H. L. Balfour after he had played the Stainer Prelude. Altogether, then, a very enjoyable and memorable function!

[The list of works mentioned at page 395 appears below, reprinted from the Jubilee Concert programme.]

Bach—St. Matthew Passion; Christmas Oratorio; Mass in B minor.  
 Barnby—The Lord is King.  
 Beethoven—Mass in D; Choral Symphony; Ruins of Athens.  
 Benoit—Lucifer.  
 Berlioz—Faust; The Childhood of Christ.  
 Brahms—Requiem; Triumphlied.  
 Bridge—The Flag of England; The Ballad of the Clampherdown; The Forging of the Anchor; Callirhoe; Rock of Ages; A Song of the English; The Incheape Rock.  
 Coleridge-Taylor—Hiawatha; The Blind Girl of Castel Cuillé; The Atonement; A Tale of Old Japan; Kubla Khan.  
 Cowen—Ruth; Coronation Ode; The Veil.  
 Dvorák—Stabat Mater; Requiem; The Spectre's Bride.  
 Elgar—Caractacus; The Apostles; The Kingdom; The Dream of Gerontius; King Olaf; The Music-Makers; The Spirit of England: The Fourth of August; For the Fallen; To Women.  
 Gardiner, H. Balfour—News from Whydah.  
 Goetz—Psalm 137.  
 Gounod—Redemption; Mors et Vita; Requiem.  
 Hamilton Harty—The Mystic Trumpeter.  
 Handel—Messiah; Israel in Egypt; Judas Maccabæus; Belshazzar; Theodora; Samson; Jephtha; L'Allegro; Acis and Galatea; Ode on St. Cecilia's Day; Alexander's Feast.  
 Haydn—Creation.  
 Henschel—Stabat Mater.  
 Hiller—A Song of Victory.  
 Leoni—The Gate of Life.  
 Macfarren—St. John the Baptist; Joseph.

Mackenzie—The Rose of Sharon; The Dream of Jubal; The Cotter's Saturday Night; Bethlehem; The Witch Daughter.  
 Mancinelli—Isaias.  
 Mendelssohn—Elijah; St. Paul; Athalie; Loreley; Hymn of Praise; Walpurgis Night.  
 Mozart—Requiem.  
 Parker—Hora Novissima.  
 Parry—Job; King Saul; Invocation to Music; War and Peace; Blest Pair of Sirens; The Pied Piper of Hamelin; The Chivalry of the Sea.  
 Rossini—Stabat Mater; Messe Solennelle.  
 Saint-Saëns—The Promised Land; Samson and Delilah.  
 Schubert—The Song of Miriam.  
 Smyth—Mass.  
 Spohr—The Last Judgment.  
 Stanford—The Revenge; The Voyage of Maelduné; St. Cecilia's Day; Eden; Stabat Mater; Songs of the Sea; Songs of the Fleet; At the Abbey Gate.  
 Sullivan—The Golden Legend; The Light of the World; The Martyr of Antioch.  
 Vaughan Williams—A Sea Symphony (Part 1).  
 Verdi—Requiem.  
 Wagner—Parsifal; The Holy Supper of the Apostles; Tannhäuser (Act 3); Lohengrin (Part 1); Flying Dutchman (Selections).  
 Wood, Charles—A Dirge for Two Veterans.

*This List does not include numerous Motets, Choruses, Part-songs, and Carols.*

## THE DRAMATIC WORKS OF VINCENT D'INDY

By M.-D. CALVOCORESSI

(Continued from May number, page 322)

### 'FERVAAL'

'Fervaal,' in my opinion, is a masterpiece, a work which all high-class operatic stages ought to include in their repertory, together with Wagner's with 'Boris Godunof,' Rimsky-Korsakov's 'Maïsk of Pskof,' and 'Pelléas et Mélisande.' A masterpiece it appeared to me in 1898, when first produced at Paris, and a masterpiece I consider it to the present day.

I am quite aware that the history of the work during those twenty-three years affords little in support of my assertion. Shortly after 'Fervaal's' completion (1895), excerpts of it were given at one of the concerts organized at the Paris Opéra, 'in order,' it was explained, 'to give the public some idea of many contemporary French works which the management was unable to produce.' In 1897 'Fervaal' appeared on the stage of the Brussels Théâtre de la Monnaie. Most of the Paris critics were present, and many of them spoke highly of the work, others criticising it sharply on the ground that it was too direct an imitation of Wagner, that it lacked warmth, and that it was too intricate.

The following year 'Fervaal' was produced at Paris: not at the Opéra, but on the smaller and therefore less suitable stage of the Opéra-Comique, temporarily housed in the building that is now the Théâtre Sarah Bernhardt. The balance of criticism, despite strictures of the same kind as before, was favourable. But whether the play might have become 'a success' remained undecided, the removal of the Opéra-Comique to its regular, far smaller premises, having rendered a continuance of the performances impossible.

A revival of 'Fervaal' at the Opéra, on December 31, 1912, seemed to give the work a better chance. The production was excellent. The great quarrel between Wagnerites and anti-Wagnerites had died out, and in any case the intervening years ensured better focussing. Particularly instructive in that respect is, for instance, a comparison between Alfred Bruneau's article on 'Fervaal' of 1897 and his article of 1913. The former lays great stress on d'Indy's imitation of Wagner, the latter places matters in their proper light, and is full of praise.) The public was far better educated as regards modern music, works like 'Pelléas' and 'Boris Godunov' (quote but those two) having been produced in the interval. Had that public proved responsive, there seemed to be no reason why 'Fervaal' should not be maintained in the repertory; so that—despite the fact that no great work ever owed success in the first place to the public of the Paris Opéra—it may be alleged that 'Fervaal' at least had a fair chance, and failed to make good. But I feel sure that the last word has not been said.

The allegation that d'Indy imitates Wagner is chiefly founded, as I said last month, on a few passing reminiscences and on a few analogies, none too general to afford a valid argument, and the remainder entirely superficial, if not imaginary. As to the assertion that the music of 'Fervaal' lacks warmth and vitality, I simply cannot understand it. I am convinced that in proportion as more music-lovers get familiar with that music, unfavourable opinions will lose ground and 'Fervaal' will find new admirers. It may contain elements that are not all one would wish them to be: think, for instance, that the musical interest flags in several parts of the otherwise very beautiful third Act. Yet as a whole 'Fervaal' teems with emotion, with music that is both lofty and convincing. Where the music is perforce more decorative than emotional—in the greater part of the second Act, with its wonderful apparitions and rustic ceremonies—it again achieves supreme beauty and striking originality.

The poem is written on strictly Wagnerian principles. In the delineation of its principal characters, humanity and symbolism are blended very much in the same way as in Wagner's heroes, and for similar purposes. Fervaal is a young Celtic chief, the last of his race, the elect defender of his country against the Saracen invaders.\* By yielding to his love for Guilhen, the Saracen princess, he forfeits the favour of his gods. Dagard, the High Priest, precipitates the catastrophe by recalling Fervaal to his duties; Guilhen, forsaken, launches her devastating hordes against Cravann, Fervaal's country. The Celts are defeated. Amid the horrors of the night following the battle, Guilhen and Fervaal meet again. Their love is stronger than death; and when Guilhen dies of exhaustion, Fervaal lifts her

in his arms, and with his precious burden climbs the slopes towards the peaks to which a choir of mystical voices, heralding the advent of the new and better religion foretold in ancient prophecy, calls him. Truly a splendid climax (despite the alleged obscurity of its symbolism), and one in which the music rises to a wonderful height.

The orchestration of 'Fervaal' is another point upon which certain critics have pounced in order to give a semblance of justification to their plea that d'Indy imitates Wagner. It employs four flutes (one of which alternates with the piccolo), three oboes (one alternating with the English horn), three clarinets, one bass clarinet (with which a contra-bass clarinet alternates), four bassoons, four saxophones, four horns, four trumpets, eight saxhorns, four trombones, one tuba, one bombardon, eight harps, the usual percussion, and strings (which include five-string contra-basses descending to the C). Together with the 'Symphonie sur un thème montagnard,' 'Fervaal' shows d'Indy's scoring at its very best. His methods are as individual as they are effective. And it is typical that, even with so great a mass of instruments at his command, he should evince his marked predilection for unmixed timbres. His scoring, no less rich and mellow in the half-shades or contrasts than in the *tutti*, is as clear-cut as are his motives, his harmonies, his modulations. I have already alluded to that feature, which is the hall-mark of his music.

D'Indy's 'Treatise of Composition' sets forth in unequivocal terms certain principles concerning structure and texture which are no less unequivocally illustrated in 'Fervaal.' The motives, he tells us, should be terse, and rich enough in distinctive features to be easily followed in the working-out. Whereas in symphonic music the composer remains free in his choice of modulations, in dramatic music, the modulations—whose sole object is always expression—are predetermined by the course of the action. Tonality, he adds, should be conceived in a broader sense than it usually is, and the meaning of the term modulation more accurately understood. To think that any notes or chords not belonging to the diatonic scale of a given key introduce a modulating element is a gross mistake. There are so many affinities between notes and chords that most of the possible triads may be included in the scheme of any tonality without disturbing its balance; and it is the alteration of that balance that alone constitutes a modulation.

As regards harmony, d'Indy's views are simple and uncompromising. There is but one chord—the triad. All other formations are merely the outcome of modifications temporarily introduced by melodic processes—adjunctions or alterations; in other words, are the result of melodic movement, do not exist *per se*, and should never be considered as static. Another instance of the important part played by that notion of movement in his conception of the texture of music and its expressive properties is afforded by the stress he

\* The anachronism is deliberate.



lays on the fact that the expressive value of certain modulations may be greatly affected by the interposition, as a transitory step, of even one 'neutral' formation—such as a diminished seventh or an augmented fifth.

It is in accordance with those views that d'Indy mainly uses as material short bold themes, which as a rule are elements of construction rather than constructed units—with the result that from the point of view of thematic structure, the music of 'Fervaa', without falling short in appropriate dramatic expression, constantly tends towards the state of 'pure' music. Some of those themes play the part of leading motives; others are simply descriptive or decorative figures—at times mere touches—recurring as often as they are needed. The working out is conducted on strictly polyphonic lines. The recurrences and associations of themes may at times suggest that d'Indy devotes too finical a care to details, is too deliberate in his methods of drawing upon the resources of association. But even if one were to see in the idiom of 'Fervaa' signs and symbols as numerous, as definite and constant in meaning as the 'motives' which commentators like Schweitzer and Pirro discover in the works of Bach, it would be no sufficient reason for denying the vitality of the organism of which those 'cells' are the constitutive parts.

It has been remarked that in 'Fervaa' certain keys are almost uniformly affected to the expression of certain feelings, recurring after the fashion of the motives, or with the motives. That is true to a certain extent only; and when it occurs it is not the result of deliberate artifice. Indeed, the 'Treatise of Composition' emphatically states that no key is endowed *per se* with a distinctive colour; that the idiosyncrasies out of which certain theorists make so much capital are due to the relative frequency of open notes on the stringed instruments, of natural harmonics in the wind instruments, and so forth. Hence, a given key may seem to bear a certain character in music entrusted to bowed instruments, and a different character when produced by any other combination. The only true explanation, therefore, is that the keys are brought back by the sequence of modulations following the progress of and changes in the action.

The method followed by d'Indy for the working out of his themes is chiefly founded on the principle of rhythmic amplification and variation. It is in a great measure to the ingenuity and point of the rhythmic treatment that the vitality and expressive power of the music of 'Fervaa' are due. Wagner had very seldom resorted to similar means, which originally belong to 'pure' music, and in dramatic music come to their own for the first time in 'Fervaa'.

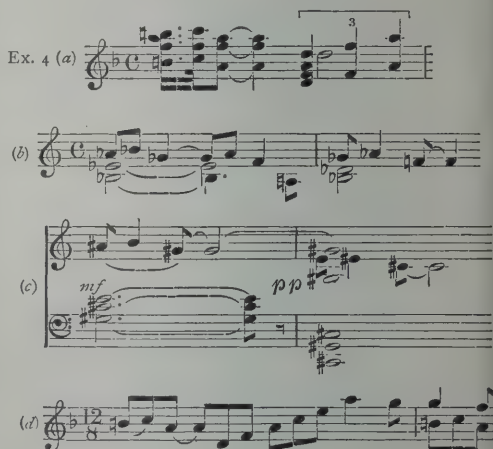
A good instance is afforded by the heroic theme:



among whose transformations the following may be adduced:



Further to illustrate the working of the principle another theme which refers to Guilhen's queenly presence, her feminine grace and tenderness, may be quoted, with some of its variants:



Remembering the composer's axiom, that harmonies, or 'chords,' do not exist *per se*, but crop up as the outcome of melodic lines in motion encountering one another, one may proceed to consider his melodic and polyphonic methods, of which Ex. 2 above affords a very simple yet typical instance—an instance calling for no further comment. But there are cases when the encounter of melodic lines leads to results such as this:



Another very remarkable instance is the choral writing in passages like the following (from th

underfully impressive scene of mythological apparitions in the second Act):

Ex. 7.

SOPRANI. A . . . a . . .

ALTI. A . . . a . . .

In contrast with those essentially 'horizontal' devices, one finds in 'Fervaa' many instances of purely harmonic beauty and expressiveness. A case in point is the opening of Fervaa's lament after the death of Guilhen and Arfagard:

Ex. 8.

Ils dor - ment, tous ceux que j'ai - mais, Ils

And with reference to effects of purely harmonic colour, one should not overlook the very telling use he makes (in the scene of the apparitions) of the whole-tone scale, one of the most misused devices in modern music, and one whose possibilities for good are very few:

Ex. 9.

p cres.

&c.

(To be concluded.)

## SOME ITALIAN COMPOSERS OF TO-DAY

(Continued from May number, page 326)

BY GUIDO M. GATTI

V.—VINCENZO DAVICO

Although fairly numerous, the compositions of Vincenzo Davico do not make a very bulky pile. They are mostly songs or short compositions for the pianoforte, each containing an image either brilliant or fascinating through the subtle emotion marking its outline. They are nearly always unilineal and monochord; they are born, live, and die in a brief space of time, but not without leaving in the soul of the listener an impression of tenderness. They are very short Japanese *tanke*, a few verses containing a deep thought or an exquisite image which the composer has translated into music, preserving the spirit intact, and with such nicety as not in any way to spoil the delicate design, although he often adds to the precision of the language the indeterminate halo of harmony. They are, in short, subdued cries of the soul, fugitive vibrations, almost imperceptible tremors which the musician knows how to evoke with a simplicity of means that is almost meagre, but full of savour. They show absolute scorn of the *cliché* and of the technical instrumental formula, so that at first sight some of the pages for the pianoforte might seem very little adapted for the instrument by a player who is accustomed to define as 'pianistic' certain traditional passages, and to consider inadequate those compositions that do not contain them.

Davico was among the first in Italy to accept the Debussy gospel. When still very young he had the courage to present himself to the public with works which were certainly not made to captivate the sympathies of the majority, more accustomed to plain, solid—even stale—bread, than to certain exotic spiced ragouts of French make. But Davico was too intoxicated by the breath of liberation which came to us from across the Alps (and which reached him, then living at Monte Carlo, sooner than it did most of us) to be able to practise that self-control of which he has shown himself capable in maturer years. Moreover, he was almost predestined to submit to Debussy's influence by the natural tendency which led him to love in art those same poetical or pictorial expressions which were almost the sole inspirations of the French composer. Davico, from the time he was a child, had disdained the forms of romantic sentimentalism (in music of hyper-melodism); the musing solitude among the mountains of his paternal Piedmont or facing the Mediterranean Sea, had moulded in him a delicate, sensitive spirit, with a tendency to consider the life of men and things as a slender, yet substantial, sequence of inward states of mind. Ever since his first collaborations with poetry he had shown a special inclination and an almost exclusive love for the mezzotint and 'mezzo-voce' poets—artists who are refined to the verge of morbidity, some concealing their ironical vision of mankind under



the form of intentional every-day simplicity, others displaying their orgiastic sensuality in a riot of words, sound, and colour. Both these expressive realisations found their origin in the mental discomfort of the artist of the first years of the century, and were the reaction from the patheticism of the 19th century. Davico, then, was a follower of Debussy by temperament and education. I remember his 'Impressions d'automne' (1912) as three pages full of that hidden charm which makes one love the best among the 'Preludes' of Debussy. This was especially the case with the third, 'Cloches dans la brume,' in which brief strokes of the bells and broken phrases create a vast, far-away sonority that seems to have filtered through a mist. These and similar pieces of Davico have no preamble, central part, or clearly marked conclusion; they are rapid expressions of lyric moments, glimpsed through a loop-hole of life. They are indisputably and entirely in the Debussian manner; yet, on hearing them a second time, we find something in them which is not Debussy—which should perhaps be called almost anti-impressionist. This shows itself in a certain severity of line, the constant affirmation of the sense of tonality, and in the style of the melody, always chosen with a certain regard for its intrinsic beauty of sonorous arabesque. In short, Davico is a colorist; yet one who sees not only colour but masses of light and shade: and from those dynamic masses draws his design, at times not so much outlined as living in the rhythm and figuration, like a sap which nourishes unseen.

Besides the essential features of Davico's Italian temperament we must not forget his studies with Reger at Leipsic, where he gained his diploma in 1912. No doubt the chief benefit which he derived from this work with Reger was in some tightening up of what we may call his dispersive tendencies. Otherwise no signs remain save in certain songs in German style repudiated by the author, and (less apparently) in a Trio (1912) and in a Sonata (1913) for violoncello and pianoforte—works which are not among his best.

Besides the 'Impressions d'automne' we may place the other three small Suites of impressions: 'Impressions d'intérieur,' 'Impressions crépusculaires,' and 'Impressions nostalgique,' which are all conceived in the same spirit and in the same form, and which give us the same sensations. No doubt we feel at times the need for something more substantial, and, although they are miniatures, we should now and then like a longer breath. Certain pages doubtless show the effects of a deceptive facility, and are too soon lost, vanishing like an iridescent bubble. But on the whole these twelve impressions, from which one could form a string of at least six small but fine pearls, testify to the existence of a poetical and exquisitely sensitive spirit, especially susceptible to certain twilight and nocturnal aspects of nature.

Davico has written also six 'Nocturnes' (1910), works oscillating slightly between the spirit of Chopin and that of Fauré, but in a finished style,

and well adapted to the pianoforte, reminding us of the Debussy of the 'Arabesques' and the 'Suite Bergamasque.' The music is suggestive without ever abandoning itself to the fascination of a languid, morbid melody, and without losing sight of the reserve and sobriety of tone which are among the characteristics of his art.

We said just now in passing that our composer's sympathies incline towards the poetry of the 'decadents' and more precisely to those known as the 'twilight poets,' and we have also said that the delicate spirit of the latter expresses itself either in the mystic poverty of a Gozzano or a Guérin, or breaks forth in euphuistic style and in riot of colour as in d'Annunzio or in Gautier. Davico reveals both characteristics, for, besides his 'Impressions' for the pianoforte, he has written richly-coloured orchestral pages in which the hand of a master of instrumentation shows itself with a tendency to the use of positive colour and to the non-complication of the orchestral tissue. Good examples of scores are the 'Impressions antiques,' the 'Polifemo,' the 'Poema erotico' (which won a prize in a national competition at Rome in 1910), the score of the opera in one Act, 'La Dogaresa' (given at Monte Carlo in February, 1920), but especially the last two parts of the oratorio 'La Tentation de St. Antoine,' written about seven years ago. This work—which, rather than 'oratorio,' might be defined as 'opera da concerto,' like the original of the 'Damnation de Faust' or the 'Giovanna d'Arco' of M. P. Bossi, for example—has a plot in prose formed of various passages taken from Flaubert's work of the same name. It consists of three episodes: in the first the hermit, in a fit of delirium, sees the most important events of his worldly life pass before his eyes; in the second are depicted the arrival of the Queen of Sheba with her rich and imposing Court, and the temptations of the Saint; in the third is unfolded the symbolic eternal struggle of the spirit with Death and Desire, ending with the triumph of Death amidst the mystic comments of invisible voices.

The musician has used the orchestral resources with moderation, always keeping in view the dynamic order of the work. Thus, from the simplicity and transparency of the orchestral accompaniment of the Saint's words in the first episode we pass by gradual steps to the opulent riches of the temptation scene, returning in well-devised parabola to the severe and mystic dialogue contested between Desire and Death in the last episode, where the two contrasting themes almost blend in the final apotheosis of the Saint.

'La Tentation de St. Antoine' is worth noticing, too, under its vocal aspect: the voices have been considered with special regard for the expression of the words, most gracefully and aptly treated. These merits also distinguish the brief work for voice and pianoforte entitled 'Elegies à Lesbos,' and the 'Canti d'Oriente.' One may note what expressive meanings are contained in the beautiful lyric 'Le Talisman,' where

e sense of Indian fatalism is given by the uniformity and symmetry of the pianoforte part with its bass chords; and what precision of 'cosodial tones' is revealed in the charming, genuine Japanese, 'L'ombre de la lune.'

The perfection of some of these brief pages and others contained in various collections (such as the *Liriche Giapponesi*) make us appear ungracious when we say that we much prefer them to the composer's more important works, as, for instance, the above-mentioned 'Tentation,' or the 'Requiem' for four voices written in memory of the dead Princess of Monaco. But the fact remains that we specially appreciate in Vincenzo Davico that keen, fresh sensitiveness and fine elegance revealed rather in the miniatures than in the larger and more ambitious works. We have so much admiration for his delicate art that we hope he will resist the temptation to employ it in fields where its charm may vanish and its delicacy be taken for weakness.

NOTE.—Vincenzo Davico was born at Monaco on January 14, 1889, of Italian parents. He is at present living at Paris. Besides the compositions mentioned in the present article are: 'La Princesse Lointaine' (1909), 'Impressions romanes' (1913), for orchestra; 'Trois Poèmes de Verlaine' (1916); 'Chants d'Amour et de mort' (1917), and 'Trois quatrains d'Al-Ghazali,' for voice and pianoforte, &c. Davico's compositions are published by Demets, Rouart-Lerolle, Ricordi (Paris), Williams (London), Blaringham (Monte Carlo), and Pizzi (Bologna).

[This series will be resumed in September.—*Ed.*]

## THE ORGAN WORKS OF BACH

By HARVEY GRACE

(Continued from May number, page 331.)

### IX.—BACH AND THE TRANSCRIPTION

Bach was ever an enthusiastic copyist and transcriber of other composers' works, from his boyhood, when he tried his young eyes by copying on the moonlight nights of six months), a volume of clavier music by Kerl, Pachelbel, &c., to his last days, when his overworked sight failed him entirely. A good deal of such copying was of course unavoidable. Printed music was scarce, and if one wished to add a work to one's library, there was usually no other way than the weary process of manuscript. But Bach seems to have been exceptionally busy in this direction, partly because of his consuming interest in music of all kinds, and also because he evidently found his own invention stimulated by the process.

His contemporary, Magister Pitschel, of Leipzig (says Schweitzer), tells us that before improvising he generally played, from the score, a work by some other man, as if he first had to set the machine of his invention going by artificial means. "You know," writes Magister Pitschel to his friend, "that the famous man who in our town enjoys the greatest reputation for music and the admiration of all connoisseurs, cannot, they say, ravish people with his own combination of tones, until he has played something from a score to set his imagination in motion."

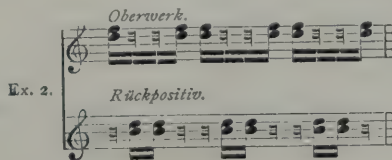
The above seems to provide an answer to the question organists frequently ask: 'Why did Bach make organ transcriptions of the Vivaldi concertos?' As Schweitzer remarks: 'It was not to make them more accessible to the public at large, nor to learn from them, but simply because this was his way and it gave him pleasure.'

There is not much interest in these concertos to-day, but as they are invariably included among Bach's organ works (Book xi.) they cannot well be passed over. First, we have to note that only two of the set are by Vivaldi, Nos. 1 and 4 being by Duke Johann Ernst of Saxe-Weimar, who died at the age of nineteen. He was evidently a princeling of unusual musical ability who took his art seriously, being a friend of Bach and a pupil of Walther, the town-organist of Weimar. All four concertos contain an undue amount of complacent padding, wearisome repetition, and passages designed purely for showing-off the player. Their chief interest for us lies in the light they shed on Bach's methods and tastes. They prove first of all that he was far more concerned with the music than with the medium, and that he had no objection to the principle of arrangement. This was natural at a time when the idiom of various instruments was still not clearly defined. (Only a little earlier our own composers had been producing sets of pieces 'apt for viols or voyces.' Imagine a work of to-day being written for S.A.T.B. or string quartet!) As to taste, Bach appears to have been far less critical of other men's music than of his own. All was fish that came to his net. He seems to have consumed music (as he produced it) in a steady stream, and probably the two processes had more connection than is realised. In these transcriptions Bach employs some keyboard methods used nowhere else in his organ music. In the *Finale* to the first Concerto we have several examples of this chopstick arrangement:



EX. 1.

(The movement is marked *Presto*, and is on one manual.) The *Allegro* of No. 2 contains long stretches of broken chords on two manuals, thus:



EX. 2.

In the same movement there is a good deal of double pedal of an unusually simple type—repeated notes by the right foot at the top of the keyboard, with the left foot stumping out the real bass far below. In the opening movement of



No. 4 there are some remarkably rapid and frequent manual changes, often two in a bar of quick 4-4 time, and almost invariably on the second of a group of semiquavers—the best of answers to those who object to our making similar changes in the D minor Toccata.

At first sight it seems odd that Bach, with his unrivalled knowledge of organ effect, should have transferred these string works to the keyboard with so little modification. The explanation is not difficult, but it involves the throwing-over of a popular idea as to the place of the organ in Bach's art. We have been accustomed to believe too readily that the organ was the most influential factor in his life, and that practically the whole of his output shows traces of the idiom of the instrument. But we must not forget that he was probably a proficient violinist at a time when his organ playing was still in a very elementary stage. As Parry says, 'It is worth remembering that music of some kind rendered upon the violin was one of his first artistic experiences, as his father had played on a stringed instrument and had taught him the violin when he was a child; and among his duties on his first appointment at Weimar was that of playing in the Duke's band.' We have already seen that the Italian school of string composers exercised a marked influence on his organ works during the most important part of his creative life. This influence showed itself not only in the employment of phrasing marks, melodic passages, and basses, of a type suggestive of strings, but even more in a clearness of texture and a finished workmanship rarely found in the organ music of his predecessors and contemporaries.

It may be asked, 'Seeing that he was a violin player from childhood, why is there practically no sign of violin influence in his early organ works?' The answer is that the Northern school of violin composers—the only one known to young Bach—consisted chiefly of organists, who used a liberal amount of keyboard idiom when writing for strings. The strong and weak points of the violin were first realised in Italy, and it is a significant fact that Bach's finest organ music period began at a time when his professional work was largely that of a chamber-musician, and when the Italian string composers were becoming well-known in Germany. Thenceforward the string influence is easily traceable in almost every organ work. Even his Leipzig masterpieces, with their return to some of the Buxtehudian methods, contain material more suggestive of strings than of the keyboard—e.g., the arabesque passages in the B minor Prelude, and the springing figure in the C major Prelude. The more we consider the matter, the more clearly we see that if there was one instrument that above all others influenced Bach it was not the organ but the violin. That is why he made clavier arrangements of seventeen string works by Vivaldi and others, in addition to the four for organ, making little or no change of idiom. As Schweitzer says: 'He tries to get the effect of the

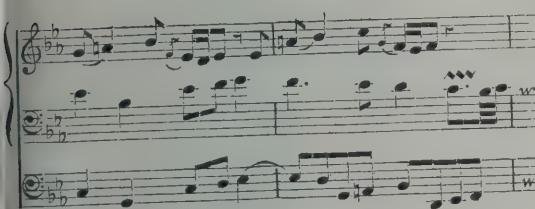
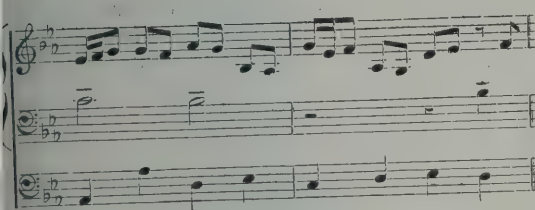
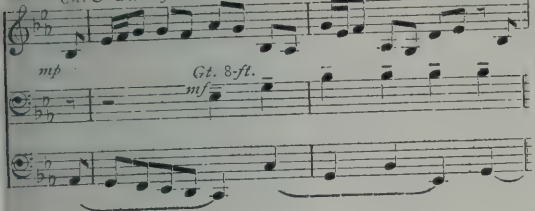
strings on the keyed instruments,' showing, 'what we can also gather from his works, that for him there was really only one style—that naturally suggested by the phrasing of the stringed instrument—and that all other styles are for him only modifications of this basic style.'

Here, surely, is our cue in regard to the interpretation of much of his organ music, in the matter of phrasing, and even, at times of registration.

If we want further evidence as to Bach's easy-going way of transferring string passages to the keyboard, we shall find it in the set of six Chorale Preludes he arranged in his later years for issue by Schübler, a Zelle publisher (xvi.). It is not easy to understand why, given the rare opportunity for seeing some of his organ works in the glory of print, he should have sent Schübler a set of arrangements, instead of drawing on the numerous chorale preludes at that time in course of revision. Schweitzer thinks these Schübler pieces 'do not go particularly well on the organ'—an opinion that will not be endorsed by most organists who have played them. The exquisite prelude or 'Sleepers, wake!' would alone be sufficient to make the collection notable, but, as we shall see, its companions are only a little less effective as organ music, though their purely musical appeal sometimes falls a trifle short. Nos. 1, 3, 4, 5, and 6, are drawn from cantatas, a fact which makes it tolerably certain that the origin of No. 2 was similar, and that its source is amongst the lost works. The original form of the 'Sleepers wake!' piece is a chorus in the cantata of the same title, the chorale melody being sung by all the tenors, under a long streaming melody on the violins and violas. The pictorial idea is no doubt that of a bridal procession, hinted at in the text. Parry says:

A highly sympathetic writer on Bach suggests that this singular and delightful passage has the intention of a dance tune; by which is indicated that Bach had in his mind the procession of the betrothed and the joyous attendance of the virgins, whose gestures have a wayward grace which is suggestive of Botticelli. At first the quaintness of the suggestion rather balks acquiescence. But when the extraordinary vivacity of Bach's imagination is taken into account, it may be admitted that among the many things which influenced the product, the idea of the virgins of allegory participating in the welcome of the heavenly Bridegroom may have had a share.

In the organ version Bach gives the vocal part to a solo stop in the tenor register, the string counter-theme to a second manual, and the string bass to the pedals. He omits the filling-in harmonies suggested in the original by the usual figures, the result being a trio. (Knowing his fondness for this method of treating the organ, we are not surprised to find five of these arrangements are trios for two manuals and pedals.) The 'Sleepers, wake!' movement contains a good many examples of Bach's freedom in the matter of passing-notes and discords. Here is a quotation showing the first two phrases of the chorale melody:

Ex. 3. *Ch. 8-ft. Sw. 8-ft.*

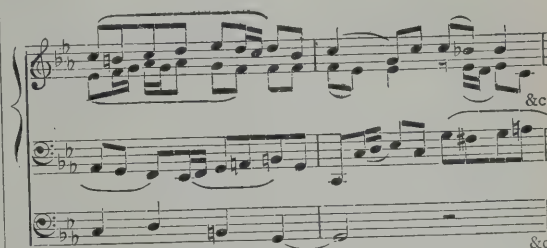
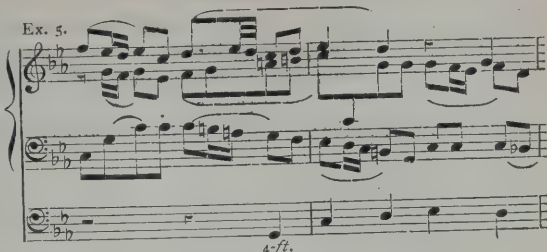
In the whole of Bach's chorale arrangements there is nothing more fascinating than the way the counter-theme develops into what Walford Davies truly calls 'one of the most spacious tunes in existence.' This piece is often spoilt by being played so quickly that parts of it become almost trivial. The mood is one of cheerful meditation. The string melody should not be given to a very telling stop. Its character and frequent high pitch ensures its being sufficiently prominent. If the chosen stop is enclosed so much the better.

The second Prelude is a quaint little piece on the Chorale 'Whither shall I fly?' The word 'fly' seems to have suggested the figure



which is treated by two manuals (the upper with 8-ft. stops, the lower with 16-ft.—Bach's own directions), while the pedal delivers the chorale melody with a 4-ft. stop, thus providing the alto of the trio. We may well add a soft 8-ft. to the 16-ft. in order to make the lower bass passages clearer. This little piece can be made very piquant, and we may be sure Bach played it quickly. The third Prelude is on 'Wer nun den lieben Gott,' and is an arrangement of a duet from the cantata of the same name; the voice-parts and the bass *continuo* are given to the manual, while the chorale, played in the original by massed strings, is delivered by the pedal with a 4-ft. stop, thus:

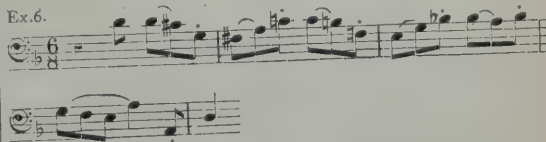
Ex. 5.



The result is very effective, whether the movement be played loudly or softly. The former method is suitable only when a powerful 4-ft. reed can be used for the melody, against a diapason background.

No. 4 is a treatment of *Tonus Peregrinus*, and is lifted bodily from the cantata, 'My soul doth magnify the Lord' (not the Magnificat, but a hymn based thereon by Joseph Kling). The original version consists of a duet for soprano and tenor, against the *C.F.* played by oboe and trumpet. In the organ form the voice-parts are played by the left hand, the *C.F.* by the right, and the *continuo* by the pedals. This piece is usually registered quietly, but in view of the fact that the *C.F.* was originally delivered by the trumpet, we need not hesitate to experiment with a tuba and plenty of foundation tone. There is something very striking in the opening and closing of the piece by a single bass part. The treatment of this very 'stringy' theme

Ex. 6.



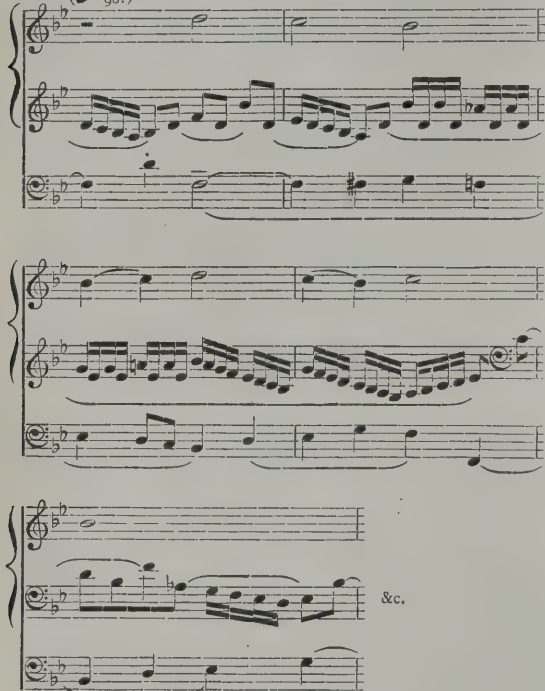
by the two voices is full of interest. The two bars of F minor following the first phrase of the *C.F.* are unexpected and deeply expressive. Bars 13 and 24 call for a momentary use of the right hand on two manuals at once—a very unusual thing in German organ music of that date, though some of the early French composers seem to have made considerable use of 'thumbing.'

The fourth Prelude, 'Ach bleib' bei uns,' is drawn from one of Bach's most beautiful cantatas—that dealing with the walk to Emmaus. In its original form it is a soprano solo, with obligato for violoncello piccolo, and *continuo*. Bach shortens it in the organ arrangement, giving



the vocal solo to the right hand and the elaborate 'cello part to the left, the pedals of course playing the *continuo*. This piece seems unpromising on first acquaintance, but the frankly tuneful 'cello part eventually takes one captive. Here is an extract:

Ex. 7. (♩ = 96.)



This curiously attractive piece is an excellent study for left hand and pedals.

The last Prelude of the set is the least successful. It is a transcription of an alto solo in the cantata 'Lobe den Herren,' the voice-part being played by the pedals (4-ft.), while two manuals share the elaborate violin solo and *continuo*. The violin solo is awkward for the keyboard, and not very effective, containing a good deal of this kind of thing:



The chief drawback to the piece is its length. The intervals between the appearance of the chorale phrases are long, and we get tired of the rather fussy violin solo.

In addition to their very considerable claims as music, special interest attaches to these Schübler Preludes. They were amongst the last of Bach's works, and the cantatas from which they were taken also date from his Leipzig days. In their lightness of texture (as we have noted, five are trios), as well as in the somewhat secular character of a good deal of their thematic material, they have a decided flavour of chamber music. If, on the whole, they show us Bach neither plumbing the depths nor scaling the heights, they are too good to be

neglected. They are first-rate studies in phrasing and their value as exercises in the melodic use of the pedal is obvious. Moreover, they serve to remind us, first, that Bach had a liking for making organ transcriptions, and, second, that when he did such arranging, the very few changes he made were always in the direction of simplification—a point worth noting by some modern arrangers.

This brings us to Bach's last work—the set of Eighteen Chorale Preludes. With a discussion of these, and a brief *Coda* dealing with some general principles as to the performance of Bach's organ music on the instruments of to-day, this study comes to an end.

(To be concluded.)

## NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XVIII.—THOMAS ASHWELL

As a brilliant contemporary of Fayrfax it is surprising that the work of Thomas Ashwell has not received adequate recognition long ere this. Notwithstanding the destruction of manuscripts at the period of the so-called Reformation, quite a respectable number of Masses, motets, songs, &c., by Ashwell may be cited as proof of his powers. In particular, he was one of the first—if not actually the first—English composers to give us a setting of the 'Stabat Mater.' Of course we know that Fayrfax did compose a setting of this beautiful Sequence, which was formerly included in the well-known Eton MS.; but, alas! the pages containing it are long since missing. On this account, Ashwell's setting is of unique interest.

Yet another claim to fame may be put forward in the case of Thomas Ashwell, namely, that he composed a royal anthem, 'God Save King Harry,' which may be regarded as the precursor of the present National Anthem. The date of this English Anthem—composed for the marriage of Henry VII. to Elizabeth of York—can be fixed with tolerable certainty, for the nuptials took place on January 17, 1485. And a third claim to notoriety is the inclusion of a song by Ashwell in Wynkyn de Worde's printed Song Book of 1530, in which he is represented by a four-part setting of 'She may be called a soverant lady.' Yet the strange circumstance is that no memoir of this remarkable musician has yet appeared, nor have any facts of his career been hitherto published. All that has emerged is that Ashwell lived 'between the years 1485 and 1510,' and that he is included by Morley in his list of famous English musicians of the early 16th century. On this account it is a pleasure to be able to throw a little more light on his personality, even though the details are not as copious as could be desired.

For a long time I believed that Ashwell held a Court appointment under Henry VII., or else that he was in some way connected with the Chapel Royal, but after a protracted search I found that such a claim was groundless. Nor does his name occur in the monumental 'Calendar of Letters of Henry VIII.' However, I was fortunate to locate him as Master of the Choristers of Lincoln Cathedral in 1508.

It is to be regretted that the published 'Chapter Acts of Lincoln Cathedral,' carefully edited by

non R. E. G. Coles, in three volumes, for the Lincoln Record Society, begins only in 1520, and consequently gives no information as to Thomas Ashwell. Yet a reference to the late non Maddison's excellent little book on the vicars-choral, Poor Clerks, and Organists of Lincoln Cathedral, from the 12th Century to the accession of Edward VI., printed privately in 1878, affirms the statement that Thomas Ashwell was appointed Master of the Choristers—evidently in succession to John Davy—in 1508. At the same date Leonard Pepei, a vicar-choral, was acting as organist, *plenus organorum in alto choro.*

Yet though Ashwell was Master of the Choristers in Lincoln in 1508, he was neither a vicar-choral nor chorister nor Poor Clerk of that Cathedral, and does not seem to have been previously connected with the place. He owed his preferment to William With, Bishop of Lincoln,\* who ruled from 1496 to 1514, and was also known to Bishops Wolsey (1514) and Atwater (1514-21). At one time I was of opinion that Ashwell had been engaged temporarily in Lincoln in 1505, but his name does not appear in the detailed list of Cathedral officials at the installation of Dean Symeon on August 14, 1506. Consequently the date of his appointment at Lincoln is not earlier than 1508.

From 1508 to 1518 Ashwell held office at Lincoln, and in the latter year was replaced by John Gilbert, who had graduated Bachelor of Music at Oxford in 1510, and who was appointed permanent organist of Lincoln Cathedral in 1524.

In regard to the English Anthem written for the weddings of Henry VII. and Elizabeth of York in 1486, Miss Agnes Strickland, in her 'Lives of the Queens of England,' makes the following statement:

An Anthem was written for the occasion in which a strong resemblance will be immediately traced to 'God Save the King'; the similarity of the music is still stronger.

is added:

This Anthem was found with other ancient papers in the church-chest at Gayton, Northamptonshire.† The date is 1486. It is set to music of the old square form, and with the baritone clef on the third line:

'God save King Henry wheresoe'er he be,  
And for Queen Elizabeth now pray we,  
And for all her noble progeny.  
God save the Church of Christ from any folly,  
And for Queen Elizabeth now pray we.'

We are safe in dating Ashwell's creative period as between the years 1485-1515, and he disappears after the year 1517; for, as has been seen, his successor (John Gilbert) was appointed in 1518.

To the student who would fain make himself acquainted with Ashwell's works, a visit to several libraries is necessary, as his MSS. are scattered. Some are in the British Museum, others are in the Bodleian, while a few are to be met with in Cambridge University Library.

In the British Museum (Harleian MS. 1709), there is the setting of the 'Stabat Mater' previously ascribed to, also a beautiful Motet, 'Tu nostreum Dei Adamus'; but Mr. H. B. Collins (to whom I am indebted for much information on Ashwell's compositions) kindly informs me that this Motet is probably the work of Hugh Ashton, in proof of

which he quotes Bodleian c 1-5, Cambridge University, and St. John's. The British Museum (Add. MS. 30,520) also has a fragment (two leaves) of his 'Mass of St. Cuthbert,' and fragments of another Mass, and a Motet (Bass only) 'Sancta Maria' (Add. MS. 34,191).

The Bodleian Music School Library (c 376-382) has two Masses by Ashwell, namely, Mass 'Ave Maria' and Mass 'Jesu Christe'—both complete.

At Cambridge University Library (MS. 815) is his remarkable five-part Mass, 'God Save King Harry'—but C.T. only, not Tenor, as in the Catalogue—of which the Bass part is in the Library of St. John's College, Cambridge (No. 234).\*

In conclusion, it may be well to note that the inclusion of Ashwell's song, 'She may be called a soverant lady' in Wynkyn de Worde's printed Song Book, dated October 10, 1530, is no certain proof that he was then alive. This unique music-book of twenty songs contains compositions by Cornish, who died in 1523, and by Dr. Fayrfax, whose death occurred in 1521; consequently the appearance of a song by Ashwell in 1530 cannot be quoted as evidence, and we are forced to the inevitable belief that his death occurred soon after the year 1518. At the same time, it is remarkable that a certain Thomas Ashwell was in receipt of an annuity from King Henry VIII. in September, 1543. And it is significant that his name appears in the same list of pensioners as William Crane, Master of the Children of the Chapel Royal, Richard Bowyer, Henry Stephenson, and Thomas Byrd.

## Ad Libitum

BY 'FESTE'

Fair play's a jewel. Those of us who have so often grumbled at the comparatively small amount of space given to music in the daily press must not grudge appreciation when our art does for once in a way get a fair show. A salute, then, to the Northcliffe press, which, having somehow realised (in good time) that the Melba concert promised to be 'the musical event of the year,' proceeded in its own efficient way to see that everybody else realised it too. There appeared to be need for such a step, for musicians as a body showed none of the interest—even well-repressed excitement—with which they usually await events anywhere near the very limited category of 'the most important'—especially with the definite article sforzandoed. People have speculated as to the reasons for this sudden musical enthusiasm on the part of the Northcliffe press. I am glad to be able to give the solution—on the understanding, of course, that the matter is entirely between ourselves, and goes no further. The Melba 'stunt,' then, was merely an effort to regain prestige. The Viscount has long had a large and docile public ready to eat out of his hand. At his nod they grew sweet peas, ate standard bread, and even sat through Reinhardt's 'The Miracle.' But lately there has been a fall from grace. They were unmoved by the *Daily Mail* village signs, and they greeted The Prescribed Hat with marked disrespect. Only a tiny handful ventured abroad—shyly—wearing a 'Sandringham,' and in all but a few cases these have since reserved

Bishop Smith founded some exhibitions for choristers in the Lincoln Song School. The Rector of Gayton kindly informs me in a letter dated December 20, 1920, that there are no documents prior to 1558 at Gayton. Miss Strickland was evidently misinformed.

\* Mr. H. B. Collins obligingly sent me a transcript of his own reconstruction of the opening bars of the Gloria, giving the theme of 'God Save King Harry,' but I may add that it bears no resemblance to the present National Anthem.



The Hat for use in the garden or for walks abroad after nightfall. This would never do; the public must be brought to heel. But there must be no third fiasco. The knock this time must be at an open door, or one ready to yield at a touch.

Then, in a lucky moment, his Lordship remembered that he had filled the Albert Hall for the Dupré recital. If he could shepherd ten thousand to Kensington Gore to hear two hours of ecclesiastical music—mostly of a severe and unaccustomed type, and smelling terribly of Popery—what could he not do with a popular singer as the bait? The Albert Hall? Pooh! a mere bungalow for such a flock. He could fill the Park . . .

As we know, he filled the hall, every ticket being sold some days beforehand.

It is of course possible—even highly probable—that Dame Nellie Melba would have achieved the same result unaided. But the Dupré concert was another matter. The two events set one speculating as to what could be done for our symphonic, choral, and competitive gatherings if the Viscount suddenly became enthusiastic about them—or if he determined that his public should become enthusiastic, which is pretty much the same thing.

The Dupré and Melba propaganda was successful because it had an appeal almost entirely lacking in our musical journalism. Head-lines of course played a big part. They began *mf*, so to speak, thus, in the *Evening News* of May 4:

MELBA'S AU REVOIR CONCERT.

SONGS 'FOR THE PEOPLE' AT THE ALBERT HALL.

BOOK SEATS FOR SUNDAY.

On the following day we had a different registration scheme (as an organist would put it), with a familiar, dig-in-the-ribs air:

GOOD STORIES OF MELBA.

WHEN LANDON RONALD'S CURL GOT ON HER NERVES.

SUNDAY'S GREAT CONCERT.

LITTLE PERSONAL TOUCH WHICH TOOK AN AUDIENCE BY STORM

On May 6 there was another change, a solo on the vox humana, in the shape of an article:

MY FIRST SONG IN LONDON.

BY DAME NELLIE MELBA, D.B.E.

This brought us to Saturday, the day before the great event, whereupon appeared this triumphant series:

WONDERFUL MELBA SUNDAY.

NOT A SINGLE SEAT TO BE HAD IN THE ALBERT HALL.

COULD BE FILLED TWICE.

DIVA TO GO HOME AND TEACH 100 GIRLS TO SING.

These stout efforts were well backed up by the attendant matter:

British music-lovers will flock in their thousands. . .

The singer's glorious voice will not be heard again for at least a year, and people who wish. . . . Considering the importance of the occasion, the prices are most reasonable. . . . It will be the privilege of the thousands who get seats in the comfortable Albert Hall on Sunday next to talk in years to come of the Melba voice. . . . There have been daily queues at Mr. Powell's office. . . . Mr. Powell says those who do not get a ticket to-day. . . . To-day people who disregard the warning to buy their tickets early . . . [What did We tell them?] Everyone who has heard

that adorable voice will want to hear it again. . . . The Albert Hall will hold 10,000 people. . . . The prices . . . considering . . . extraordinarily moderate. Amphitheatre stalls will be 10s. 6d. . . . and the whole of the balcony 4s. 9d. (including tax).

Perhaps the half-dozen or so of our readers will manage to exist without the *Evening News* may be curious about the Curl and the Little Personal Touch mentioned—or, rather, shouted—above.

As per head-line, the curl belonged—incredible it may appear—to Mr. Landon Ronald:

There was a certain big curl on the left side of my head [he told an interviewer] which it was my habit when conducting to twist—much in the manner a man twists his moustache. My unfortunate habit one day got on Dame Nellie's nerves. . . . She completely lost her self-control, and threatened that if I didn't stop twisting my hair she would walk right off the platform!

A reproof that effected a lasting cure, for no conductor makes less play with his hair than Mr. Ronald.

The 'Little Personal Touch' had to do with the same distinguished musician. At a Blackpu concert Dame Nellie was encored, and

decided to sing my 'A Little Winding Road.' By a curious mistake I started the accompaniment at the pianoforte in a key which only a deep contralto could sing. She began the opening phrase—and immediately stopped.

Then in that carrying voice of hers she said: 'My dear Landon, you're playing it in the wrong key!'

Of course, everyone in the audience heard her. shall never forget the wild scene of enthusiasm that little personal touch evoked.

A dour folk, these Blackpudlians, and not easily moved, but wonderfully responsive when the right thing comes along.

A *Daily Mail* interview with the Dame gave great pleasure. We were told that 'she loves the English audience as much as it loves her. . . . appeals for their favourite songs she is never de . . . [Several other singers share with her this general readiness to give the many-headed what it (or they) likes (or like).] She had been ill, and was no better. All trace of the illness was happily gone. Most of us would be content to leave it at that. But the Dame,

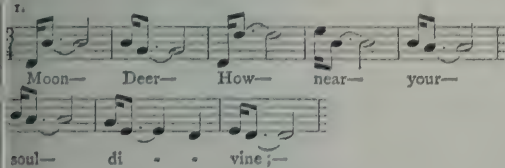
to make certain, went to see her famous throat doctor Sir Milsom Rees. 'He roared with laughter after looking at my vocal cords,' she said, laughing at the recollection of the interview. 'Get out of my room,' he said, 'you don't want me!'

I hope the interviewer duly howled with glee. There are few funnier sights than vocal cords. Have a glance at your own, if you doubt this. . . . You will need a laryngoscope or X-rays, which of course is where the cream of the joke comes in.

And what was the programme of the concert thus boosted? There was some good orchestral fare, of course. Our orchestras somehow contrive to find music which everybody, both musician and many-headed, can enjoy. But on such occasions their portion is that of the undistinguished participants which sporting records lump together in an off-hand way as 'also ran.' At the Dame's concert they played some Weber, Debussy, Dukas, Rimsky-Korsakov, and Bizet. The real musical interest of the

moon, however, was supposed to centre in 'Jewel Song' from 'Faust,' Puccini's 'Addio,' Puccini's 'By the waters of Minnetonka,' and Puccini's 'Good-bye,' and in the encores, thoughtfully announced beforehand—'Home, sweet home' and 'The Laurie.'

Maybe you have so far escaped 'Minnetonka,' you must not be let off an extract. It is well we should place on record a sample of the kind of singing at 'the musical event of the year' by a prima donna:



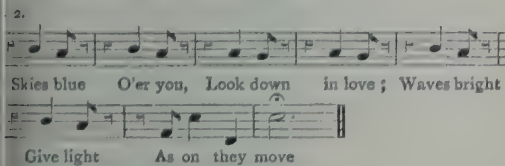
his 'tune' is practically repeated to:

'Sun Deer

No fear

In heart of mine,'

the second portion begins thus:



the accompaniment of almost every bar consists of tonic and dominant arpeggios, with the dominant used lavishly in its most sentimental fashion.

Look again at the last batch of head-lines. 'The time to go home.' By all means. Why not? As the Diva has melodiously declared (only too often), 'There is no place like it.' 'And teach 100 girls herself.' The Dame can give those hundred girls her own beautiful voice, well and good, but for heaven's sake let a musician be called in to attend to their repertoire. We cannot lightly face the prospect of hundred débutantes let loose on us a year hence to the epiglottis with 'Minnetonkas,' 'Jewel Songs,' and 'Home, sweet Homes.' 'I am torn at leaving England,' the Dame said to the *Evening News* representative. Naturally. In how many other countries will she find a hall accommodating ten thousand that can be filled thus easily with singers at 10s. 6d. to 4s. 9d. per head (including expenses)? Where else will she meet with a Napoleon of the Press spreading himself to make his country a fit fit for prima donnas to live in?

However, one may be 'torn,' yet determined, and the Dame is gone. For at least a year there will be no doing in the world of music, no 'Minnetonka,' no Puccini's 'Good-bye,' no queues outside the agents, nothing beyond a couple of hundred promenade, symphony, chamber, and choral concerts, with a dash or so of recitals by mere musicians.

Perhaps in the meantime one of us may get the ear of the Viscount, and tell him something of the music of the musicians that really matter—of the London Symphony Orchestra playing at concert after concert mere honour and glory, of another orchestra practically disbanded, of silent opera-houses, of choral societies and competitive Festivals living from hand to mouth, for the lack of the support that he has gratuitously whipped-up on behalf of one of the most important musical events of the season.

## DECENTRALISATION: AN EXPERIENCE

BY C. À BECKET WILLIAMS

The subject of Decentralisation of music has for the last few years so engaged the attention of the pundits of the Press that a few remarks on my practical experiences cannot fail, in theory at least, to interest the reader. For I, with many others, have given time and money (stupidly) in trying to prove that the hypothesis is a true one, viz., that music has only to be decentralised to be a success, both from the point of view of Golders Green and Lombard Street.

And, reader, I believe it is true.

My first move was to interest Mr. Philip Ashbrooke in my scheme, and henceforward I will refer to our joint efforts in the plural. We, then, got busy and formed a committee to help us which consisted of Lady Cooper, Messrs. Harold Samuel, Dr. Somervell, Gilbert Webb, and Harvey Grace—a representative body I am sure you will agree. But now we came to our first fence, and fell. We had an old-fashioned idea that societies and committees of this kind should be self-supporting, and that the public should pay for its musical medicine. What we ought to have done was to appeal for funds, like everybody else. . . . Instead of that we made it clear to the committee that membership involved no financial responsibility, and that unless the scheme was self-supporting it would be abandoned. However, as we eventually learnt, this first fence proved our undoing.

We next informed the Press of our project, and of course were duly patted on the back and blessings were called down on us. On the other hand the *Daily Telegraph* allowed Dr. Hull, with his usual enthusiasm, to ask why we did not join the British Music Society, or words to that effect (I was one of its first members!), and somehow omitted to print a letter we wrote in reply.

It is now perhaps advisable to quote the words of our manifesto, so that our subsequent actions may appear the less remarkable:

For some time it has been apparent that concerts of the best class have been too much confined to the West End of London, and the above committee has been formed with the object of arranging for concerts by famous artists to be given at Town Halls in and around London.

The reader will note the words 'famous artists.' Plenty of infamous artists decentralise ballads in the drawing-rooms of Balham and Blackheath, but we wished to cater for a larger circle. We therefore decided to give a series of concerts at the Town Hall at, let us say, Colney Hatch, in the centre of a big nest of both the upper and lower middle classes, which were the classes we proposed to entice into our net. At an interview the Town Clerk adopted an attitude of surprise, mixed with an engaging optimism and hopefulness. We were grateful for his sympathy and help throughout the whole series. But, alas! his hands were not altogether free. There were certain things he could not do, as you shall hear.

We decided that we must fix on the same day in each week for our concerts in order, so to speak, to form the habit. But we found that nearly every night the Hatchonians disported themselves jazzily in the hall we wished to hire. What about Sundays? We were informed that concerts could be given on



Sundays, but with two provisos, namely, that the L.C.C. should sanction them, and that any profits accruing should be handed over for a charitable purpose. As we were only out to pay our way we agreed. We were then informed that we would have to pay for the hire of the pianoforte in the hall—the pianoforte sacred to jazz—whether we used it or not. However, after lengthy correspondence, the council waived this demand. Then we found that the local cleaning staff not unnaturally refused to work on Sunday without extra pay, and even then Mr. Ashbrooke had to provide all the programme sellers, booking-clerk, and the rest of the *personnel* of a concert-hall. Would the authorities permit us to put up our bills on their notice board, place leaflets on the counters of their offices, and would they be responsible for the advance bookings? Yes, but (to put it mildly) little enthusiasm was displayed in any way—the minimum was done to help us. All looked on with cold and suspicious eyes, and the L.C.C. hung up our arrangements while, presumably, examining our dossiers at Scotland Yard.

But we were determined to continue with our project, and realising the importance of starting well we decided to engage Mr. Mark Hambourg for our first concert, and for days beforehand huge representations of the great pianist's features pontifically presided over the pedestrians perambulating the pavements. As the hour approached the advance bookings showed that no interest whatever was being taken. But this was nothing to go by, and indeed on the night itself the audience was large and shriekingly enthusiastic. But we charged very small prices (i.e., 2s., and 3s.), and the concert did not pay. The audience at the next concert was very much smaller, but our overhead charges were not so high, as some of the artists generously gave their services for the cause. Nevertheless, we lost money over the whole series. We have no cause for self-reproach from the technical point of view. Mr. Ashbrooke's skill in using all advertising resources was as amazing as it was admirable. The hall was situated opposite an important station, on the main road, and the route of several omnibuses. Furthermore it was in a district without any rival attraction. Yet the public response was practically nil. Why then did we fail? Not because we performed good music instead of rubbish. There is plenty of good music which is much more attractive even to the unsophisticated proletariat than bad music, as everybody knows. No; it was the lack of funds to carry on the enterprise and form the habit. The concerts would have paid if we could have continued them, of that I am certain, but it was not for us private individuals to do so. At this point we decided the authorities, should come in. They should make themselves responsible for a dozen concerts at least, so as to give matters a fair trial. We have circularised every London Borough, and put our machinery at their disposal. The next move must come from them. It would be better for all concerned if the powers-that-be would cease wasting money on grandiose schemes for child education, and spend about a hundredth part on educating and uplifting their parents.

The above article may perhaps give the impression that our energies were confined to these concerts only. This is not so. We have been as far afield as Hertford, and if reasonable chances occur of making both ends meet we shall continue our activities. We are quite aware that we are not the only people

who give concerts, but claim that so far as we know our committee is unique in possessing the equipment for giving such concerts with no idea of profit or personal gain.

## RUTLAND BOUGHTON'S 'THE IMMORTAL HOUR'

BY ROBERT LORENZ

On June 18, 1821, Weber's 'Der Freischütz' was performed for the first time at Berlin and fell like a bomb-shell on a nation saturated with the imbecilities of current Italian opera. The moment was well chosen: the ground was ready. On August 14, 1821, the platform of Bayreuth station was baized to light the footsteps of Kaisers, Kings, Tchaikovsky, &c. Mr. Joseph Bennett, of the *Daily Telegraph*, at that moment was well chosen: the ground was ready. On August 26, 1914, 'The Immortal Hour' was performed in the moth-eaten Assembly Rooms of a mediocre townlet, to the accompaniment of an imperfect grand pianoforte. Needless to say, the moment was not well chosen: the ground was not ready, for on March 31 of the present year the same work was performed in the same townlet (increased in stature and football proficiency, but not in understanding) to the accompaniment of a still more imperfect grand pianoforte.

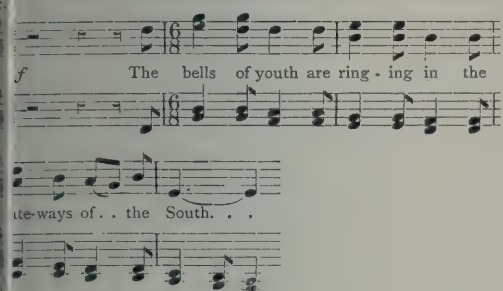
Yet Rutland Boughton's 'Immortal Hour' is perhaps the most significant musico-dramatic work produced anywhere since 'Parsifal,' and in England for over two hundred years.

The purpose of the present article is not to provide a guide to the work nor to do more than touch the fringe of a masterpiece that sooner or later will figure prominently in musical history; but to communicate some, at least, of the writer's enthusiasm for a score which has genius stamped on almost every page.\*

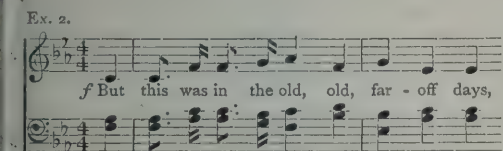
Rutland Boughton calls his work a Music-Drama, a complete misnomer to start with, for music-drama was a title coined by Wagner to distinguish his mighty synthetic brain-bursts from other people's operas, and conveys to most minds the picture of a huge stage, huge singers, a huge orchestra, and a huge conductor. Now from the beginning to the end of the 'Immortal Hour' there is much that is strong, nothing that is huge; or rather, I should say that the few attempts at hugeness are the complete failures of the score. It is indeed not at least of Boughton's achievements (and a rare tribute to his commonsense) to have steered clear of Wagnerian hugeness without at the same time becoming petty and affected like Debussy in 'Pélle et Mélisande.' I myself have crossed out the words 'music-drama in my score and written instead: 'a lovely noise of myriad leaves'—for *that* is the secret of this music, if indeed its secret can be wrung from it in mere words. It is green, it is lovely, and its greenness and loveliness are the greenness and loveliness, not of a highly civilized intellectual costumed but of the very fairest parts of this fair country. One simply cannot conceive the work being performed in any country except England or one rich in Anglo-Saxon traditions. I suppose 'Bells of Youth' may

\* The work has been published under the scheme of the Copyright United Kingdom Trust by Messrs. Stainer & Bell, to whom I am indebted for permission to select a few musical examples. The score costs 15s.

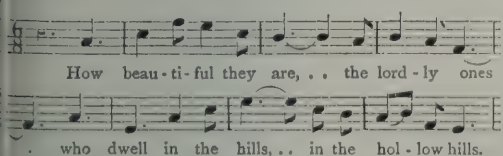
ance and Germany, but they certainly don't ring his:



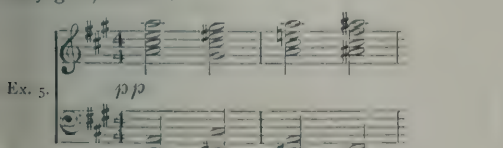
Suppose those countries too had 'old, old, far-off' but they were certainly quite different from



to show how really good they were. Nor can I give for a moment that the lordly ones who in the hollow hills of the Rhine are like this :



short, the music I have quoted above and the of nine-tenths of the work is English to the and could have been written only by one whose I was most subtly attuned to the very essence of is typical in the meadows, glades, and hedge- of this country. By way of contrast, look at phrase, one of the blots on the score, depicting fairy-god, Midir :



h sounds as if it had come straight out of the per-room of the Berlin Opera House, and then pare it with this, another phrase connected with ir :



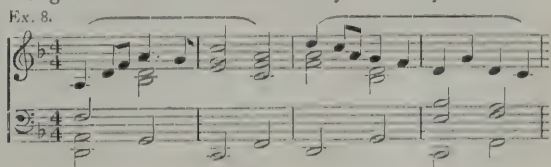
h seems as if it had been squeezed from the sweetest apples of a West Country orchard, and

which is to the clear, limpid air of an English spring day what Wagner's :



was to the heavy, elder-laden fragrance of that midsummer's eve in Old Nürnberg.

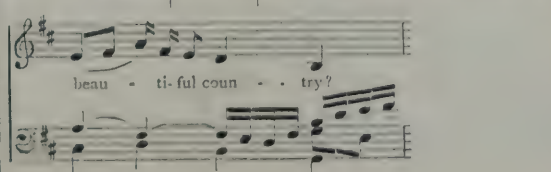
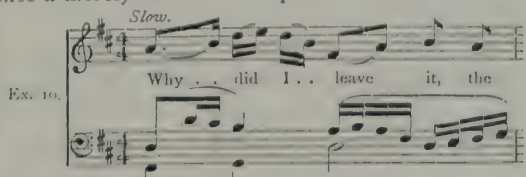
But setting aside for a moment these pæans of disjointed praise, let us try to arrive coolly at the true musical significance of the work; let us try to analyse briefly the good and the bad in it. Its supreme technical achievement is the belated restoration of a genuine vocal line and the attainment in the best parts of the music of an almost perfect balance between the vocal and orchestral portions. Except where the composer has resorted to frank, straightforward tunes—set pieces certainly, but tunes that are pure songs and part-songs instead of stagey arias and choruses—there are only a few pages where it can be said that the pedestal is either on the stage or in the orchestra. There is, of course, a certain amount of running orchestral commentary, but it is usually of a very discreet order, and though there are some orchestral themes that must, I suppose, be dubbed 'motives,' these are as a rule of a vocal rather than a purely orchestral nature. Here is one of them, which occurs frequently and which gives perhaps a better idea of Boughton's creative individuality than any other :



If this theme appears to any listener to owe its origin to any musical 'school' past or present I shall be glad to hear of it. It seems the very soul of the work, though I suppose that distinction really belongs to the lovely clarinet phrase with which the score opens, and which must surely strike a sensitive listener by the freshness and originality of its conception :



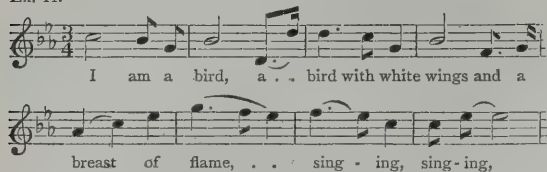
Here is an example of a beautiful vocal phrase which shows an economy of orchestral resource that refuses to overburden the voice, and yet is not in any sense a merely formal accompaniment :





Delightful tunes such as these are scattered all over the work, often cropping up in the most unexpected places. Some are choral, some for solo voices; sometimes they are full-blooded diatonic stuff (look at 'Green fires of Joy'); sometimes they are wistfully inconsequent, as in the well-known Fairy Song; sometimes a blend of both, as in Midir's song:

Ex. 11.



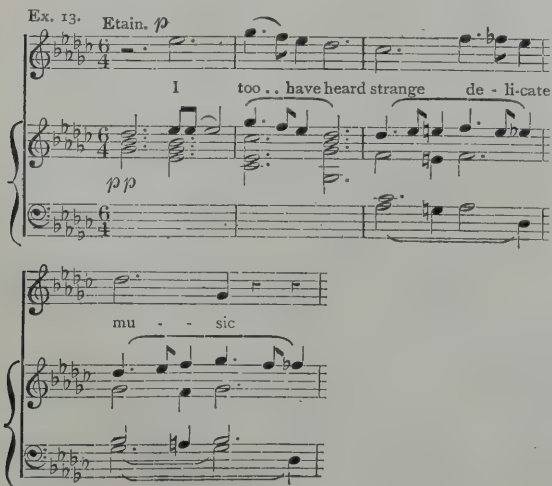
Often they are the product of sheer musical joy, like the 'Bells of Youth,' than which nothing daintier or more infectious has ever tripped from a composer's pen. They have too a delightful leavening of the commonplace which will be the first means of carrying them straight to the heart of a healthy humanity. Are not all the world's most joyful melodies just tinged with this charming quality of vulgarity or crowd-feeling?

The chief adverse criticism must take the form of a rather sweeping assertion—due more to lack of space than to lack of means to prove it—that Boughton is not essentially a dramatic composer but pre-eminently a lyric one. The second scene of Act 1, in which Eochaidh and Etain meet for the first time, and the scene which follows Midir's entrance in Act 2, contain ample evidence of this.

If I have insisted more than anything else on the loveliness of the work I do not wish to imply that it lacks strength, and in this respect there are no finer pages in the whole score than the opening scene of Act 2, where a long and terrifying monologue of Eochaidh occurs, based on the persistent rhythmic undercurrent of this striking phase:



Nothing too could be finer by way of contrast than the beginning of the short answer from Etain which immediately follows:



And here a word in season to choral societies. Concert versions of dramatic music are not very satisfying, but a society which decided to produce the whole of this scene at a concert, from the beginning of the Act to the entrance of Midir, would not regret its decision. Nor would its audience.

To sum up: this work will not attract the casual followers of 'stars' whose estimate of the worth of an opera is based on the number of different languages in which it is sung at any given performance. Nor will it appeal to the out-and-out fanatics of ultra-modern spankhard dynamics. But there are, I believe, still a few timid souls who have the temerity to admire the less forcible methods of a Mozart, and who still value music more for its own sake than for the success with which it has been made to suggest a totally alien matter. It is to them above all that I commend this score.

In conclusion, a hint to those who by reading this article or otherwise have become desirous of hearing the work. Translate your desire into action by getting in touch with the proper person—in this case, Mr. Rutland Boughton, Mount Avalon, Glastonbury. Don't write him a string of fulsome inanities saying how you would love to hear the music if only you could, and how you will have your children rechristened Eochaidh and Etain if it will be the godfather. Send him merely a short practical note: 'I want to hear "The Immortal Hour" I live in [say] Biggleswade. You come and come.' Then Mr. Boughton, who is nothing if not business-like, will slip your name and address into a 'You come and I'll come' file, and so the foundation stone will be laid of a living art movement based on the immutable law of supply and demand. As we write 'The Immortal Hour' is being performed at Bournemouth. Somebody wanted it there—and so it is. What Bournemouth has to-day Biggleswade can have to-morrow if only a sufficient number of somebodies will want it—and say so.

## OLD ITALIAN MUSIC AT THE BRITISH MUSEUM

The main interest of the old books and manuscripts being shown at the British Museum in connection with the Dante Centenary is, of course, literary. But two cases are reserved for old Italian music, and these hardly got the recognition they deserve. Of the music of Dante's time little is known. We have nothing of the famous Casella, whose songs, Dante's words, 'used to still all my longings.' Ten poems in the Vatican library bear the inscription 'and Casella set them to music.' That is all. For the rest the musician must go to Boethius at St. Augustine, and find the bare bones of the music of that epoch—no more. But there are in the exhibition ecclesiastical books which may well be connected with Dante. An Antiphonal of the Dominicans, probably the work of the early 14th century; Hymnals of the Augustinian Convent of San Salvatore de Silva, near Siena; Gradual of the 14th century from Vallombrosa—these are exquisite examples of an art with which Dante was well acquainted. The fine illuminated illustrations are very characteristic of the time, and very beautiful. These rare miniatures, the foliate designs on burnished gold, may well have suggested one of the images described in the 'Divine Comedy.'

But realising the scarcity of the material relating to Dante's time, the authorities of the Museum have

wisely extended the scope of the exhibition to include much later work, and give an adequate idea of the progress of Italian music and of the printing and manuscripts. These link up logically with the whole history of the Italian opera and Italian music. We begin with the 'Idi Spirituali' used in the oratory of Santa Cecilia in Vallicella (1583), which takes us back to the *Rappresentazioni Sacre*, the root of the oratorio. Performances at the Vallicella were not directly concerned with the traditional music of oratorio, but contributed to the dawn of the spirit which was to develop in time the new form. The British Museum contains a dialogue recalling the dialogues of the oratorio, which mark the point of contact between the 'Laude' and the oratorio. The first of the two wishes to repent but fears the jibes of the world, while the second objects that only the lessons of the wise need be taken into account. This was surely the substance of many a future 'dialogue' on repentance. Amongst the innovators must be placed Mazzocchi (1639), whose MSS. bear the first time the indications *forte* and *piano*, occasionally shortened into the modern '*f*' and '*p*.' An earlier composer, Orazio Vecchi (1551-1605), is represented by the 'Anfiparnasso,' which has been taken to be the first opera ever produced. The same cut which adorns Vecchi's opera has been reproduced in the copy of 'La Pazzia Senile' of Banchieri, more closely related to the *Commedia dell'Arte* than to much else besides. Goldoni himself began with 'Pantallone and Harlequin.' Moreover, Banchieri's opera lies open at the prologue of which the sentiments have come down to us in the prologue of 'Pagliacci'—only, of course, 'better pressed.' With Banchieri we enter the realm of the *Opera*. Rossini, however, is not represented by a full, but by a lament for the death of Byron. Of the latter there is only one specimen—the score of 'Pavane' in the neatest of handwriting. An admirable exhibition on the whole, and certainly worth a visit even by those who are not especially attracted by the Dante exhibits. F. B.

## The Musician's Bookshelf

BY 'FESTE'

New composers are so well qualified to write memoirs as Saint-Saëns. He has had the varied and interesting experiences, and he is a pungent writer. These things being so, it is a pity his 'Musical Memories' (John Murray, 15s.) gives us somewhat of a meagre, and that even this is spoilt by one of the best translations of a musical book that has so far come my way. If a musician could not have been asked to translate the work, surely one might have been consulted as to the technical terms. One could compile quite a long list of 'howlers.' The book is of course full of plums in the way of anecdote and odd bits of information. Here is a bearing on the subject of applause at concerts, recently discussed in this and other journals:

Formerly the conductor never saluted his audience. The understanding was that the work and not the conductor was applauded. The Italians and Germans changed all that. Lamoureux was the first to introduce this exotic custom into France. The public was a little surprised at first, but they soon got used to it. In Italy the conductor comes on the stage with the artists and salutes the audience. There is nothing more laugh-

able than to see him, as the last note of an opera dies away, jump down from his stand and run like mad to reach the stage in time.

The chapter on the organ is far too short. Saint-Saëns could write a book on it, seeing he was an organist for so many years. His retort to the priest who complained of his severe style is well-known, but it is worth repeating:

He told me that the Madeleine audiences were composed in the main of wealthy people who attended the Opéra-Comique frequently, and formed tastes which ought to be respected.

'Monsieur l'Abbé,' I replied, 'when I hear from the pulpit the language of Opéra-Comique, I will play music appropriate to it, and not before.'

Organists whose hearers demand trivialities in the way of choir music and voluntaries should keep this up their sleeve ready for use. Of the thirty-three chapters that make up the book the only one leaving an unfavourable impression is that entitled 'Their Majesties.' It relates Saint-Saëns' experiences with Queen Victoria and other crowned heads, and is couched in an obsequious vein that may be very well in republican France but it is out of place in democratic England. I doubt if any Englishman would write such a passage as this, for example:

After this slight concert she [Queen Alexandra] delivered to each of us, in her own name and in that of the absent King, a gold medal commemorative of artistic merit, and she offered us a cup of tea which she poured out with her royal and imperial hands.

One wonders if the overwhelmed composer secured a few of the tea-leaves to add to his collection of royal cherry-stones. However, bating a few faults, Saint-Saëns' book is one to enjoy.

Arthur Coleridge was a great all-rounder, and his 'Reminiscences' (Constable, 10s. 6d.) contain a good deal of interest to musicians. A chapter of about sixty pages is devoted to musical matters, sixteen being concerned with Jenny Lind. Coleridge was the real originator of the Bach Choir, as is pretty well known. Less known is the fact that its inception was primarily due to 'a few casual words' of Walmisley, who in Coleridge's hearing said that 'the noblest choruses ever written by man were to be found in a work the bare existence of which was problematical, for the contents were known but to the sacred few who could be counted.' The remark, made in 1849, stuck in Coleridge's mind, bearing fruit in the shape of the first English performance of the B minor Mass twenty-seven years later. The last time Coleridge sang with Jenny Lind was in the duet for soprano and tenor in the Mass. He tells us that no artist of her time rejoiced more in the Bach revival than Lind. (Imagine our Tetraxis and Melbas showing enthusiasm over such a matter!)

I remember her saying to me, 'To think that an old woman like me, who has lived in music all my life, should have to be told of this music by an amateur!'

The temptation to quote further from this delightful chapter must be resisted. I will add only that Coleridge, being a keen churchman, was a sturdy champion of organists, and maintained

that the Athenæum should confer its highest distinction, that of election under Rule 2, upon the organists of the principal London churches, without regard to their musical merits or social standing.

Not often are organists' musical merits taken for granted and their social standing so easily disregarded.



Another rattling good book of reminiscences comes from Ethel Smyth—'Streaks of Life' (Longmans, 10s. 6d.). Here again one could fill columns with quotation and comment. Instead, I give one extract from the chapter on the Empress Eugénie, whose lack of musical ear was notorious:

One day she paid a visit to the County Lunatic Asylum, and on her arrival the band (composed of lunatics) struck up 'Partant pour la Syrie,' which is the hymn of the Napoleonic dynasty and is attributed to *la Reine Hortense*. I felt certain that it was not in their usual repertory, and must have been specially studied for the occasion; so as we drove away, I remarked that it was a delightful idea on their part. The Empress gave a great jump: 'Comment?' she exclaimed, 'vous êtes bien sûre que c'était "Partant pour la Syrie" qu'ils ont joué? Il me semblait connaître cette mélodie-là, mais j'ai pensé que c'était *God save!* . . .

The chapters on the opera difficulty and the employment of women in orchestras have been well discussed in the daily press. Excellent reading is that giving us 'Two Glimpses of Queen Victoria,' the slice of life 'An Adventure in a Train,' and the long section describing the production of 'Der Wald' in Germany.

The latest addition to Kegan Paul's 'Library of Music and Musicians' is one of the best of the series, 'The Spirit of French Music,' by Pierre Lassere, translated by Denis Turner. It deals with Grétry, Rameau, the Modern Italians, Meyerbeer, and Wagner. At first sight the reader wonders what the Germans and Italians are doing in this galley, but he soon realises that no study of French music can ignore foreign composers who had so much influence on it as these. M. Lassere has a vigorous and stimulating style. His chapter on Grétry will be read with especial interest to-day, when the old composer is coming in for a good deal of notice in various ways. Of Meyerbeer, M. Lassere says some hard things, apparently on the ground that it was he who

made an opening for the German invasion. If Meyerbeer's music had been French nothing would have been more justifiable than that invasion. But French music is something quite different.

Again:

There are people to-day who would like to stir up enthusiasm for Meyerbeer by emphasizing that it was Wagner who killed him. No doubt he did, but in France Berlioz, Gounod, Bizet, and Massenet contributed infinitely more than Wagner to the result. . . . Meyerbeer is dead, stone dead. *Multa renascentur*, many things will come to life again, as the poet says, and I hope that in time soon to come music will see many purely French things come to life again on the ruins of the German mania which choked them. Meyerbeer will not come to life again. His apologists plead the brilliance of his success. Certainly, it is an argument. But those successes belong to the worst period French art has known.

If the plain man does not get his money's worth at concerts to-day, it is not for want of help. Here are two more books telling him how to use his ears, and both have kindred titles, 'How to Enjoy Music,' by Herbert Antcliffe (Kegan Paul, 4s. 6d.) and 'The Enjoyment of Music,' by Arthur W. Pollitt (Methuen, 5s.). A useful feature in Mr. Antcliffe's book is the list of music, vocal and instrumental, in order of difficulty. There is also a selection of gramophone records. It is a pity this Kegan Paul series of books is not better treated in the matter of music illustration; they are often wretchedly copied and reproduced. For example, in the quotation from

Bach's 'Saints in Glory' Fugue, the tenor and bass in the fifth bar are so badly ranged that the average reader will be puzzled; and, overleaf, where the subject and counter-subject of this Fugue are quoted the sharps are omitted from the signature. Mr. Antcliffe writes in the right, simple style, and his book will be helpful to that large body of amateur musicians who have lately awoke to the fact that there is a lot more in music than they had supposed.

Dr. Pollitt goes rather more thoroughly than Mr. Antcliffe into such matters as form, relationship of melody and harmony, &c. There are many well-produced music-type illustrations, some wise drawn from modern composers—Richard Strauss, Franck, &c. (the Strauss example, by the by, taken from what the text calls 'Pill Eulenspiegel'). Dr. Pollitt writes with enthusiasm, and his book goes so much farther in some respects than most popular works on music, that it may be studied with advantage by those who may claim to be something more than laymen where the art is concerned. I hope the reader has noticed the word 'enjoy' in the titles of these two books. Not so many years ago its place would have been filled with 'understand' which rather forbidding word later gave way to 'appreciate.' The old close preserve and mystic of music will soon be gone for ever. It totters when musicians began to visit the barber at normal intervals, and to be as other men in all sorts of little things that matter; it comes down with a sickening crash when critics and Mus.Docs. write books in plain English telling Thomas, Richard, and Henry once—to do two apparently irreconcilable things—go to a classical concert and have a good time.

## Music in the Foreign Press

MAURICE RAVEL

In *La Revue Musicale* (April) Roland Manau whose excellent little book on Ravel, published about eight years ago, was the first to be devoted to a general survey of that composer's works, contributed further matter on the same topic. His chief object to show that Ravel found himself early, and without effort. His early works reveal no subservience to any influence, and no obtrusive reminiscence of school-training. Among those from whom—after his masters Fauré and Gédalge—he learnt much Manuel rightly names Chabrier and Erik Satie showing, moreover, that Ravel's style of writing for the pianoforte is derived mainly from Liszt and accessorially from Chopin, his methods of scoring straight from those of Rimsky-Korsakov.

To believe that Debussy has exercised any influence upon Ravel is to show that one properly appreciates neither composer. Indeed, both Debussy and Ravel have, to some degree, undergone similar influence from Chopin, Liszt, Chabrier, Satie, the Russians. But what they owe to those influences is all they have in common—and it amounts to very little. Debussy and Ravel, when all is said and done, are as different as day and night. Debussy, sensuous and sensitive, is essentially impulsive. A subtle instinct guides him, no intellectual operation intervening in the process of artistic creation. With Ravel, on the contrary, the intellect steadily controls the work of creative imagination. Although perfect in proportions and balance, the form of Debussy's works remains recondit and elusive, whereas Ravel is an expert at the game.

handling forms freely, and yet in accordance with the most classical principles. His melody, though simple, is as definite as Debussy's is fluid, and proceeds from harmonies that have little in common with those for which Debussy evinces a preference. After mentioning Ravel's influence upon younger French composers such as Louis Durey, Germaine Tailleferre, Francis Poulenc, and even Georges Auric (who, we are told, has recently been inveighing against Ravel's tendencies in *La Nouvelle Revue Française*), Manuel summarises Ravel's æsthetics (p. 18):

Hatred of the indefinite, contempt for the facile and the declamatory, deliberate intention to make the work of art appear at times as a successfully accomplished *tour-de-force*, the winning of a wager. And above all things, a desire not to intoxicate the heart, but to satisfy the mind by means of aural pleasure. Yet feeling and emotion play their part. They are the mysterious fountain whose waters the composer draws with meticulous care and deep reserve.

That perfect restraint, and the exclusively musical quality of Ravel's music are, Manuel concludes, the reason why his works will never appeal to those who yearn for exuberance and hyperbole, nor to those who like to build literature around music, and are not content with 'listening with their ears alone.'

#### THE IMPORTANCE OF TIMBRE

In the same issue of *La Revue Musicale* Alfredo Casella forecasts the time when the essential element of music will be timbre, or tone-colour:

Already we see the diatonic system falling to pieces. A comparatively new element, timbre, which, up to the 20th century, had played but a subordinate part, has nowadays conquered a standing as important as that enjoyed by the three classical elements rhythm, melody, and harmony. In proportion as the possible harmonic combinations become exhausted, timbre will gain ground. And in one essential particular, timbre differs from the other three. Whereas rhythm, melody, and harmony exploit but *quantitative* relationships (viz., founded on differences of pitch and duration), differences in timbre are purely *qualitative*. Schönberg, in his 'Harmonielehre,' foretells the advent of 'timbre-melodies.' And it is not utopian to imagine music enfranchised from rhythm and counterpoint, music in which sounds would associate according to the composer's untrammelled fancy and to the need for various colorations. The sense of timbre, new to the Occidentals, has existed in the Far East time out of mind. In Chinese music rhythm is elementary, melody childish, harmony non-existent. The whole receptivity of the Chinese goes to the strange timbres of their flutes, luths, bells, and gongs. For the Asiatic, quality of material is the all-essential point. Technique and working out are of interest only so far as they help to display and accentuate the actual beauty and the possibilities of the substance. That does not mean, of course, that our music tends to become similar to Chinese music, but simply that we are becoming aware of a new artistic resource which the Chinese had discovered many centuries ago.

#### A FUTURE FOR ITALIAN MUSIC

*Il Pianoforte* (April) publishes parts of a lecture delivered by Casella before the Bologna Musica Nova Society on the 'Renaissance of Italian music,' after stating that a certain dramatic quality is comparable, in Italy, from all forms of art and thought, Casella expresses the hope that humour,

the most typical and welcome idiosyncrasy of Italian music at its best, will again come to its own:

That melodrama is dead or dying everybody realises. That the best creators are elaborating a form of musical stage-play which in an early future will replace the time-honoured lyric-drama is no less obvious. And certainly the revolution will result from a predominance of the plastic element over the poetic. What I dream of is a comic play, purely comic, to which the marvellous resources of to-day's music and painting would give something of the wonderfully convincing 'go' that we find in the works of our great Rossini.

#### BEETHOVEN CHAMPIONED

In the *Zeitschrift für Musik* (May), Emil Liepe emphatically protests against what he describes as widespread misconceptions as to the final section of Beethoven's Ninth Symphony:

That *Finale* is regarded by many as absolutely irregular and formless. Some people go so far as to allege that its apparent lack of form introduces a new principle, to which we owe the so-called symphonic poem. It is most unfair to describe Beethoven as a composer who found the acknowledged principles of form too restrictive, and, by infringing them, opened the way to arbitrariness, to the school of the 'never mind so long as it is interesting.'

The writer proceeds to demonstrate that Beethoven's glory remains unstained, that he never set to future generations an example justifying modern infringements of the rules of form. The *Finale* of the ninth Symphony, he tells us, is, so far as form is concerned, a perfectly intelligible set of Variations. If a new theme appears with the G major *Andante maestoso*, what then? Genius does not work according to school-wisdom. And if in the D major *Allegro energetico* the two themes appear associated in a double fugue, this constitutes a new Variation of a perfectly legitimate kind. What follows, however, is no longer Variations, but a grandiose conclusion, a kind of *Coda*.

After having thus championed Beethoven, the writer points out that the revolt against form would have come even if the ninth Symphony had never been written. The movement is powerful and healthy enough to endure even after the misconception upon which it is founded has been done away with. But he rejoices to think that Beethoven has nothing to do with that movement.

In the same periodical (April), Karl Pottgiesser explains why we should consider Beethoven's use of the minor mode as derived not from the conception of that mode which obtains in the General-Bass system, but from the dual conception of harmony of which Dr. Riemann is the latest exponent—the conception according to which the major and the minor are two opposite poles:

The C minor of the Funeral March in the 'Eroica,' in the first section of the fifth Symphony, the D minor of the first section of the Ninth, are something more than mere derivations from the major, through the lowering of the third, could be.

Thus is another dispute settled.

#### THE EVOLUTION OF CHAMBER MUSIC

In the *Musikblätter der Anbruch* (March), Dr. J. A. Dasatiel writes:

To say that chamber music writers of to-day are straying ever further from the legitimate path is to erect around chamber-music a Chinese wall, separating



it from all other types of music, and foolishly to deny it the right to evolve. The classical type of chamber-music is not something final and invariable. Chamber-music has progressed towards deeper and broader expression of feeling, from the polyphonists to Beethoven, through Haydn and Mozart, constantly renewing itself in the course of its progress. Brahms, at first, followed Schumann's lead. But his art, devoid of sensuousness and hostile to freedom, progressed towards the very antipodes of romanticism. Yet Brahms, although a devotee of classical ideals, and one whose eyes remain turned towards the past, afforded a starting-point to progressive composers. It was his pessimism and his intellectuality that exercised a marked influence on Reger—a typical exponent of mind-music—and to a degree on Pfitzner. Whichever type of modern music we consider, we see that the changes which have come to pass affect the material rather than the form. And we cannot fail to notice the ever-increasingly important part played by timbre, a comparatively new factor of contrast, as well in the works of composers whose methods are polyphonic (Strauss, Reger, Pfitzner) as in the homophony of Debussy or in the 'homophonic polyphony' of Schreker.

#### JULIUS BITTNER

In the same issue of the *Musikblätter* R. St. Hoffman describes the healthy vitality and restless energy of Bittner, editor of the *Merker*, critic, journalist, director of the Tonkünstlerverein, and composer of eight lyric plays and various instrumental and choral works. He describes his music as essentially cheerful, genial, unsophisticated.

An article by Karl Alwin gives particulars of Bittner's 'Kohlhaymerin.'

#### ERNESTO BLOCH

In the same periodical (April) Paul Rosenfeld bestows high praise upon the works of Ernesto Bloch, especially the Suite for viola and orchestra recently performed at New York. Bloch, we are told, has much of his own to convey, and is a bold and original orchestrator. His scoring 'differs from Debussy's as an alto differs from a soprano.' In Rosenfeld's opinion, his best works are the Psalms and the String Quartet.

#### MUSIC FOR MARIONETTES

Also in the April issue Richard Specht speaks with approval of the younger composers' tendency to seek expression in works of small compass. Wonderful results, he continues, might be achieved upon a miniature stage, with puppets as actors, beautiful scenery, and music. At Berlin, Max Trapp has produced a charming play with music, after Mörike's 'Maler Nolten,' using not puppets, but cut-out figures and pictures. The writer believes that productions such as he suggests would have a great future and a most beneficial influence. M.-D. CALVOCORESSI.

## New Music

#### ORGAN MUSIC

Charles Quef is well known and esteemed in this country as the successor of Guilman at the Madeleine. His gift for writing short expressive pieces is shown at its best in his 'Desespoir' (Novello). It is simple, and easy to play—a broad tune as a solo over a throbbing accompaniment, with some striking harmonic touches. George J. Bennett's 'Three Preludes' (Novello) are good examples of short

dignified movements suitable for voluntary purpose. They make slight demands in the way of technique and registration, and are sufficiently weighty for use at the end of a service when nothing loud or festive is called for. No. 3 is a particularly good piece for writing for diapasons. Dr. Bennett relaxes with excellent results in a Scherzo (Novello), a bright recital piece which begins quietly and works up good climax. The pull-up on the last page, and the rather protracted cadence are open to question. As a rule a movement of this kind loses more than it gains by a slackening of impetus. The Scherzo is not difficult, and may easily be made effective on the average three-manual instrument. J. A. Sowerbutts' Caprice (Novello) shows a somewhat lighter conception of the form. The power nowhere rises above *mf*, and the texture is more slender. There is some effective use of three contrasted and uncoupled manuals, and the polyphony runs easily and gracefully. Good contrast is provided by a middle section in 5/8 time. This attractive recital piece, the better for being somewhat easier than Mr. Sowerbutts' previous essays. Alec Rowley's Andante Religioso (Novello) is a quiet piece in 5/4 time, calling for diapason tone, and excellent for use as a voluntary. Paul de Maleingreau's 'Offrande Musical' (Chester) is a pair of pieces, published separately. No. 1, in G, is the easier of the two—a flowing melody over sustained accompaniment, with a well-contrasted middle section containing a fine climax and some striking harmony. It is easy except for this portion. No. 2, in G, opens with the pedals delivering the theme on an 8-ft. stop against quiet manual chords—a delightful effect. No less attractive is the double pedalling later, with shifting fifths under rich harmony. The harmonic interest is a strong point throughout, though it must be confessed that some of it does little more than startle. The construction and the writing are rather loose, and the effect of the music depends overmuch upon a few purple patches. In the way, surely the close would be rather unregistered as the composer directs. The long sustained right-hand chord seems to call for something much less aggressive than the Great 8-ft. a 4-ft. stops indicated. On the whole we prefer M. de Maleingreau in the set of short pieces he has just published under the title 'Opus Sacrum' (Chester). There are seven of them, and they deal with fragments of plainsong from antiphons, &c., used at Christmas. They have a good deal of the effect of first-rate improvisation by an organist who has at his fingers' ends not only the modal system but modal idiom as well. They are only moderately difficult, and easy to register. Although they will naturally be most useful to organists in Roman Catholic churches, they will appeal to many others as well, by reason of the musical interest and their markedly ecclesiastical flavour.

H. G.

#### A NEW WORK FOR ORGAN STUDENTS

Organ students of the present day have no cause to complain of the lack of material for their studies at the organ. One need only mention the excellent tutors bearing the names of Dr. Percy B. and Dr. Alcock which have appeared within recent years. Now comes a new work\* by Mr. Ellingford, the well-known organist of St. George's, 111, Liverpool. So far, Part I, only is to hand.

\* 'The Organ. A study of its principles and practice.' Part I. By Herbert F. Ellingford. (Novello.)


## SHORT ANTHEM OR INTROIT.


Words by ST. THOMAS AQUINAS (1227—74).

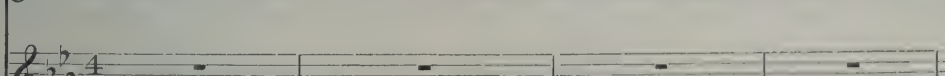
Composed by STANLEY MARCHANT.  
(Sub-Organist of St. Paul's Cathedral.)

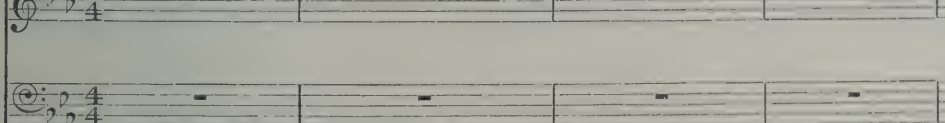
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Slow, and with expression.

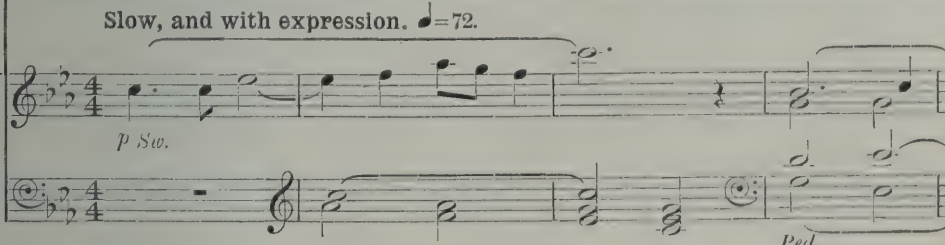
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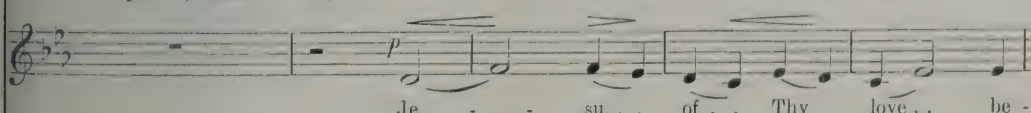
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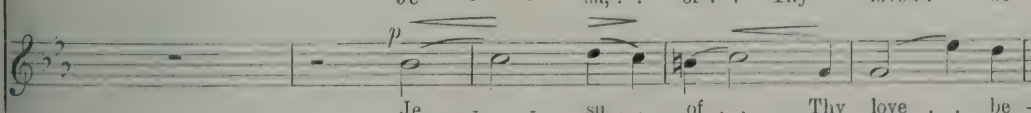
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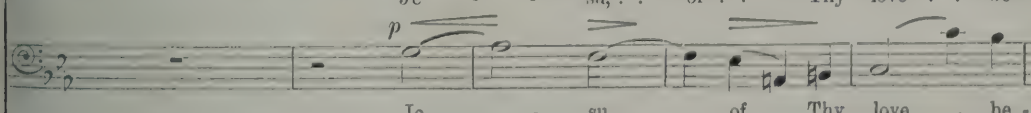
Slow, and with expression.  $\text{♩} = 72$ .

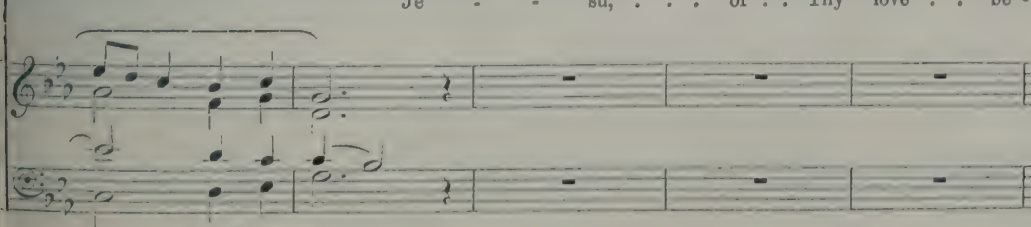
ORGAN. 











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*mf*

- friend . . . us, Thou re - fresh . . . us, Thou de -

- friend . . . us, Thou re - fresh us, Thou de -

- friend . . . us, Thou re - fresh us, Thou . . . re - fresh us,

- friend . . . us, Thou re - fresh . . .

*mf Sw.* *Man.* *Ped.*

*cres.*

- fend us, . . . Thine e - ter - nal good - ness send us . .

- fend us, . . . Thine e - ter - nal . . good - ness send us . .

*cres.* Thou de - fend us, Thine . . . e - ter - nal good - ness send us . .

*cres.* . . . us, Thou de - fend us, Thine e - ter - nal good - ness send us . .

*cres.*

*f* *poco rit.*

. . . In the land . . . of life . . . to see.

*f* . . . In the land . . . of life . . . to see.

*f* . . . In the land . . . of life . . . to see.

*f* . . . In the land . . . of life . . . to see.

*f* *poco rit.*

*f Gt.* *Man.* *Ped.*

*p* Who . . .

*p* Who . . .

*p* Who . . . on

Thou who all things canst and know - est, Who on

*p Sw.*

*mf* on earth . . . such good be - stow - - - eth, Grant . .

*mf* . . on earth such good be - - stow - - - eth, Grant . .

*mf* earth such good be - - stow - - - eth, Grant . .

*mf* earth such . . good be - stow - - - eth, Grant . .

*mf Gt.*

us with Thy saints, though low - est, . . . Where the

us with Thy saints, though low - est, . . . Where the

us with Thy saints, though low - est, . . . Where the

us with Thy saints, though low - est, . . . Where the



heaven - - ly feast Thou show - est, . . . Fel - low

heaven - - ly feast Thou show - est, . . . Fel - low

heaven - - ly feast Thou show - est, . . .

heaven - - ly feast Thou show - est, . . .

*Sw.*

heirs . . . and guests . . . to be.

heirs . . . and guests . . . to be.

*p* Fel - low heirs and .. guests . . . to be.

*p* Fel - low heirs and guests . . . to be.

*p* *Sw.* *dim.* *Ped.*

(Continued from page 418.)

ers the ground of the earlier difficulties of organ-playing, viz., the natural balance of the player, the position on the organ-stool, independence of hands and feet, elementary management of stops, the application of the above to simple service playing. A brief description of the organ is also included.

The outstanding features of the work appear to be the careful analysis of the actual movements of feet in playing the pedals, and the exercises dealing with specific points of pedal technique. The author lays great stress on what is undoubtedly an important principle in pedalling, viz., that unoccupied toe or heel should always be directed towards the direction of the next note to be played, whenever this is practicable. He gives as a preliminary exercise a passage for toe and heel pedalling, consisting of the notes F, G, B $\flat$  for the right foot, and C, D $\flat$ , C, B $\flat$  for the left foot. An explanation is given of the correct movements of the feet for each note of the exercise, which is intended to be played chiefly with both feet together. Then follows a set of short exercises for pedals alone on similar lines, mainly on middle notes of the pedal board, all designed to develop facility of foot movement with special regard to the rapid rise and fall of heels and toes, and the outward and inward oblique-angle movement of the foot from the ankle-joint.

Later on, exercises are given with more extended pedal range and wider intervals. Other exercises in this group include the holding down of a short note with the toe while the heel plays alternately—with a wide oblique-angle movement of the foot—the long note a 3rd above and below this note. Similarly, the heel holds down a long note while the toe plays a short note a 3rd above and below.

The author then gives detailed consideration to various other pedalling problems—sliding of toes or heels upon separate keys, changing feet without repetition of sound, sliding from one key to another, lifting the toes on the short keys. Numerous exercises are given dealing with each of these points.

The work concludes with a group of five studies for manuals and pedal embodying in the form of short organ pieces all the pedalling principles discussed in the book. These, we are told, are the author's extemporisations upon themes set at the Royal College of Organists' Fellowship Examinations, slightly modified to suit the requirements of the book. Their musical value is perhaps slight, but they will doubtless prove of interest to aspiring candidates for the F.R.C.O. diploma.

The chief value of the work lies in the various groups of exercises for pedal alone. These could with advantage be used in conjunction with any of the well-known tutors for the instrument. G. G.

## PIANOFORTE MUSIC

The music of 'The Three-cornered Hat' needs no introduction to readers. Many will be glad to hear that a pianoforte solo arrangement of Manuel de Falla's delightful Ballet has just been issued by Boosey & Tames. By way of preface a synopsis of the Ballet appears in French and English. From the same publisher comes a pianoforte version of an extract from Falla's Ballet, 'El Amor Brujo.' This appears to be the process less well than 'The Three-cornered Hat,' the purely musical interest being slight—at all

events, on first acquaintance. An attractive album of rather difficult short works is N. Tscherepnine's set of Eight Selected Pianoforte Pieces (Chester). Roger Quilter's knack of writing good light music is well shown in the Intermezzo, 'Moonlight on the Lake,' from 'Where the Rainbow ends' (Elkin). Ten of Couperin's delightful pieces have been well edited and fingered by Alex. Roloff, and published in album form by Augener. From Durand come some works of a type that call for more discussion than we have space for. All are difficult and characteristic examples of modern French music. It must suffice to draw the reader's attention to them: 'Dans le style rococo' (three pieces under one cover), by Rhené-Baton; Ballade in A flat, by Rhené-Baton; 'La plainte, au loin, du Faune . . .', by Paul Dukas; 'A la mémoire de Claude Debussy,' by Florent Schmitt; 'L'accueil de Muses,' by Albert Roussel; and 'Trois atmosphères slaves,' by Marcelle de Manziarly. The pieces by Dukas, Schmitt, and Roussel, were written for the *In Memoriam* set recently produced under the title 'Le Tombeau de Claude Debussy.' Gerrard Williams' Three Preludes (Winthrop Rogers) are good examples of this imaginative composer's work. They show his unfailing instinct for keyboard effect, especially in the glittering cascades of 'By Haworth Falls.' 'Solitude' is expressive without slopping over, and 'Autumn' gives us a rich harmonic scheme, beautifully laid out. Three capital little pieces of moderate difficulty are Eric Webster's 'Vignettes' (Novello), a Valse, Reverie, and Petit Scherzo—all neatly turned, and just the thing for the young pupil with taste. More difficult is 'A Dickens Note-Book'—Suite of four pieces by Felix White (Novello). The pieces bear the titles: 'Tom Pinch drives to Salisbury'; 'Ruth and John—Fountain Court'; 'In Salisbury Cathedral'; and 'Mark Tapley.' The music is well-written and attractive. If it fails to suggest Dickens, the failure is due to the fact that, of all writers to represent in music, Dickens is surely the most hopeless. It is not so much that he represents a peculiarly English aspect of life as that his strong points lay less in story and characterisation than in graphic touches of description and dialogue—details that depend for their success upon felicitous turns of speech, and so are reproducible in no other medium. Mr. White has wisely chosen subjects that appear more suitable than most for musical representation, only to remind us of another difficulty. We cannot think of any of Dickens' characters apart from their period, hence the use of the musical idiom of to-day strikes us as an anachronism. As a result, we must come to the conclusion that Mr. White's Suite is successful only when regarded as abstract pianoforte music. It comes through this ordeal well. The last piece is particularly good, being jolly, but not a bit Tapleyish—fortunately, for Mark was a bit of a bore with his 'jolly' catchword. C. W.

## SONGS

James Thomson's striking little lyric, 'The Vine,' has been set to vigorous music by Herbert E. Crimp (Novello). A tenor with a big voice will be able to use it to great advantage here. It may be worth while pointing out that the song 'has to do with love rather than wine. John Ireland's 'The East Riding' (Enoch) has a very singable melody in the style of the composer's 'Sea-Fever,' with an accompaniment that contrives to include a few Irelandish progressions without sacrificing its general straight-



forwardness. Two songs by Gerrard Williams, 'An Irish Peasant Love Song' and 'A Song in Autumn,' published separately (Winthrop Rogers), are notable for the well-written pianoforte part and harmonic suggestiveness that we expect from the composer.

Felix White's setting of 'Golden Slumbers' (Novello) contains so much that is charming and interesting that one dislikes having to point out that the simple old cradle-song calls for quite other treatment. A composer who essays to provide a new musical dress for such an old favourite is handicapped already by the popularity of the original. He naturally makes a point of giving it a setting that shall be on fresh lines, but he has to see that these lines are just as fully in keeping with the text as was the original music. Here we think Mr. White has gone astray. Perhaps this is due to his habit of putting rather too much into his accompaniments, and of underlining his points in general. His 'Thou hast left me ever, Jamie' (Novello), shows this failing. Burns' poem is poignant chiefly because of its simplicity; Mr. White's setting is elaborate, and its expressiveness lies in a harmonic luxuriance that suggests a decadent modern poet rather than the most direct and natural of lyricists. The same lack of appropriateness strikes one in Arnold Bax's 'Green grow the rushes O!' (Murdoch). The music is full of interest, but much of it seems to be good matter out of place. I do not suggest that a modern composer should adopt a make-believe Scottish idiom in setting such songs. The music must be genuine, not imitative. That is the problem—to provide a musical dress that is natural both to composer and text, and neither Mr. White nor Mr. Bax have solved it. On the other hand, Mr. Bax's 'Youth' (Murdoch) is one of his most delightful songs, because he is entirely himself, and at one with his poet. C.W.

## London Concerts

By ALFRED KALISCH

The most memorable happening in the London concert-halls since the last issue has undoubtedly been the reappearance of Kreisler. It is no exaggeration to say that the demonstrations which took place have been the most remarkable that Queen's Hall has witnessed. One would have understood a demonstrative outburst of welcome at his first concert, but the fact that the ovations should have grown more and more enthusiastic at each appearance has puzzled even those who thought they knew most about the psychology of London audiences. There have been four concerts, and the tickets for the first (May 4) were all sold some days beforehand; which was in itself not to be wondered at, though it would not have been surprising if it had not been so. And for each of the other three concerts, which were announced only after the first, all tickets were sold in every case within a few hours of the first advertisement appearing. At the first concert, as everybody now knows, Madame Melba gave a large laurel wreath to Kreisler after his first Concerto, and Mr. Albert Sammons did the same after the second Concerto. This last was certainly what the French call a *beau geste*, but it is regrettable that it has been condemned in some quarters as superfluous. The vast majority of the public, however, were entirely in accord with the originator of the happy idea.

At the first concert Kreisler naturally was, as he himself expressed it, very much 'émotionné.' It would not have been strange if his playing had shown some signs of the stress of feeling under which he laboured, but after the first few bars of the Vivaldi Concerto which he played he was completely master of himself. His tone has, if anything, gained in mellowness and sweetness, and for the rest he is unique among players of to-day for combination of astonishing technique and great musicianship. It is long since we have heard such a satisfying performance of the Beethoven Concerto with such a union of sheer beauty and vigour and strength, which was especially remarkable in the slow movements. The accompaniments were excellently played by the Albert Hall Orchestra under Mr. Landon Ronald. We left the concert feeling that we had had a great experience, in the light of which we were now able to revise our standards of violin playing.

It is not necessary to discuss in detail his playing at the subsequent concerts on May 11, 17, and 20. At the second concert he played with Mr. Charlton Keith the Sonata of César Franck. Kreisler's reading of the Sonata rather surprised us, because he eliminated from it all traces of struggle and passion, and made it from first to last a song of the serenest beauty. In the playing of the Bach Chaconne we could listen with unquestioning admiration to the rare mingling of beauty and force; we almost entirely forgot that it was a matchless display of technique. The playing of Brahms' Sonata in G at the third concert was a full of incomparable charm, and here Mr. Charlton Keith (who had in the Franck Sonata kept himself too much in the background) held his own like a first-class artist. In this concert perhaps Kreisler reached his greatest heights in the playing of an unaccompanied Adagio and Fugue from the E minor Sonata of Bach, the Allegro of Pugnani, and Tartini's Variations on the Theme of Corelli. It was the very perfection of the style—true style of the 18th century—with a most supple vitality, a complete object-lesson also to those who think that the music of that epoch should be made to sound like a Hungarian Rhapsody, and those who would relegate it to the category of academic exercises.

### KREISLER'S QUARTET

If, strictly speaking, this is not in the right place it will be convenient to mention here the Quartet of Kreisler which was played by the London String Quartet at its concert on May 9. In this work the composer has been content to refrain from innovation and audacity—unless indeed it be an audacity of these days not to eliminate altogether the tonic as the dominant. There is a note of tragedy in the opening movement, which suggests the experience of the last seven years. There is a lyrical Scherzo movement, a brilliantly written *Scherzo*, and a *Fine* which suggests a Bohemian folk-dance. The whole is lucid and gracious, and the striking feature is the gratefulness of the writing for each separate instrument. The work was very warmly received by the audience, which included more distinguished musicians than at any quartet concert within recent memory.

### THE MODERNS

At Mr. Clark's second concert, which was given at Aeolian Hall, a slight miscalculation as to time resulted in the new music not being played up

upon five o'clock. The first half of the concert devoted to the 'Haffner' Serenade of Mozart (in circumstances, to play so much of it was an error of judgment) and the 'Pastoral' Symphony of Beethoven, which also we should have liked better had heard only part of it. The first modern thing in the programme was Mlle. Germaine Tailleferre's 'Age' for pianoforte and eight instruments. This was well, but loses itself in a mere succession of monophones of the newest school. Another such number was Poulenc's 'Cocardes,' a couple of parodies on a Parisian street song, not unamusing, but a little more or less obvious fun got out of the tuba and cornet, set to nonsense verses by Cocteau, whom we all know as the literary partner of the French firm known as 'The Six.' We are told that this is 'exploring the treasures of Parisian folklore,' and it may be suggested that Carpentier could have done it better in 'Louise.' Then came Darius Milhaud's Cinema Symphony, 'Le Bœuf et le Toit.' This has already been heard at the Museum, when it was adapted to the Ballet, 'The Thing-doing Bar.' It is a quite clever adaptation of fantasia on, South-American dance-rhythms. This is perhaps not the place for a serious discussion of the French 'Six' and their aims and objects. The best exposition of these is to be found in an article by 'One of Them,' which appeared in *Musical News* of April 17, 1921, from which it appears that though they are supposed to be a school, each one is free to express his own personality and goes his own way. It is a unique phenomenon in the history of music that six young people under twenty-five, as they are, should have been able at an age when most of the greater composers of other times were in a state of pupilage, to try to persuade the world that they are heaven-sent disciples of a new creed, and meet with some success—any rate in achieving publicity. It must be said, however, that their works do not justify their high marks. The trouble is that if one criticises their works as serious, he is told that these things are but humorous experiments. If one says they are not humorous, he is met with the retort that they are not meant to be. How then do these elusive gentlemen come to be judged?

Anyway, Mr. Arthur Bliss' 'Conversations,' which was played at the same concert, are infinitely superior to anything the young Frenchmen have given us, but he is disqualified by age—he is about thirty—from membership of the Group.

At Mr. Clark's third concert the two new works were of German origin. The first was the 'Concertino' for Busoni, for clarinet, the solo part of which was ably played by Mr. Haydn Draper. It is a serious work, written in an idiom in which the 20th and 18th centuries alternate in a manner that on a first hearing seemed arbitrary. The solo instrument is chiefly to be playing either the very highest or the very lowest notes of which it is capable, which hardly the way to get the best out of it. It came Arnold Schönberg's 'Chamber Symphony' for fifteen instruments. This is not far removed from the very latest vein of Schönberg, and is sufficiently advanced to satisfy most of us. There can be no doubt of the composer's mastery of counterpoint in the old sense of the word, and the Chamber Symphony contains some passages which are from the point of view certainly remarkable, although not always euphonious. At the same time some definite defects are apparent in it all, and the whole work does

cohere. The middle section, the slow movement, has passages of real beauty, in the sense in which that word was used twenty years ago. The Sextet had of course shown us that Schönberg is not indifferent to sensuous charm. The concert ended with Arthur Bliss' 'Rout,' a new version specially scored for this occasion. Here we have real musical wit with abundant vitality; and the voice part, excellently sung by Miss Grace Crawford, though wordless, does really express the growing excitement of the personage concerned remarkably well. Moreover Mr. Bliss has some respect for the limitations of the human voice.

The seasons of the Queen's Hall Orchestra and the London Symphony Orchestra have both come to an end. The last concert of the Queen's Hall Orchestra under Sir Henry Wood, on April 30, was notable for the first performance in London for some years of the 'Hebridean' Symphony of Bantock, which was conducted by the composer. It has been described as telling the story of a raid of pirates on a peaceful coast, but it would be fairer to say that it is a series of mood-pictures evoked by some such happening. First, peace among the unsuspecting dwellers by the sea, then the warning, the battle, and calm again. That the battle music should be picturesque and vigorous is what we have a right to expect from the composer; but it is not strikingly original save for the effect obtained by the almost too persistent repetition of a trumpet-call of three notes. The opening and closing sections, however, are deeply poetical and imaginative, and the suggestion of the ever-heaving sea is most beautifully conveyed. At the same concert Dr. Ethel Smyth conducted the 'Love Duet' from the second Act of her opera, 'The Wreckers.' The excerpt was slightly long for concert use, but the music has dramatic fibre and individuality, and repetitions of a slightly condensed version would be welcome. Mr. John Coates and Miss Rosina Buckman sang the solos admirably.

The programme of the last London Symphony concert had to be changed considerably, Liszt's 'Faust' Symphony and Holbrooke's 'Gwynn ap Iudd' having to be withdrawn. Instead we had Beethoven's fifth Symphony, 'Wotan's Farewell,' sung by Mr. Robert Radford, and Holbrooke's 'The Ravens,' one of his earliest, but still most effective and original works. The concert ended with a great ovation for Mr. Coates. At both concerts the audiences were very large.

The only other orchestral novelty calling for notice is Ravel's Fantasia, 'La Valse,' which was played under Sir Henry Wood at the concert given by M. Moiseiwitsch on May 3. It is based on qualities and suggestions of waltz themes of Johann Strauss and Lanner. The composer imagines himself to be seeing a vision of a great ball during the Empire, and, as in the 'Tombeau de Couperin,' his aim is not so much to copy the old idiom as to strive to suggest the impression which it produces on a hearer of to-day. It is brilliantly scored, and full of happy musical thoughts.

At this concert M. Moiseiwitsch played the 'Emperor' Concerto, Schumann's Concerto, and Schnelling's Fantasia. Chronologically his recital at Queen's Hall on April 23 should have been mentioned first. He has returned to us with a style considerably matured, and has developed a kind of aloofness which was less noticeable before, along with a severer self-restraint which rather contradicts the commonly received notion as to the probable effect a



stay in America would have upon an artist. His performance of the Brahms-Handel Variations was a particularly good achievement, for the technique was made subordinate to a fine musical conception, while the rhythm was deliciously crisp and the climaxes all splendidly managed. He introduced three particularly attractive new slight pieces of Palmgren, which derived most of their value from the way in which they were played. His playing of the Beethoven Concerto had fine simplicity and dignity, and warm but restrained feeling. One was specially glad to notice that he did not drag the slow movement.

#### PURCELL AT BROOK GREEN

On Whit Monday the students of Morley College, under Mr. Holst, gave an open-air performance of Purcell's 'Masque of Dioclesian.' The text is by Betterton, from a play of Beaumont and Fletcher, and the Masque was first produced in 1691, being revived in 1784. The book had been altered for this occasion, and a final pageant was added. The performers attained excellent results with the simplest possible means, and the right feeling was evident throughout. Such performances of such music do more real good than much preaching as to its value. There is now less excuse than there was a few years ago for music-lovers' ignorance of the best works of England's greatest composer.

'Dioclesian' possibly does not contain anything of such outstanding beauty as 'Dido and Æneas,' but there is much which deserves to be remembered, and is very far in advance of anything that was being composed in any other country at the same time. There are many picturesque touches in the music which illustrates the fight with the dragon (a very good dragon, by the way), and the solo 'What can I do to show how I love her?' which Dr. Pepusch pressed into his service for 'The Beggar's Opera,' the Chaconne with some delicious effects for two flutes, and the rest of the Wedding Procession music all deserve to be remembered. The pageantry was very well managed, and the colours of the dresses made a brave show against the background of trees. The orchestra of students—the ladies in picturesque dress—played well, and the trumpeter had fewer accidents than trumpeters generally have on such occasions. It was altogether thoroughly enjoyable.

The League of Arts promises a possibly more elaborate performance of the music in Hyde Park later on in the summer.

#### PARRY AND THE BACH CHOIR

The concert of the works of the late Sir Hubert Parry, given by the Bach Choir at the Royal College of Music on May 10, was officially termed a private one, but it was of sufficient interest to warrant the reproduction of the programme in full:

1. 'De Profundis' (1891).
2. 'Symphony Fantasia,' in B minor (1912).
3. 'Ode on the Nativity' (1912).
4. 'Songs of Farewell' (1916).
5. (a) Motet in seven Parts:  
'At the Round Earth's Imagined Corners.'
- (b) Motet in six Parts:  
'There is an Old Belief.'
6. English Suite for String Orchestra.
7. Choral Ode:  
'Blest Pair of Sirens' (1887).

The music thus illustrated the various phases of Parry's development, and was also a tribute to the close connection with the Bach Choir, for the 'Ode on the Nativity' was first produced by the Choir in 1911, shortly after its production at the Hereford Festival.

'At the Round Earth's Imagined Corners' was dedicated to Sir Hugh Allen and the Choir, and 'Blest Pair of Sirens' was dedicated to Sir Charles Stanford and the Choir. Moreover, each number was typical and characteristic, and the whole concert was heard with greater respect for the personality of the composer, and served to remind one of the important part he played in the renaissance of English music in the last twenty-five years of the 19th century. Reminders of this sort seem not unnecessary to the younger generation. The concert, the last to be conducted by Sir Hugh Allen, served also to heighten regret for his resignation from the office of conductor. The Choir now stands much higher in the public estimation than it did when he took over the reigns of government, and his magnetic personality will be greatly missed. It is understood that his successor will be Dr. Vaughan Williams, who can be trusted to carry on the good work in the right spirit.

The King and Queen journeyed to Kensington on May 8, when Dame Nellie Melba gave her only concert previous to her world tour. The Hall was packed to the utmost corner, the programme was on familiar lines, and Madame Melba was an excellent voice.

#### CHAMBER MUSIC AND RECITALS

In the department of chamber music the most important happening has been the performance of the Beethoven Quartets in chronological order by the London String Quartet. Detailed criticism is a course out of the question, but it should be said that during its travels in America the Quartet has gained in unity and cohesion. The success of the play on the other side of the Atlantic has been remarkable. The eulogies which they have received here in the past must seem cold and colourless after those which the American press has lavished on them. A curious incident in connection with these concerts deserves record. One of the leading dailies criticises each concert, and it was noticed with surprise that the reports were very enthusiastic and three very unfavourable. They cancelled each other, with the result that the influence of the journal in this matter is null. There are two obvious remedies. The first is that in such cases the work of recording the whole should be entrusted to one and the same writer, and second that if such a course is not possible, there should be some method of indicating who is the author of each notice. Such happenings as these are among the many disadvantages of unsigned journalism.

#### STUDIES IN CONDENSATION

Criticisms of the other musical happenings of the month will, unfortunately, have to be of the potpourri order. To take the singers first: Miss Florence Woodman gave an orchestral concert with Sir Herbert Wood at Queen's Hall, on April 26, and with great advance she has made as an interpreter was universally recognised. At his recital on April 27, Mr. Roland Hayes, the West African tenor, scored a striking success, and at his two concerts at Queen's Hall, M. Smirnoff, the Russian tenor, greatly impressed his audiences by the beauty of his voice, though his tendency to *vibrato* was open to criticism. M. Georgio Corrado, at his recital on May 6, gave

wed that he is one of the best young baritones I have heard recently, and Miss Ethel Frank gave another highly successful recital at Queen's Hall, in which she sang in seven languages. An unusually good impression was created by Miss Margaret Harrison, a young new-comer, with a more shaded sense of interpretation than is usual among young singers. The return of Mlle. Yvonne St. André on May 5, at Wigmore Hall, was welcome.

Violin recitals have also been innumerable. The first recital to be mentioned is that of Miss Daisy Kennedy, who made her reappearance after her long absence. Her playing has gained in breadth and length, and is full of charm. Another lady violinist who is steadily improving is Miss Lena Kontorovitch. Isaac Losowsky is a young player of sterling accomplishment and laudable ambition. A newcomer of whom more may be heard is M. Kaplanisky, who gave a recital on May 9. Mr. Alfred Salmon gave another of his extremely artistic recitals of old violoncello music on April 27 at Wigmore Hall.

The activity among pianists has also been extremely hectic. M. Jascha Spivakovsky, who appeared here as a very brilliant boy before the war, gave a recital. His youthful freshness compensates for a good many excesses. Mr. Victor Benham is a player who always interests his hearers, although one frequently becomes inclined to question his views. In place of the farewell recital of Mr. Mark Hambourg at the Albert Hall, prior to a South African tour, should be mentioned, as well as the Beethoven recital given by Mr. Lamond at Queen's Hall on May 7.

The Guild of Singers and Players has made a good beginning, and has given six concerts at the end of writing, with which I hope to be able to deal next month. Many interesting novelties are promised for the course of this month.

It may interest the public to know that between the writing of the report for May and finishing this month, the writer received invitations to attend a hundred and fourteen concerts and other musical occasions. This is what is called a life of cultured ease.

#### NOTES FOR JUNE

The first event to be noted is the series of six recitals of Bach begun by Mr. Harold Samuel at Wigmore Hall on May 31. The second recital is for June 11, the remainder on the following days.

On Saturday, June 4, there is the concert on the Festival scale at the Crystal Palace, under F. H. Cowen. The choir and orchestra taking part in 'The Hymn of Praise' will number two thousand five hundred, and the soloists are Dame Nellie Melba, Miss Rosina Buckman, Miss Laura Williams, Mr. Maurice d'Oisy, and Mr. Kennerley Rumford.

The orchestral concert of Mr. Eugène Goossens, on June 7, should be a notable event. The principal feature in the programme will be 'Le Sacre des Printemps' by Stravinsky, which was severely criticised by the critics when heard at Drury Lane in a Ballet before the war. It is now looked upon by the ultra-modernists of Paris as the high-point of the newest music. A good deal of interesting music will be heard at the two orchestral concerts to be conducted by M. Kussevisky at Queen's Hall on June 3 and 10.

There will be several concerts in connection with the Congress of the British Music Society. On the evening of June 14 Mr. Goossens and Mr. Adrian C. Boult conduct at Queen's Hall, and on June 16 the conductors are Mr. Walter Damrosch and Mr. Hamilton Harty. On the afternoon of June 15 there is a concert of chamber music at Æolian Hall, and a recital by Mr. John Coates in the evening. On the afternoon of June 17 there is a concert of Old English music at Æolian Hall. The programmes have been drawn up with a view to giving a comprehensive survey of British music, and Mr. Damrosch conducts some American works.

Miss Amy Evans and Mr. Fraser Gange make their reappearance after their long Australian tour at Queen's Hall on June 7.

## Opera in London

BY FRANCIS E. BARRETT

Opera is gradually approaching the Metropolis, which has been so long without it. But so far it has come no nearer than Hammersmith. There, at the King's Theatre, the Carl Rosa Company began a four weeks' season on May 9. The repertoire is of the familiar order, the only exceptions to the round of 'Faust,' 'Carmen,' 'Tannhäuser,' 'Lohengrin,' and 'The Bohemian Girl,' being 'The Mastersingers' and 'The Valkyrie.' The company has the same constitution as at Covent Garden last autumn. The opening performance of Saint-Saëns' 'Samson and Delilah' was of all-round smoothness, with special distinction in the Samson of Mr. William Boland, who, now that he is getting to know the extent of his powers, is developing into one of the best robust tenors we have had for many a day. Miss Doris Woodhall was the Delilah, and the remainder of the cast more than adequate. Public approval was hearty, and took the most satisfactory form of large audiences, and this state has been the rule in spite of, or even because of, transport difficulties.

For the rest—silence. The Danish Royal Opera Company's visit did not materialise. The reasons are various, but the truth is that the operatic story will have to be begun afresh. The opening chapter of that story will be in English. It will be begun in the autumn when the season is inaugurated at Covent Garden under the auspices of the Carl Rosa Company. For that special efforts are being made. I trust that they will extend to a strengthening of the company for London purposes. Much will depend on that season, and those undertaking it will do well to make it their special business to see that as good a company as possible is got together. There must be no hesitation in the appeal made. The public must be attracted and held, or operating will go back to the hands of the foreigner.

Generally the autumn is going to be a busy operatic time. The Covent Garden season will begin in October, but by that time I think we shall find the Gilbert and Sullivan operas in full swing. It has been realised at last that London wants this form of light opera so peculiarly its own, and it is to be given *ad lib.* In other words, the Gilbert and Sullivan season will continue so long as the public supports it. Unless I am much mistaken, and provided the exponents are well chosen and the repertoire varied with some of the later examples, the season will last



all the year round, as 'The Beggar's Opera' has done at the Lyric Theatre, Hammersmith. London wants good light opera; it has always been accustomed to it, and those who will supply it will reap their reward.

While on the subject of light opera I may add with pleasure that Mr. Montague Phillips' 'The Rebel Maid' is continuing to 'rebel' to good purpose at the Empire, and that at the Old Vic. Mr. Nicholas Gatty's operatic fantasia, 'Prince Ferelon,' is due as I write these lines. It is to be noted with satisfaction that this is the first time that the Old Vic. has given its attention to modern British opera as part of its scheme. And the fact is significant.

## Choral Notes and News

By W. McNAUGHT

### 'THE APOSTLES' IN NORTH LONDON

The neglect of Elgar's Oratorio 'The Apostles' is unaccountable. When a performance does occur it makes a profound appeal on musicians and laymen alike. Hardly any music goes so deeply into things—not by laborious solemnity but by sheer beauty, the subtle touch, the flash of imagination. It may be difficult, but we have learnt now that a choral society from a residential suburb of London can face its difficulties. Perhaps it is that few conductors are so competent for the great task of preparation and interpretation as is Mr. Allen Gill. When his Alexandra Palace choir sang 'The Apostles' at the Northern Polytechnic on May 7, nothing in the performance so strongly impressed itself on the mind as Mr. Gill's thorough knowledge of the music and his firm grip upon all the details of his work. The choral singing was fully in the spirit of the music, and when in a few cases it was not smooth in practice one was reminded of the conditions under which this choir works as compared with those that sing in large halls or with festival backing. For adequate rehearsal with full orchestra had been denied—because the Northern Polytechnic Hall does not admit a large enough audience to provide the wherewithal. It is understood that the hall could have been filled twice by those who had wished to hear 'The Apostles.'

The solo-singing left little wanting. Miss Doris Manuelle and Mr. Stewart Gardner sang the music of Mary Magdalene and of Jesus with imaginative power, with the right measure of expression, and with good voice. As Judas, Mr. Robert Radford was magnificent, and the great scene at the Temple was given with a strength and vividness that remain in the memory. The other parts were well filled by Miss Florence Mellors, Mr. John Adams, and Mr. Samuel Mann.

The composer was present, and in the interval he received a great welcome.

The newly-formed Malden and Coombe Choral Society gave an excellent performance of 'Hiawatha's Wedding-Feast' and 'The Revenge' on April 28, and great credit was thereby reflected upon Mr. R. Frederick Tyler, the conductor. The recitation of the poem before the singing of 'The Revenge' added greatly to the enjoyment of the work.

The Central London Choral Society, under Mr. David J. Thomas, gave a miscellaneous concert at Central Hall on April 28, at which Percy Fletcher's lively cantata 'The Deacon's Masterpiece' was the principal feature. The orchestra played, among other things, Coleridge-Taylor's 'Hiawatha' Ballet Suite.

The programme of the concert at Battersea Town Hall by the Battersea, Clapham, and Wandsworth L.C.C. Institutes' Choral Union on April 29 consisted of Elgar's 'The Banner of St. George' and Fletcher's 'The Deacon's Masterpiece,' Schubert's 'Rosamunde' Overture and German's 'Nell Gwynn' dances. Mr. D. Ritson Smith and Mr. A. G. Gibbs were conductors.

The Ealing Philharmonic Society concluded its twenty-fourth season on May 2 with a concert at which 'Hiawatha's Wedding-Feast' and 'Les Cloches de Corneville' were performed. The choral singing under Mr. E. Victor Williams was fully up to the level that has built up the Society's solid reputation. Special plans are being considered to celebrate, next season, the completion of Mr. Williams' twenty-five years of work with the choir.

An excellent concert was given at Cannon Street Hotel on May 9 by the Harmony Glee Singers, a male-voice choir that sings under Mr. Pettit. The list of pieces included Morley's 'My bonnie lass she smileth' and Lee Williams' 'The Haven.'

A year of energetic work by the Langham Choral and Orchestral Society, a body of singers from the Telephone Service conducted by Mr. Hugh Marleyn, was celebrated by a 'Birthday Concert' at Queen's Hall on May 10. As was proper to the occasion, the choral singers were not greatly exercised with work, and they were only called upon to sing a scene from 'Prince Igor' and the choral parts in 'Cavalleria Rusticana.' The whole programme, with the exception of the March from Berlioz's 'Faust,' was operatic. The solo-singing was wisely put into the hands of practised operatic artists, and Miss Beatrice Miranda and Mr. William Boland were a tower of strength in a duet from 'Aida' and in 'Cavalleria.' There were Wagner excerpts, which included the Valkyrie scene.

Kingston and Surbiton District Choral Society recently gave 'The Dream of Gerontius' with the help of a professional orchestra of forty. Mr. Ronald Dussell conducted with insight.

CASTLE CARY.—'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' were performed by the Castle Cary Choral Society at its annual concert on April 14, the performers numbering about seventy. 'Onaway, awake!' was sung in good style by Mr. Seymour Dossor, and the solo work in the second part was in the capable hands of Mrs. Jack Day and Mr. R. T. A. Hughes. There was a small but effective orchestra under the leadership of Miss B. Heginbotham. Mr. W. H. McKerrow was at the piano forte, and Mr. D. J. Gass conducted. There was a record attendance.

Craven Arms.—On May 4, 'Elijah' was sung by the Craven Arms and District Choral Society, the choir numbering fifty. The soloists were Miss Dorothy Freeman, Miss Muriel Boughton, Mrs. Morgan, Mr. Aikens, and Mr. W. Batey. The Rev. W. M. D. La Touche conducted.

EASTBOURNE.—'Hiawatha's Wedding-Feast' was creditably performed by the 'Red Triangle' Choir on April 25 under the direction of Dr. W. A. Hall, who sang the tenor song 'Onaway, awake!' The choir has been in existence about six months.

EWELL.—Sterndale Bennett's 'The May Queen' was performed at the Lecture Hall, on May 2, by the Ewell Choral Society and Orchestra under Mr. A. E. Davies. German's part-song, 'The Chase' and Frederick Rosse's 'Merchant of Venice' music were other items in a varied programme.

HERTFORD.—The East Herts Musical Society won well-deserved success with 'Samson' on May 3, Mr. W. J. Comley conducting. Miss Doris Montrave, Miss Doris Arnell, Mr. John Collett, and Mr. B. D. Hylton-Stewart were the soloists, and Mr. Solomon played the trumpet obbligato.

LINCOLN.—The Musical Society added to a long list of triumphs by a highly successful concert in the Corn Exchange on April 19, under the direction of Dr. G. J. Bennett. For financial reasons a band was dispensed with on this occasion, the greater part of the programme being occupied by the choir of some two hundred voices in the singing of madrigals and part-songs. These included

John Benet's 'All creatures now are merry-minded,' Wilbye's 'Adieu, sweet Amarillis,' W. G. Whitaker's arrangement of the ballad, 'Elsie Marley' (published in 1784), Pearsall's 'Who shall win my lady fair?' G. T. Holst's arrangement of the Hampshire folk-song, 'Swansea Town,' C. Wood's 'Full fathom five,' Balfour Gardiner's 'Cargoes,' Brahms' 'The Maiden,' Parry's 'There is an Old Belief,' and Eaton Fanning's 'Moonlight.' Solos were given by Capt. Herbert Heyner (vocalist) and Miss Irene Scharrer (pianoforte).

### THE ROYAL ACADEMY OF MUSIC

A course of four lectures on Wagner's 'Der Ring des Nibelungen,' given at the Duke's Hall by Mr. Frederick Corder on Wednesday afternoons, began on May 11, when the subject was 'Das Rheingold.' One lecture was devoted to each of the four works forming the 'Ring,' the work under consideration being described and analysed and extracts sung from it by the pupils of the Academy.

The increased importance which in recent years has been given to the teaching of aural training and sight-singing in classes, in so many secondary and higher-grade schools, and the knowledge and skill which are required in all such teaching if it is to be really efficient, have influenced the authorities of the R.A.M. in taking an important step in connection with their diploma for Licentiate. In the Syllabus recently issued for the September and Christmas Examinations a new diploma for teachers is included—namely, one for the teaching of Aural Training and Sight-Singing. The requirements are of an essentially practical character, and cover all the ground of the work of such a teacher. The holding of this diploma should be of very great value to all who teach music in classes.

The Goring Thomas Scholarship (Composition) has been awarded to William H. C. Evans (a native of Cilgerran, Penn.), Frederick T. Durrant being commended. The adjudicators were Messrs. Paul Corder and Percy H. Miles, and Sir A. C. Mackenzie.

### Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Pianist (lady) wishes to meet with good violinist and 'cellist for regular weekly practice of chamber music (classical and modern). Plymouth.—'AVILIO,' c/o Musical Times.

Young violinist would like to join trio (pianist and 'cellist), for study of classical and modern chamber music. Hampstead or Brondesbury districts.—F. C. W., c/o Musical Times.

Gentleman, violinist, wishes to join trio, quartet, quintet, &c., or local orchestra at Croydon, or immediate neighbourhood. Classical music only.—C. C. D., c/o Musical Times.

Accompanist (lady) wishes to meet violinist and 'cellist for mutual practice. Good music only.—CLASSICAL, 5, Lulworth Road, Peckham, S.E. 15.

Violinist, with a few years' orchestral practice, would like to join trio, orchestra, or small concert party. North Kensington district.—A. M., c/o Musical Times.

A good amateur 'cellist wanted for chamber music (string quartets, &c.).—W. A. MARSH, 35, Murchinson Road, Leyton, E. 10.

Good accompanist (young lady), also vocalist and beginner on violin, wishes to meet violinist-pianist for mutual practice. Kentish Town district. Practice-room at advertiser's home.—'CECILIA,' c/o Musical Times.

Lady pianist (L.R.A.M.) wishes to meet violinist and 'cellist for practice of trios.—L., 57, Oakfield Road, Clapton, E. 5.

'Cellist wanted to complete chamber trio; must be accomplished. Large library of music, classics and moderns, the latter including pieces by Scriabin, Glinka, and Borodin. Practice, advancement, and mutual enjoyment.—EDWARD W. ORGAN, 'Milverton,' Mayfield Road, Acocks Green, Birmingham.

Pianist (gentleman) wishes to meet violinist and/or 'cellist for regular practice. (Bradford, Yorkshire.) Classical music preferred, and would like to arrange with another pianist for pianoforte duets.—Write 'ENTHUSIAST,' c/o Musical Times.

Pianist-Violinist (lady) would like to meet with another pianist-violinist, near Liverpool, for mutual accompaniment.—'LOVER OF MUSIC,' c/o Musical Times.

Experienced lady cornet-player wishes to join good orchestra.—'RISOLUTO,' c/o Musical Times.

Vacancies for all instruments in new amateur orchestra. Must be experienced players for advanced music. Rehearsals every Friday, 7.30 p.m., at County School, Hildrop Road, Camden Road, N. 7.—T. G. WILLIAMS, at above address.

### Gramophone Notes

By 'DISCUS'

A few months ago I suggested that records of vocal works in foreign tongues should be provided with a slip giving an English translation. The Æolian-Vocalion Company has gone even farther, having just issued some double-sided records with the music on one side and a lecturette on the other. Operatic records with this feature are 'Salve Dimorah,' from Gounod's 'Faust,' sung in Italian by Lenghi-Cellini; Micaëla's air, 'Je dis que rien,' sung in French by Destournel; 'Ernani, involami,' from 'Ernani,' sung in Italian by Caroline Hatchard; and 'No, Pagliaccio, non son,' sung in Italian by Rosing. All are accompanied by the Æolian orchestra. The reverse side of each record gives a sketch of the opera plot, with a special word about the particular item. This is an idea that has great educational possibilities. Soon we shall no doubt be able to hear a short work analysed, the music broken up, and explanatory remarks interpolated, the themes being repeated, and so forth. The explanatory remarks on these Æolian records are good, and clearly spoken. An instrumental record with this addition is the second movement of Grieg's Violin and Pianoforte Sonata (Op. 45), finely played by Albert Sammons and Frank St. Leger.

An Æ.-V. record of outstanding excellence is a 12-in. d.-s. giving us the Handel-Halvorsen Passacaglia and a Duet by Robert Fuchs, both for violin and viola duet unaccompanied, played by Albert Sammons and Lionel Tertis. The Passacaglia created a stir when played at the first concert of the Chamber Music Players. It is certainly a brilliant affair, and the recording is very successful. Fuchs' Duet is more ordinary, but a pleasant piece of music. In both works the effect is frequently that of a string quartet.

An Æ.-V. of popular type is the First Life Guards Band playing 'Reminiscences of Scotland,' in which 'Auld Robin Gray' is, as usual, represented by the poor tune of Lady Somebody or other instead of by the fine old original air. The harmonization of the melodies is sufficiently military-bandish to please the crowd and annoy the musician.

An excellent pianoforte record is a 12-in. d.-s. Columbia giving us William Murdoch's performance of the *Presto* from Beethoven's Sonata in F (Op. 10, No. 2) and a Scarlatti Pastorale. Here is a good pianoforte lesson for the fairly advanced pupil.





## SWELL ORGAN (13 stops)

		FT.
Lieblich Bourdon	... wood	16
Open Diapason	... metal	8
Stopped Diapason	... wood	8
Echo Gamba	... metal	8
Voix Céleste (Tenor C)	... ..	8
Flute	... wood	4
Principal	... metal	4
Dulciana Mixture	... metal, 3 ranks	16
Contra Fagotto	... metal	16
Horn	... ..	8
Oboe	... ..	8
Claron	... ..	4
Eolian	... ..	8
Tremulant.	... ..	8

os. 23 and 25 carried up an Octave, 73 notes for Octave-Coupler.

## CHOIR AND SOLO ORGAN

Enclosed in Swell box.) II stops. Soundboard carried up an Octave. 73 notes for Octave-Coupler.

		FT.			FT.
Contra Gamba ...	metal	16	33	Harmonic Piccolo metal	2
Violin Diapason	"	8	34	Clarinet ...	8
Dulciana ...	"	8	35	Orchestral Oboe	8
Lieblich Gedact	wood	8	36	Tuba ...	8
Suabe Flute	"	4	37	Tremulant.	"
Gemshorn	metal	4			

stops 27 to 33 inclusive can be disconnected from this Manual by Coupler No. 62.

## PEDAL ORGAN (II Stops)

	FT.
Sub-Bourdon (prepared for)	wood 32
Open Diapason	" 16
Bourdon	" 16
Gamba (from No. 27 Choir)	metal 16
Lieblich Bourdon (from No. 13 Swell)	wood 16
Violone (from No. 1 Great)	metal 16
Flute (extension of No. 40)	wood 8
Octave (extension of No. 35)	" 8
Trombone	metal 16
Fagotto (from No. 21 Swell)	" 16
Trumpet (extension of No. 46)	" 8

## COUPLERS

Swell to Great,	57 Swell Unison Off.
Swell to Choir.	58 Choirland Solo Octave.
Swell to Pedal.	59 Choir and Solo Sub-Octave.
Great to Pedal.	60 Choir and Solo Unison Off.
Choir and Solo to Pedal.	61 Great Piston to Pedal Com-
Choir and Solo to Great.	binations.
Swell Octave.	62 Solo only.
Swell Sub-Octave.	

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The Pedal Organ combinations can be coupled to Great Pistons by Coupler No. 61.

## WIND PRESSURES

from 4½-in. to 13-in.  
ell Great and Choir, 4½-in.  
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ion Work, 8-in.  
ba, 12½-in.  
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balanced Swell Pedals to Swell and Choir and Solo boxes.

Subular-pneumatic action throughout.  
All stops full compass, except No. 17. Harmonic Trebles to all  
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The wind supply is generated by a 'Discus' blowing installation placed in a specially constructed chamber under the floor of the nave and situated mediately in front of the gallery. An horse-power electric motor drives three blowers (automatically controlled) which provide light, edium, and heavy wind to the various reservoirs. Tonally and constructionally this organ contains me of the finest work of Messrs. Walker. The mechanical arrangements are such that there is actically no limit to the possible stop combinations. om the softest to the loudest tone there can be no ubs as to the excellence of the proper characteristic usical quality, and for its size the instrument will nk as one of the best in the country.

Incidentally it might be mentioned that over eight miles of tubing have been used in the construction of the pneumatic action, and that the organ contains 2,515 pipes.

The gifts were dedicated by the Archbishop of Canterbury on Sunday, May 8, when the following programme was performed, with Dr. Buck at the organ:

Concerto in G minor	... ..	Handel
Violin Solo	... Benedictus ...	Mackenzie
	Mr. Ackroyd	
'Why do the Nations?'	... ..	Handel
	Mr. Mercer	
Berceuse	... ..	Arcensky
Violin Solo	... Aria for the G string ...	Bach
Litany for All Souls' Day	... ..	Schubert
Prelude to 'Parsifal'	... ..	Wagner

## CHANTING

Under the auspices of the Church Music Society, lectures were given at St. Martin-in-the-Fields on the Saturdays in May. The third and fourth take place too late for notice in this issue. The series opened with Prof. Walford Davies talking to a large audience on 'Chanting,' and backing up his remarks by getting his hearers to put them into practice. Copies of the canticles, as pointed in a forthcoming new psalter 'in accordance with the natural speech-rhythms,' were distributed, the principles explained, and the Venite practised, verse by verse being first read and then chanted. Certainly the results attained a freedom rarely approached even in churches where much time is spent on the psalms. The system may be applied to any psalter, being in fact nothing more than that set forth as an ideal in the preface to most books of the kind. It is merely a matter of adapting the chant to the constantly varying rhythm of the text. When this is done we get a beautifully varied set of rhythms, and the deadly monotony that makes chanting an infliction disappears. As Prof. Davies said, we may regard the form as that of an air (the chant) with variations (the pointing). Perhaps an even better analogy is that of an *ostinato*, the chant being the theme, with variations of rhythm instead of melody and harmony. An important point made was that each psalm has its own pace. We should not sing (for example) 'Have mercy upon me, O God' and 'Bring unto the Lord, O ye mighty, bring young rams unto the Lord,' at the same speed. Prof. Davies said the minim should be regarded as the syllabic unit. As to freedom of rhythm, the fourth and tenth notes of the chant were anchors, the rest free. No doubt the audience, containing as it did a large proportion of organists, was especially favourable for purposes of demonstration, but even when due allowance is made it was clear that there was nothing in the method that could not be accomplished by the average choir and congregation. But of course both must practise, and must begin with keenness and an open mind.

## TUDOR MUSIC

At the second lecture Dr. R. R. Terry spoke on the old English music he is editing for the Carnegie Trust. In the limited time at his disposal he could do no more than merely glance at a subject big enough for a series of lectures, but he said sufficient to make his hearers realise that the discovery and publication of this mass of old music is an event of national importance, and one that we shall later regard as a romance of musical history. Dr. Terry made a point that was new to most of those present, though it has long been familiar to organists and others who have taken a part in the revival of plainsong. He said that his most able helpers in the transcription and editing of old music were often young musicians with ultra-modern tendencies. Those who revelled in Scriabin and Stravinsky were usually the most ready to appreciate 16th-century works, whereas the musician who had stopped short at Schumann and Brahms saw nothing in it. Dr. Terry might have pointed to a similar state of things in Italy, where the recent revival of old Italian music was mainly due to the 'futurist' group. Similarly, the old French clavecinists have no more sympathetic champions than the modern French composers. It may be the result of open-mindedness, but more probably



it is due to the feeling of nationality, which in the matter of art is now more pronounced than ever it was, despite our internationalism. The lecture was illustrated by an Easter Motet by John Shepherd, and three examples from Taverner, all for five-part men's chorus, sung by five members of Westminster Cathedral Choir. Listening to this virile and sonorous music one felt that Sir Henry Hadow was not exaggerating when he said that if we wished to realise the importance of the discovery of these works we must use a literary parallel, and imagine that the whole of Elizabethan poetry had been lost, and had now been brought to light. Dr. Terry's lecture gave us a really engrossing hour—too short measure.

The practice of playing pianoforte concertos at organ recitals, the organ supplying the orchestral part, is growing. Given a well-equipped modern organ the effect is excellent. At St. Chad's, Far Headingley, a recital of three such works was recently given by Miss Kathleen Frise-Smith and Mr. H. Percy Richardson, the examples played being Mozart in D minor, Beethoven in C minor, and Franck's 'Variations Symphoniques.' It is hoped to give similar recitals in the future.

Parts 2 and 3 of 'The Messiah' were sung at the City Temple by the Choral Society on April 23, Mr. Allan Brown conducting and Mr. F. W. Holloway accompanying on the organ. The solos were sung by Miss Bessie Lang, Miss Beatrice Ashton, Mr. Holden Heywood, and Mr. Samuel Dyson.

Gaul's 'The Holy City' was well sung to a crowded congregation at All Souls', Eastbourne, on April 18, conducted by Prof. Storer, with Mr. F. E. Wilson at the organ.

#### ORGAN RECITALS

- Mr. J. Crowther, Fitzalan Street Church, Glossop—Fantasia in E minor, *Faulkes*; Pastorale, *Guilmant*; The Storm, *Lemmens*.
- Mr. Walter Hoyle, Coventry Cathedral—Toccata in F, *Bach*; 'Schiller' March, *Meyerbeer*.
- Mr. G. Bernard Gilbert, Town Hall, Stratford—'Christus Resurrexit,' *Ravanello*; Fantasia in B flat, *Silas*; Question and Answer, *Wolstenholme*.
- Mr. Leitch Owen, Edge Hill Parish Church—Allegro Maestoso, *Driffill*; Coronation March, *Meyerbeer*.
- Mr. W. G. Breach, St. John the Evangelist, Clapham Rise (two recitals)—Largo ('New World' Symphony); Offertoire on a French hymn tune, *Grisson*.
- Mr. Allan Brown, Higham Hill Baptist Church, Walthamstow—Fantasia on Scottish airs, *P. Mansfield*; Symphony in E minor, *Holloway*. Pisgah, Penygraig, South Wales (two recitals)—Funeral March and Hymn of Seraphs, *Guilmant*; Finale from Sonata in F minor, *Rheinberger*; Melodie in E, *Rachmaninov*; Fugue, *Reubke*.
- Mr. W. J. Lancaster, Bolton Parish Church—Pièce Héroïque, *Franck*; Allegro and Adagio (Symphony No. 3), *Vierne*; Adagio and Toccata in F, *Widor*.
- Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Prelude on 'Hanover,' *Parry*; 'Londonderry Air'; Prelude and Fugue in C minor, *Mendelssohn*; Marche Solennelle, *Mailly*.
- Mr. Sidney Smith, Christ Church, West Hartlepool—First movement, Sonata in F minor, *Rheinberger*; Prelude and Fugue in B minor, *Bach*; Rhapsody No. 3, *Howells*; Pièce Héroïque, *Franck*.
- Lieut. Sydney H. Wéalé, King's Hall, Stoke-on-Trent (six recitals)—Romance, *Sibelius*; Basso Ostinato, *Arensky*; Prelude and Fugue in B minor, *Bach*; Clair de Lune, *Debussy*; Symphony in E minor, *Holloway*; 'Finlandia,' *Sibelius*.
- Mr. James M. Preston, Stocksfield Wesleyan Church—Madrigal, *Lemare*; Rhapsody on Breton Melodies, *Saint-Saëns*; Andante and Scherzo (Symphony No. 4), *Widor*. St. George's, Jesmond, Newcastle-on-Tyne—Variations on an Old English melody, *Stuart Archer*; Chant de Mai, *Jongen*. St. Mary's, Tyne Dock—Allegro (Symphony No. 6), *Widor*; Prelude and Fugue in A minor, *Bach*; Fantasia, *Silas*; Toccata di Concerto, *Lemare*.
- Mr. Alan Burr, Jesus College, Cambridge—Pavana, *Byrde*; Andantino, *Couperin*; Prelude in E flat, *Stanford*; Toccata and Fugue in D minor, *Bach*; Prelude o 'Rhosymedre,' *Vaughan Williams*.
- Mr. Richard Tattersall, Old St. Andrew's, Toronto, Canada—Prelude and Fugue in G, *Bach*; Prelude on Darwell 148th, *Harold Darke*; Prelude on 'Rhosymedre,' *Vaughan Williams*; Elegy, *Baird*; Toccata in E, *Maleingreau*.
- Mr. Eric Brough, Regent Square Presbyterian Church—Passacaglia (Sonata in E minor), *Rheinberger*; Largo ('New World' Symphony); Toccata and Fugue in D minor, *Bach*; Choral in B minor, *Franck*.
- Miss Ada Petherick, Addiscombe Parish Church—Fantasia in G minor, *Bach*; Prelude and Fugue in D minor, *Mendelssohn*; Harmonies du Soir, *Karg-Elert*; March Solennelle, *Mailly*.
- Mr. H. C. J. Churchill, Maze Hill Congregational Church—Greenwich—Fantasia and Fugue in G minor, *Bach*; Sonata da Camera, *Peace*; Preludes on 'Martyrdom' and Croft's 136th, *Parry*.
- Mr. Bertram Hollins, Bromley Congregational Church—Prelude and Fugue in C minor, *Bach*; Berceuse, *Bonnet*; Marche Pontificale, *Widor*. Beckenham Congregational Church—Grand Chœur alla Handel, *Guilmant*; Sonata in E flat minor, *Rheinberger*; Prelude and Fugue in D, *Bach*.
- Mr. Ezra Edson, Conisbrough Parish Church—Sonata No. 1, *Mendelssohn*; Reverie, *O. Mansfield*; Toccata and Fugue in D minor, *Bach*; Grand Chœur, *Guilmant*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Fantasy-Prelude, *Charles Macpherson*; Choral Song and Fugue, *Wesley*; Fugue in G, *Bach*; Air with variations, *Beethoven*; Allegro Moderato, *Silas*.
- Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Phantasy 'O Filii et Filiae,' *Pearce*; In Memoriam *Rheinberger*; Old Easter Melody with Variations, *West*; Marche de Fête, *Büsser*; Recessional, *Alan Gray*.
- Mr. Harold Rhodes, St. John's, Torquay—Fantasia and Toccata in D minor, *Stanford*; Three Choral Preludes, *Bach*; Introduction and Fugue, *Reubke*; Allegretto con Grazia (Heroic Suite), *H. Rhodes*. Parish Church, Paignton—Prelude and Fugue in E flat, *Bach*; Rhapsody No. 3, *Saint-Saëns*; Symphony No. 5, *Widor*.
- Mr. J. A. Meale, Central Hall, Westminster (five recitals)—Introduction and Fugue, *Reubke*; Symphony No. 1, *Guilmant*; Toccata in C, *Bach*; Passacaglia, *Cyril Scott*; 'Finlandia'; Symphony No. 5, *Widor*; Fanfare in B flat, *Meale*. New College Chapel, Swiss Cottage—Toccata and Fugue in D minor, *Bach*; Largo ('New World' Symphony); Concert Overture in C, *Hollins*.
- Mr. H. S. Wallbank, Hexham Abbey—Prelude, 'Sleepers wake' and Fugue in B flat, *Bach*; Allegro Cantabile, *Widor*.
- Dr. R. Walker Robson, Christ Church, Crouch End (five recitals)—Sonata No. 3, *Mendelssohn*; Meditation-Elegy, *Borowski*; Fantasia and Fugue in G minor, *Bach*; Prelude on Croft's 136th, *Parry*; Capriccio, *John Ireland*; Toccata in D minor, *Holloway*; First movement, Sonata in E minor, *Rheinberger*.
- Mr. Harold M. Dawber, St. George's, Stockport—First movement from Sonata, *Elgar*; Preludes on 'Melcombe,' *Parry*, 'Old Hundredth,' *Harvey Grace*, and 'Martyrdom,' *Charlton Palmer*.
- Mr. Ernest H. Smith, St. James' Parish Church, New Brighton—Overture in E, *Morandi*; Evensong, *Johnston*.
- Mr. Stanley E. Lucas, Bishopsgate Chapel, E.C. (three recitals)—A Bach programme; Prelude and 'Angel's Farewell' ('Dream of Gerontius'); Prelude and Fugue No. 2 and Sonata No. 3, *Mendelssohn*. Trinity Presbyterian Church, Canonbury (three recitals)—Allegretto Grazioso, *Hollins*; Homage Hymn, *Rowley*; Preludes on 'Martyrdom' and Croft's 136th, *Parry*; Preludes and Fugues in G minor, and F, *Bach*.
- Mr. S. Maurice Poplestone, High Street Baptist Church, Abersychan—Toccata, Adagio, and Fugue in C, *Bach*; Evening Song, *Baird*; Scherzo in C minor, *Guilmant*; Toccata (Symphony No. 5), *Widor*.

C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Sonata No. 1, *Mendelssohn*; Minuet, *Saccherini*; Hungarian March, *Berlioz*.  
 J. A. Sowerbutts, St. Stephen's, Wallbrook—Fantasia on 'Come, Holy Ghost,' *Bach*; Sonata No. 5, *Stanford*; Psalm Versets, *Dupré*; Offrande Musicale, *Maleingreau*.  
 C. H. Trevor, St. John's, Mortimer, Berks—Fantasia on A minor, *Lemmens*; Three Old Pieces, *Zipoli*, *Stanley*, and *Clérambault*; Toccata and Fugue in D minor, *Bach*; Prayer and Cradle Song, *Guilmant*.  
 Archibald Farmer, St. Dunstan-in-the-East—Fantasia in D minor, *Merkel*; Meditation, *Ropartz*; Three Chorale Improvisations, *Karg-Elert*.  
 Henry Poole, Parish Church, Burley—Adagio in B minor, *Mozart*; Nocturne in D, *Goss Custard*; Grand Chœur in D, *Salome*.

## APPOINTMENTS

I. N. Harding, organist and choirmaster, Merrow Parish Church.  
 Stephen Kirby, organist and choirmaster St. Agnes', Kennington Park.  
 W. E. Kirby, organist and chormaster, St. Luke's, Southport.  
 D. Leeke Rowe, organist and choirmaster, St. Mary's, Guildford.

## Letters to the Editor

## THE IMPORTANCE OF CORRECT PLACING OF THE VOICE

SIR,—Mr. Charles Tree's article in the April number of *Musical Times* is interesting, not so much on account of theory he propounds—which merely touches the fringe of the matter—as that it affords evidence of a certain consciousness that all is not as it should be in regard to voice-production as now taught in this country. My interest in this subject is sincere and profound, consequently I willingly let myself of the opportunity afforded by the appearance of Mr. Tree's article to take part in the discussion of a question of such far-reaching importance. It is necessary to face my remarks by stating that it is not an easy matter to give full and accurate expression in writing to all one would like to say, for written observations are incapable of conveying the convincing power of example, or demonstration with voice.

I regard voice production as but a part of the larger question of voice-training. It is doubtless an important part, but, to my mind not the most important, because it does not properly commenced otherwise than on a firmly established foundation of rational breathing. The perfect control of the breath is the first thing to be attended to, if the voice is to be developed to its full capacity. Even when the term 'diaphragmatic breathing' is enounced, the whole has not been said. The complete control of the breath by the diaphragm is necessary, but in order to obtain the full, free, and unhindered influence of the breath on the vocal cords, the position of the larynx must be such as to render it possible. Any pupil of average intelligence will be able to grasp these fundamental theoretic facts in a single short lesson; some may be able to induce their physical members to commence the necessary co-operation in two or three lessons, but the majority do not find it quite so easy to convert theory into practice.

I merely mention in passing that Mr. Tree takes no notice whatever of this all-important aspect of voice-training. Without it, I maintain, nothing really serious can be done, and the attainment of the forward position by means of direct speech developed into song looks extremely like building minus a foundation. I readily admit that the method proposed by Mr. Tree may be helpful in a roundabout and exceedingly protracted way, but more I cannot say in its favour.

In order to arrive at an adequate conception of that which we are accustomed to call method, let us get down to first principles. Ordinary speech—whether we call it 'correct' or not—is vastly more sonorous in the Latin languages than,

for example, in English. That is caused by the number and breadth of the vowels used in them. The Italian language is the best example, because it seldom admits the collation of three consonants, has no gutturals, few sibilants, and nothing like our *th*. When we northerners first hear it we are charmed by the delicious sonority of pure Italian speech. In order to pronounce the broad vowels a 'mouthful' must be taken of the words. Otherwise expressed, full advantage is taken of the natural resonator provided in the mouth, which is not always done in English speech. The enlargement of the resonator unconsciously induces the lowering of the larynx by the flattening of the tongue, so that the column of breath issuing from the lungs has free play on the vocal cords.

Thus the Italian has, if I may say so, a vocal handicap in his favour, and his old singing masters had little more to do than develop such favourable beginnings. To this they devoted long years of patient work, with the result that their pupils finally became complete masters of their voices before they were allowed to study opera. Naturally only those who had real talent stood the test of patience and perseverance, but the world was enriched by having those great vocalists whose memory we cherish in tradition. Unfortunately the more strenuous days which succeeded rendered it impossible for all except a few students to afford the necessary time and expense, so now we have to be content with less perfect artistry. Sadder still, the old generation of real *maestri di canti* has died out, and has been replaced by instrumentalists who, while they still retain to a greater or less extent the traditions of opera, and can teach their pupils to sing the grand old works, are incapable of training the voice properly.

In that way a premium came to be placed upon the acquisition of the so-called 'Italian production,' but that, too, has become a tradition. I prefer to call it simply classical voice-training—first, because it is classical, and secondly, because it can be adopted by people of all nationalities.

In order of their adaptability for singing, of the languages known to me I venture to place, after Italian—Spanish, French, Russian, German, and English, in that sequence. I must reluctantly place my own language last, because it is the least sonorous, has gutturals, may be spoken with almost closed mouth, and has the greatest tendency to render the voice throaty. I am very far indeed from wishing to convey the impression that English men and women are more difficult to train than those of other nationalities, but in order to train them properly and quickly I insist on the necessity for devoting the greatest possible attention to laying such an immovable foundation as that described above. I regard the human voice as a very precious gift, on the rational development of which it is impossible to expend too much care and patience.

Mr. Tree's expression, 'nasal resonance without nasal quality,' is a technical error. To begin with, the mouth, not the nose, is the natural resonator. Were this not so, nature had provided larger means for the emission of sound from the nose. Further, such resonance as may be produced in the pharynx—apart from its being detrimental to the tone produced—must necessarily remain to a great extent within the singer, whose ostensible purpose is to cause his vocal efforts to become audible to his hearers. It is easily demonstrable that the maximum of vocal resonance can be attained without any visible effort on the part of the singer, such as 'neck-swelling' or 'face-bursting.'

It would be interesting to know why Mr. Tree makes mention of Maurel amongst other great singers who retained their voices long. Maurel was a great actor, not a great singer. My authority is Rossini, who, on being asked one evening in the theatre what he thought of Maurel, replied: *Guocca bone, non canta bone*, and the man who wrote 'Il Barbiere di Siviglia' was a judge! Maurel was a pupil of the ultra-French school of his day, and had far too much nasal quality in his voice to please an Italian ear, or even mine, although I was but a student when I heard him in Verdi's 'Otello,' at Milan.

In conclusion I wish to express my profound conviction that teachers who are merely instrumentalists ought not to undertake to train voices which have not first been placed.



Advice and suggestion are useful in their way, but nothing is so helpful to a pupil as to have a practical example given of what he is required to do.—Yours, &c., A. KEAY.

National Liberal Club.  
April 5, 1921.

### CROSS-TREMOLO EFFECT

SIR,—In response to the query of your correspondent A. M. G. (to whom I present my kind regards), the first instance of the 'cross tremolo' effect is probably in Haydn's 'Creation,' No. 29, at the words 'Ye dusky mists.' It is not a good example, but the intention is there. The earliest to employ the effect systematically was the despised Mendelssohn in his G minor Pianoforte Concerto slow movement, and especially in his 'Trumpet' Overture. That obsolescent writer Beethoven very nearly invented it several times in the slow movement of his once popular 'Pastoral' Symphony. It needed no great effort of invention after all, for if you divide your violins and do this wave-tremolo on a common chord, what are you to do for a fourth part unless you invert one of the existing three? Of course we solve that problem now by writing just any notes that don't fit, but our forefathers were so dull as to prefer notes that belonged.—Yours, &c.,

13, Albion Road,  
South Hampstead, N.W.  
May 8, 1921.

F. CORDER.

### MODERN MUSIC

SIR,—The other day I asked myself the following questions, and along with them are the answers I received:

Do you find any *joy* or honest merriment in modern music? No, a false cynicism, a leer, a contemptuous smile.

Do you find any *nobility* of thought, expression, or treatment? No, such appeared to die with Franck.

What then are the characteristics of modern music? Surely brilliance, shallowness, technical correctness on the one hand, and noise, boredom, and incompetence on the other.

Does it tend to encourage the hearer to be energetic and vigorous, and to elevate him out of the mire of materialism? No, for the most part it leaves him absolutely cold. If not, it incites him to languor, moral irresponsibility, and deep depression.

Is the continual boosting of fourth-rate, insignificant, ephemeral writing by opportunists and others good for the community at large? Inasmuch as it calls attention to the art of music as a whole, yes; beyond that it appears to be productive of nothing but harm.

The above answers must be taken in a general way. It is easy enough to point to Elgar, German, Somervell, Saint-Saëns, Puccini, for they are isolated names and indeed are not of the generation I am considering. But the whole matter can be put in a nutshell. *Modern music is from the head—not the heart.*—Yours, &c.,

C. À BECKET WILLIAMS.

### WAS IT REALLY LOEILLY?

SIR,—Two of your correspondents in your current issue fall foul of your reviewer for his ignorance of a composer named Loelly. But was there such a person? Sir John Hawkins mentions a John Loeillet, 'a relation, as it is supposed, of John Baptist Loeillet, of Ghent, a famous master of the flute, and the author of four operas of solos for the instrument.' The former was a player on the harpsichord, and 'was also celebrated for his performance on the hautboy.' (The italics are Sir John's.) The end of his life he lived at New North Street, near Red Lion Square, and died about the year 1728. 'There is extant among his printed lessons a Minuet in the key of A, with the minor third, which was a great favourite with the ladies of the last age. The vulgar pronunciation of Loeillet's name led the world into a mistake, so that it was ascribed to Jean Baptist Lully.'

'A Dictionary of Musicians' (1827) gives 'Loeillet (Jean Baptiste) of Ghent,' but confuses him with the London man.

Theo Baker's Dictionary has the same mistake—if mistal it be. The 'Encyclopédie de la Musique,' in the Belgian section, has only a casual reference to J. B. Loeillet, without giving details of his life.

There may be doubt as to whether Loeillet were 'two single gentlemen rolled into one,' but there can be no doubt as to the spelling of his name. Pauer possibly may have taken 'Loelly' as the composer of the G minor Suite from the vulgar spelling of Walsh, the publisher of the (London) Loeillet's works. Oddly enough, Pauer also edited 'Gavotte in G major by J. B. Loeillet.' I trust your reviewer did not cry *Peccavi* too loudly.—Yours, &c.,

St. Leonards-on-Sea,

TOM S. WOTTON.

May 1, 1921.

P.S.—Your correspondent A. M. G. will find an example of 'cross tremolo' in Berlioz's 'Eight Scenes from Faust,' composed in 1828 (not 1829, as given in the Berlioz Edition). For half-a-dozen bars of the opening of the 'Concert des Sylphes,' above a tremolo arpeggio for the cellos, the upper strings have this style of thing:



## THE NOVELLO CHOIR

well-planned programme of unaccompanied choral music was sung by the Novello Choir at Bishopsgate House on May 10. Programmes of this type frequently suffer from scrappiness owing to the difficulty of finding an *opella* work of the right type to serve as main dish. On this occasion the choice fell on Bach's five-voice motet, 'O priceless Treasure,' the miscellaneous items consisting of madrigals by Bateson, Benet, Orlando Gibbons, and others, and part-songs by John Pointer and Gerrard Philips. The singing reached a very high standard, especially in the motet.

Mr. Harold Brooke, who conducted, must have felt well rewarded for his indefatigable pains at rehearsal. Relief was provided by Miss Caroline Hatchard and Mr. John Riley, who each contributed two delightful groups of songs. Miss Marguerite Swale accompanied admirably.

The Choir, which was formed fifteen years ago by Mr. McNaught, consists of about a hundred voices, drawn from the Novello employés and their friends. The rehearsals were held in the main hall at 160, Wardour Street, on Wednesday, at 6.45. New members will be welcomed. They will write for particulars to the hon. secretary, Mr. H. A. Smith, The Novello Works, Hollen Street, W.1.

## Sharps and Flats

We have to admit that nine-tenths of the modern music of our day has no more spiritual value than the silver paper in which chocolates are wrapped, and its manufacturers, like the manufacturers of that silver paper, will not be remembered to-morrow.—*W. J. Turner.*

Who's a-denying of it? Can Mr. Turner point to any work of musical history of which the same might not be said with equal truth? Has there ever been a period which has given more than one-tenth of its art, its music, or its literature to posterity?—*Edwin Evans.*

Or may, if we like, repeat the old tag that the beaten ones have the best songs, the melancholy of defeat and defeat drawing the heart out of the race. But I should like to put forward that theory in Scotland as an explanation of the beauty of the Scots folk-songs. I might speak, with every variety of accent, when and where the songs were beaten by anyone.—*Ernest Newman.*

The boldnesses are amazing, and they all 'come off.' It is interesting to compare this virile early English polyphony [byrd] with that of the Russian *a cappella* school. (Oh, what are our Cathedral choirs doing? When will they wake up to the real thing, which will alone justify their existence—the best only of English Church music?)—*Anglefield Hull.*

In any way, everybody [at the meeting of the Music Society] seemed optimistic, and in good spirits—Mr. Bliss chirpy, Goossens confident, Mr. Henry full of japes. So much the entertainment appreciated that it was decided to include no business, but to repeat it, with additions (why bring in Mr. de Courville and Nelson Keys), this next time.—*T. W. Wharton.*

I did not attend the great Melba concert at the Albert Hall on Sunday. In view of the noble-hearted and most successful efforts of a generous section of the Press to collect an audience for this worthy and struggling young singer, I cut a couple of lines I cut, a few weeks before, from the *ago Musical Leader*: 'Madame Melba is reported to be seriously ill with influenza at Monte Carlo.' Many of us will be disposed to repeat the remark once made to a gentleman who was suffering from alcoholism: 'I wish I had your complaint.'—*P. A. Scholes.*

Several years ago Lord Curzon suggested I should write a paper. . . .—*Algernon Ashton.*

## Sixty Years Ago

From the *Musical Times* of June, 1861:

Mälzel's Metronome is a useful assistant to enable the pianoforte student to preserve equable measure in his exercises. It ought not, however, to be placed upon the instrument on which he is playing, because its regularity might be disturbed by the devious energy of his execution, as differently-going clocks will assimilate in their movements if placed upon the same board.—*Musical Education and Instruction*, by Dr. Marx, of Berlin.

## CRYSTAL PALACE.

The season of 1861 was inaugurated on May 1, by a monster performance of Haydn's 'Creation.' The metropolitan contingent of the Sacred Harmonic Society, numbering 1,600 vocalists, reinforced by deputations from Bradford, Birmingham, Gloucester, and other places, brought up the executive power, in conjunction with the instrumentalists, to about 3,000. . . . The delivery of the choruses was characterised by great precision and with admirable expression. The effect, however, of the display varied, as heretofore, with the position of the listener. In one place it was bright and clear; in another it was dull and obscure. It cannot be denied that very little is gained in a musical point of view by these gigantic demonstrations. The vast amplitude of the palace, and the consequent dissipation of the sound, robs the choral utterance of much of its sonority, certainly of much of its distinctness, and the wonder is that so large an outlay of means produces comparatively so small a result; but there is nevertheless a peculiar prestige, and an intrinsic grandeur in these festivals which constitute, as it were, a new epoch in the practical history of the art.

BELFAST.—Herr Malmène, of Necton, Norfolk, has been appointed conductor to the Belfast Presbyterian Musical Association.

GLASGOW.—A promenade concert, under the management of the Choral Union, took place on the 22nd ult., in the Nave of the Cathedral, with the special permission of the first Commissioner of Works, the proceeds of which were applied in aid of the funds of the Glasgow Royal Infirmary. The programme consisted exclusively of sacred music, comprising chorales, motets, chants, and choruses. The singers were composed of the vocal section, and the orchestra of the instrumental section of the Choral Union, conducted by Mr. H. Lambeth.

Miss Margaret Fowles, aged 15 only, has been appointed organist of St. James's Church, Ryde.

GRATIS.—An Organist of decided character would give his services in any Christian Church or Chapel. Address, stating number of stops, Mr. Taylor, 9B, New Broad Street, City.

MUSICAL WORK.—5,000 Agents wanted to obtain subscribers to a musical work. Commission, 30 per cent. Address, A. B., Post-office, Winchester.

HARMONIUM WANTED.—A person having two Model Boats, wishes to exchange the same for an Harmonium. Apply by letter to A. B., Foot & Co.'s, King Street, Cheapside, E.C.

PIANIST WANTED at the Dog Concert Hall, Manchester; must be a quick reader and brilliant player. To a suitable person this would be a permanent situation. Salary, £2 per week.—Apply to H. Hardy, as above.

HARMONIUMS.—Five stop, £10 10s.; 11-stop, £12 12s. A. ROBERTS, 8, William Terrace, Blue Anchor Road, Bermondsey. These beautiful Instruments are now used in many churches and chapels. Read the following, from Mr. E. Packer, for many years the respected clerk of Unicorn Yard Chapel: 'Dear Sir,—I have now for many years been accustomed to lead singing, both at Chatham and London. Some months since some of my friends thought that an Harmonium would assist me materially. We came to the conclusion to have one, and after looking through the stocks of the largest makers, I was directed to you, and can honestly say, that they are the Best, and by far the Cheapest, I ever saw.—April 1, 1861.—ELIJAH PACKER.'

Croydon, on April 27, a concert was given by Miss Petherick in which her small orchestra and female-choir known as the 'Bonnie Part-singers' were heard notably. The programme included Elgar's 'The Snow.'



## GLASTONBURY FESTIVAL

A Festival of Old English music-drama will be held at Glastonbury from August 29 to September 10. The programme is as follows:

'Cupid and Death.' Mask by Shirley (1653), with music by Henry Lawes and Christopher Gibbons. Edited by E. J. Dent.

'King Arthur.' Dryden and Purcell.

'Venus and Adonis.' Mask by John Blow.

Concerts of Old English music and dances.

Four complete cycles of performances will be given. Goodall's Library, High Street, Glastonbury, will supply particulars. A holiday school of music will also be held by the Festival School from August 8 to 27.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

## BIRMINGHAM

After a strenuous musical season which practically closed in April, we suddenly entered upon our customary *saison morte*, and there is but little to record which is likely to interest readers of the *Musical Times*. Madame Gell's Ladies' Choir, an exceedingly well-trained body of singers, gave Pergolesi's 'Stabat Mater' at the Midland Institute on April 21. The instrumental portion of the work was provided by a string quartet, and the vocal solos were sung by Miss Doris Watkins and Miss Hilda Raybould. It was of great interest to hear a revival of this old-world music, especially as one cannot recall a previous performance of the work at Birmingham. The Choir was especially at home in Elgar's beautiful part-song 'Fly, singing bird.' The programme also contained Gustav Holst's songs for voice and violin given by Miss Watkins (soprano) and Mr. Alex Cohen (violin), and a Mozart String (quartet).

Mr. Eugène Goossens lectured to the Birmingham Centre of the British Music Society at the Midland Institute on April 22, on the subject of 'Tendencies and Personalities in Contemporary Music.' The writer was not able to be present, but the following is culled from a local report that is available. The lecturer said the change in music to-day compared with the music of two hundred years ago was purely one of accent. The essentials remained the same; it was merely the extreme that had changed. The same spirit informed the new as the old. In classic music there was too much wordiness—it was of undue length. In modern music one tried to do away with that, and to get nearer to the point. The modern endeavour was to express the emotion of a thing by getting rid of its superfluous side. Art was like journalism. People did not want to be told things over and over again: they wanted to be told something that was very much to the point, and which got to the keynote of what was trying to be expressed in the minimum of time and with the maximum of effect.

At the Town Hall, Walsall, on April 21, Mr. Appleby Matthews conducted the Walsall Philharmonic Society and the Birmingham City Orchestra in Brahms' 'German Requiem.' The vocalists were Miss Margaret Harrison and Mr. Arthur Cranmer, and Mr. T. W. North was at the organ. The programme also included selections from 'Tannhäuser' and 'Lohengrin.'

The talented young pianist, Miss Edna Iles, gave her second pianoforte recital at the Royal Society of Artists' rooms. The programme included the first performance here of B. J. Dale's Sonata in D minor.

The concert given at the Grosvenor Room, Grand Hotel, in aid of the funds of the National Council of Women (Birmingham Branch), on May 2, was very successful. The Moseley Musical Club String Orchestra, conducted by Mr. T. Henry Smith, gave an exceedingly enjoyable performance of Tchaikovsky's 'Serenade,' Op. 48, and other items. Miss Irene Scharrer delighted her hearers in well-known pianoforte pieces, and a feature of the concert was the perfect singing of Liza Lehmann's song-cycle, 'In a Persian Garden,' by Miss Dorothy Silk, Miss Mary Foster, Mr. Frank Titterton, and Mr. Arthur Cranmer.

Opera at the Repertory Theatre extending over a month forms an entirely new feature at Birmingham. The operas are Cimarosa's 'Il Matrimonio Segreto,' Rutland Boughton's 'Immortal Hour' (heard here for the first time), Donizetti's 'Don Pasquale,' and Mozart's 'Così fan tutti.' The principal artists with one or two exceptions are local singers.

Mr. Richard Wassell, who not long ago was appointed the organist and choir-master of St. Martin's, the parish church, recently gave a graphic and impressive performance of Haydn's 'Creation,' selecting Parts 1 and 2, the chorus 'Sing the Lord' with which Part 3 concludes.

## BOURNEMOUTH

A very successful winter series of Symphony Concerts was completed on May 5, and all those engaged in the undertaking can look back with real satisfaction upon a season in which high endeavour has yielded abundant fruit.

During twenty-six seasons, one of the finest artistic enterprises in the country has been slowly built up from small and experimental beginnings, until it has now become a feature rivaling similar institutions on the Continent, and at the same time a practically unique effort in a gradually awakening England. A considerable part in this country musical renaissance has thus been played by Mr. Godfrey and the Bournemouth Municipal Orchestra, and for that reason alone, if for no other, it should be the pride of Bournemouth municipality to maintain this artistic reputation at whatever cost.

The writer was unable to attend the twenty-eighth concert of the season, on April 14, when the programme consisted of Glazounov's Symphony in E flat, a Prelude to the 'Choephoroi' of Æschylus by W. G. Whittaker (who was new to Bournemouth, and was conducted by the composer), Paul N. Kerby's 'As you Like it' Overture (also conducted by the composer), and Bach's Piano Concerto in D minor, played by Miss Harriet Cohen.

A second performance this season of Vaughan Williams' 'London' Symphony was the outstanding event on April 15. This fine work was played with an even closer realisation of its many beauties than on the first occasion, and there is little doubt that the impression the music made upon the audience was increased in like proportion. We congratulate Mr. Godfrey and his orchestra upon a very noteworthy achievement. Wieniawski's well-worn D minor Violin Concerto was played in exceedingly commendable manner by Miss Gertrude Ramsden.

Special importance was imparted to the following week's concert by the visit of Sir Edward Elgar, the seat of accommodation at the Winter Gardens being taxed more severely than usual by an audience in excess of the average—the town's music-lovers being desirous, without a doubt, of once more witnessing the distinguished composer upon the platform from which he has too long been absent. The Symphony in E flat was the work chosen by Sir Edward for the performance, this being the second time within two months that it had been presented at the Symphony Concerts, the first performance having been that given under the direction of Mr. Godfrey. Sir Edward's reception was of quite an enthusiastic description, and the applause that greeted the Symphony was both loud and prolonged. The work was exceedingly well played, the finest section—the serene and expressive *Finale*—being especially attractive in its clarity and nobility. Another important modern work included in this programme was Delius' Piano Concerto, the solo music being undertaken by Mr. Aubyn Raymar. The beauties of the composition are undeniable, although the solo part is not of a particularly grateful nature. Mr. Raymar is, however, a thorough artist, and a performer instinct with musicianly feeling ensued.

The season came to a finish on May 5, when Dvořák's 'New World' Symphony, Sibelius' 'Karelia' Overture, and d'Erlanger's Violin Concerto in D minor figured in the programme. After some trifling unsteadiness at the start, the picturesque Symphony proceeded very smoothly and ingratiatingly, making its usual effect upon a frankly delighted audience. The Overture, which is one of the Finnish composer's best pieces, was also played in a very charming manner. Madame Adila Fachiri is a violinist

ing attainments, and her performance of d'Erlanger's odious Concerto was one of the most enjoyable events of eventful season.

The course is now completed, and the destinies of music Bournemouth are uncertain. But if Bournemouth is to in its popularity, the Orchestra that Mr. Godfrey has light into so much prominence must be ready to fulfil its important part in the sphere of national artistic education in the principal concert season comes round once more.

### BRISTOL

On April 16 a large audience at Colston Hall listened to enjoyment to 'Samson and Delilah' as performed by the Bristol Choral Society, under Mr. George Riseley. Miss Phyllis Lett, Mr. Frank Mullings, Mr. Herbert Brown, Mr. Glyn Eastman were the solo singers. The opera had not been given by the Society since the occasion, many years ago, on which Miss Marie Brema was Delilah.

The Glastonbury Festival Players after their week at Bath came on to Bristol for a week, on April 18. Artistically their work was among the most beautiful things of the whole season, but financially the venture was a total failure. The very small audiences which did go to Colston Hall sat entranced while Mr. Boughton's 'Immortal Hour' and 'Moon Maiden,' Mr. Napier Miles' 'Music comes,' and Purcell's 'Dido and Æneas,' were set before them in purest art and in the simplest stage guise. Miss d'Orsay, Miss Ffrangcon Davies, Mr. Jordan, Mr. Woodhouse, and other members of the company would grace the boards of any theatre, where many would be to hear them, and see the dances under adequate lighting conditions.

A new quartet (the 'Dolce Quartet,' comprising Miss Stride Cass, soprano, Miss Clara Muscant, pianoforte, Mr. I. Singovski, flute, and Mr. R. Hind, clarinet) made their first appearance, under Sir Oswald Stoll, at the Bedminster Promenade in the week commencing April 25, and was well received in musical contributions of a good class. The combination is likely to be heard of 'on the halls,' which did more turns of this kind.

One of the most attractive recitals of the season was given at Victoria Rooms on May 10 by Miss Madge Thomas (contralto of excellent interpretative powers), Miss Irene (a firm pianist), and Mr. Percy Lewis, whose tone as a violoncello player is always a delight. The programme was excellently chosen, and it is rare indeed to hear such regret pressed by members of the audience that it was ended all too soon. John Ireland's 'Island Spell,' Frank Bridge's 'To not, happy day' and 'Water Nymphs,' Somervell's 'Shepherd's cradle song,' Head's 'Sea Gypsy,' Mendelssohn's 'Variations Concertantes' for violoncello and pianoforte, Beethoven's 'In questa tomba,' Haydn's 'Spirit song,' Debussy's 'Cathédrale Engloutie,' Chopin's 'Tarantelle,' Schott's 'Lullaby,' and Fauré's 'Elegie,' are some items of a programme that was music, music all the way.

### CORNWALL

Bodmin Male Choir closed its season on April 13 with a concert in aid of charities, and sang several pieces from its repertoire with the increased success that results from increased practice. Mr. Joseph Williams conducted, and Miss Maria Velland sang solos.

St. Austell Wesleyan Church is distinguished by the title Nonconformist Cathedral of Mid-Cornwall, and it proved excellent auditorium on April 20, when a choir of seventy voices and a capable orchestra performed Gaul's 'The Holy City.' Mr. Morley Richards conducted, and Mrs. Morley Richards played the organ. The choral singing was characterised by good attack and musical quality.

'Elijah' was chosen by Wadebridge Choral Society, numbering eighty voices, for its spring concert, and a good performance was given on April 27 under the direction of Mr. H. S. Derry. On May 5 Penzance and District Choral Society performed the same oratorio. Mr. Hubert Middleton, organist of Truro Cathedral, gave valuable assistance at the organ, Mr. Hugh Bramwell conducted, and the principal vocalists were Miss Nora Delmar, Miss Phyllis Thomas, Mr. Frank Webster, and Mr. Joseph Harrington. The band and choir numbered a hundred and fifty, and the standard reached was unusually high.

We are glad to note the marked progress made during the season by Liskeard Orchestral Society, as evidenced on April 20, when Mr. C. E. G. Busbridge conducted very creditable performances of Mendelssohn's G minor Piano-forte Concerto, with Miss L. H. Austen as soloist, the 'Unfinished' Symphony, the 'Rosamunde' Overture, 'Poet and Peasant' Overture, Sibelius' 'Valse Triste,' and a Coronation March by Eidelberg. The occasion was the most important music-making that has taken place at Liskeard for many years, and with knowledge of the district we heartily congratulate Mr. Busbridge on achieving a difficult task. Songs sung by visiting vocalists represented Brahms, Saint-Saëns, Granville Bantock, Harold Lake (a Plymouth composer), Stanford, and Herbert Oliver.

### COVENTRY AND DISTRICT

As is customary, the month of May has witnessed the termination of the indoor concert season, and there will be little music-making at Coventry during the summer months apart from the municipal band concerts at Naul's Mill Park. If the musical fare set before the local public in the winter just past has had little novelty, it has been full of interest. Well-known works hitherto new to the city have been heard, in several instances being interpreted with the aid of British soloists of repute. A welcome feature to be observed, however, in looking back over the city's musical life during the past nine months is the growing strength of its local societies. Coventry is becoming less dependent on outside professional help for the fulfilment of its winter programmes.

In the interests of economy, in view of the industrial situation, the Armstrong-Siddeley Orchestra abandoned its concert arranged for April 16. Considerable disappointment was occasioned, as an ambitious programme had been prepared.

Coventry Chamber Music Society gave its last concert of the season in St. Mary's Hall on April 19, when a large audience welcomed the Arthur Hytch String Quartet on its reappearance. The programme included Mozart's Quintet in G minor (Mrs. H. C. Hill, a Coventry player, acting as second viola), and Beethoven's Quartet No. 5, Op. 18. The vocalist was Miss Gladys Hems, and Miss Marjorie Astbury, a talented young violinist, played Bach's 'Chaconne' with much executive skill.

Coventry Musical Club gave its final concert on April 20 at the Craven Arms Hotel. Selections upon the oboe by Mr. F. H. Shephard, a well-known local instrumentalist, were a noteworthy feature of the programme.

Coventry Philharmonic Society at its annual meeting on May 10 reported that its adverse balance, amounting to over £50 twelve months ago, had now been converted into a credit balance. The past season had been a very busy one. The Society has included among its future fixtures the concert version of Gounod's 'Faust' and Parry's 'King Saul.' The customary 'Messiah' oratorio service will also be given at the Cathedral at Christmas.

Leamington Choral Society, under the conductorship of Mr. Lionel Wiggins, gave 'Hiawatha' in the Winter Hall, Leamington, on April 20. The singers gave a painstaking reading of the well-known music. Miss Margaret Harrison, Mr. Arthur Gilbert, and Mr. John Huntingdon were the soloists.

Kenilworth Choral Society, which is under the guidance of Mr. T. C. Hurley, has Stanford's 'Revenge' and Dunhill's 'Tubal Cain' in active preparation for performance.

### DEVON

Apologising for omission last month, we offer belated congratulations to Exmouth Choral Society for a very good performance on March 30 of the 'Hiawatha' trilogy. Mr. Raymond Wilmot had a fine choir and a better band than has been heard in the district for some time. The soloists—Miss Fifi de la Côte, Mr. Rowland Huyshe, and Mr. Charles Knowles—were all excellent, and something more.

The final performances for the season of Sidmouth and Honiton Choral Societies clashed on April 14. The former, conducted by Mr. J. A. Bellamy, gave 'Elijah,' the choir, apart from unequal balance of parts, singing quite satisfac-



torily and pleasantly. The string department of the band was quite good, but some reservations must be made for the wind. Miss Fiffine de la Côte sang very delightfully, with freshness of quality and dramatic sense; the other soloists were Miss Gertrude Winchester, Mr. Joseph Reed, and Mr. Charles Knowles.

At Honiton Mr. Lancelot Holden obtained good performances of 'The Pied Piper of Hamelin' (Parry) and 'The Revenge' (Stanford), in which the choir was better than the band. The soloists in a miscellaneous part were Madame Isabel Hickson, Mr. Rowland Huyshe, and Mr. N. Granger.

Combined choirs of two Wesleyan churches (ninety voices) at Plymouth, on April 17, sang 'Hear my Prayer' and choruses from oratorios, conducted by Mr. H. Woodward, with Mr. Cecil Palmer at the organ.

A newly-formed Hut Choral Society at Dawlish was supported by an orchestra on April 17 in Cowen's 'St. John's Eve,' conducted by Mr. King. Though the performance was not free from accidents, it was such as to deserve encouragement. Mr. Rowland Huyshe and Mr. Walter Belgrove were the principals, the soprano being a local vocalist.

Considering the many difficulties which have beset Exeter Oratorio Society during the season, not necessary to enumerate but none the less harassing, the performances in the Cathedral on April 27 were in the nature of a triumph. Works by two local musicians were selected, Dr. H. J. Edwards' 'The Risen Lord,' and 'Balaam and Balak' by Dr. Ferris Tozer, hon.-treasurer of the Society. The composers conducted their own works, and Mr. Allan Allen conducted a satisfactory performance of 'Out of the darkness' (Gounod). Dr. Ernest Bullock was resourceful and artistic at the organ. Choir and orchestra numbered two hundred and fifty. The balance of the choir was better than usual, and the singing was good; but being behind the band, and not raised, the choir was not always sufficiently in evidence. The principal vocalists were Miss Fiffine de la Côte, Mr. Frank Webster, Mr. Walter Belgrove, and Mr. S. J. Bishop.

Teignmouth Choral Society's concert took place on April 28, and Mr. W. Smyth, a careful and capable conductor, obtained a bright and attractive performance of 'The May Queen.' The choir sang with vitality and confidence in all parts, the band was small but efficient, and the principal vocalists were Miss Fiffine de la Côte, Miss S. Dymond, Mr. Dean Trotter, and Mr. Walter Belgrove.

Two concerts on May 4 closed the season of the Barnstaple Music Society, of which Dr. H. J. Edwards is conductor, he being assisted by Mr. Sydney Harper. 'The Ascension' (H. J. Edwards), and Parts 1 and 2 of 'The Creation' were performed. The Barnstaple Society stands high in the standard of the county, both as regards choir and orchestra, which are entirely local in personnel. The singing was musically and bright. The orchestra, in addition to oratorio work, played the 'Leonora' Overture No. 3, and the 'Ruy Blas' Overture. The solo vocalists were Miss Nora Delmarr, Miss May Keene, Mr. Frank Webster, and Mr. J. M. Northcote.

On April 13 Northtawton Orchestral Society, a new venture, was conducted by Mr. R. Phillips in an interesting programme. Mr. Albert Sammons visiting Torquay on April 14, with Miss Ethel Hobday, played Beethoven's Sonata in F for violin and pianoforte, Mendelssohn's Concerto, and three of his own compositions—a 'Cradle Song,' 'Humoreske,' and 'Hungarian Dance.'

The Kendall String Quartet played at several places in Devon and Cornwall in the week beginning April 18, and at Exeter gave a splendid performance of Frank Bridge's Quartet in E minor, and also played Beethoven's Op. 18, No. 6. The pure charm of violin solos (played by Miss Katharine Kendall) with string trio accompaniment (arranged by Miss Marjorie Clemens, second violin of the Quartet), made one dissatisfied with the effect of pianoforte with stringed instruments. The pieces played were a Handel Menuet, a Grave by Friedmann Bach-Kreisler, and a Bourrée, arranged by Moffat. Songs with string accompaniment were less successful, the singer being Miss Sybil Cropper. The songs, however, were interesting—Purcell's 'I attempt from love's sickness to fly,' 'O Death, rock me

asleep' (Ann Boleyn, 1536), and 'Faire, sweete, cruel' (Thomas Ford, 1607). A Bach aria, 'Fall asleep,' was somehow not satisfactory.

Exeter Chamber Music Club closed the session on May with performances of Mendelssohn's Octet in E flat strings, the Bach Concerto in D minor, for two violins and pianoforte, Brahms' Liebeslieder Walzer, Op. 52, for pianoforte (four hands) and four voices, and songs by Frank Bridge and Morgan-Brown. It is surprising to note what has been accomplished during this first session, and how much interest has been aroused and education achieved. Dr. Ernest Bullock is the initiator and director of music.

## DUBLIN

A very interesting concert was given at La Scala on April 17, in aid of the unemployed members of the Amalgamated Musicians' Union, under the capable direction of Mr. John Moody.

The last 'Mater' concert, on April 24, had for its chief attractions Mr. Harry Dearth, announced as 'the world's greatest baritone,' and Miss Kitty Fagan, the popular soprano. All credit must be given to the orchestra, and Mr. Vincent O'Brien, for its performance of Grieg's 'Peer Gynt' Suite, Hadyn's 'Farewell' Symphony, and Tchaikovsky's Overture, '1812,' and to Dr. Ann Patterson, who conducted her own beautiful Interlude from the 'Dream of Grania' and 'Tara.'

Dr. G. E. P. Hewson gave two interesting organ recitals in St. Patrick's Cathedral on April 26 and 27, and displayed his acknowledged gifts in the interpretation of various styles, including Bach's Prelude and Fugue in A minor, and Reubke's Sonata, the latter being much appreciated. The proceeds of both recitals were devoted to the special organ fund.

A very appreciative audience assembled in Aberdeen Hall on April 27 to enjoy a varied programme provided by Mr. Hubert Rooney, the Irish composer, whose vocal abilities are now sufficiently recognised. His selection revealed a catholic taste, but his dramatic items lacked vigour. Perhaps he was heard at his best in the 'Ballynaballad,' and in songs by Debussy. Miss Rhoda Coghlin played several pianoforte pieces with brilliant effect.

Aberdeen Hall was also the venue, on May 3, of Mr. W. F. Cope's concert, and it must have been gratifying to find that this old favourite was well supported. He himself sang in wonderfully good style such hackneyed songs as the Prologue from 'Pagliacci' and Allitsen's 'Lull Player.'

On May 8 the last of the Dublin Symphony Concerts was given at La Scala, under Mr. Vincent O'Brien, an proved a fitting wind-up of an excellent series. The outstanding attractions were Mr. Norman Allin, a really fine bass, and Miss Teresa Owens, a delightful soprano, one of Dublin's best, with a winning personality.

A movement is on foot to erect a suitable monument to the memory of Dr. Charles Marchant, who was for over forty years organist of St. Patrick's Cathedral, and who upheld the traditions of Roseingrave, Murphy, Robinson, and Stewart.

The annual distribution of prizes to the students of the Royal Irish Academy of Music took place on May 12, and the ceremony was carried out by the Lord Chief Justice who pointed out that this Institution, now in its sixty-fifth year, had done an enormous amount of good out of very slender resources. Needless to add, the present building acquired in 1871, is altogether inadequate for present requirements.

Prof. Robert O'Dwyer is to be congratulated on the enjoyable concert provided by the University College Musical Society on May 13. Mr. Arthur Darby led the orchestra, which did ample justice to the 'Ceirbhallan' Overture (O'Dwyer).

Following up the success of the recent campaign for making Kingston a self-contained centre for chamber music its performance, and its appreciation, it has been arranged to give twelve free Sunday concerts next winter, with chronologically arranged programmes and preliminary talks.

## EDINBURGH

The annual concert of Mr. Moonie's Choir took place on March 30. The conductor having met with an accident a few days before the event his son, Mr. W. B. Moonie, took place and carried through the interesting programme. Licen David's ode 'The Desert' was excellently interpreted. W. B. Moonie's choral work 'Glenara' received a second performance, and was well received. Lydn's 'Spring,' and a female chorus from Moussorgsky's 'Alambo,' completed the list.

On April 2 Mr. Julius Harrison conducted an orchestral programme at the last concert of the Mossel series. Mr. Vin Godfrey continues to do splendid and solid work with the preparatory Royal Choral Union Class, and on April 9 a miscellaneous programme was given with distinction.

Choral Music shows distinct signs of revival at Edinburgh. The new Society with a fine membership, and known as the Catholic Choral Society, gave its first concert on April 4 under the conductorship of Mr. W. B. Moonie. Goring Thomas' 'The Sun Worshippers' was the feature of the programme.

The Royal Choral Union gave a Good Friday performance of 'Elijah' that made a fitting climax to an excellent season's work.

Mr. de la Haye is a local musician who is doing an extraordinary amount of spade work for music in the city. On April 7 his St. Andrew's Orchestral Society gave a highly successful concert. He has just completed a week's performance of comic opera in the Lyceum Theatre as conductor of The Southern Light Opera Company. 'The Pirates of Penzance' and 'The Country Girl' were exceedingly well performed. A new operatic venture, of which he is also musical director, with Mr. Hédmont as producer, is the Grand Opera Society. Performances of 'Provatore,' 'Cavalleria Rusticana,' and 'Pagliacci,' will be given at the end of May.

## KENT

For nearly thirty years Great Chart Parish Church has been endeavouring to instal a new organ. On April 6 these hopes were realised, and Dr. C. H. Merrill (organist of Ashford Parish Church) gave the first recital on a new organ built by Messrs. F. Browne & Sons, of Canterbury.

The outstanding features of the Hither Green Choral and Orchestral Society's concert on April 9 were Stanford's 'Songs of the Fleet,' with Mr. Topliss Green as soloist, and Saint-Saëns' Piano-forte Concerto, in which the solo part was played by Mr. Benjamin Martin. Mr. Ernest Sumayne conducted.

Successful performances of the musical comedy, 'Havana' were given at Chatham by the Medway Amateur Operatic Society, from April 18 to 23, with Mr. Leslie Mackay as conductor.

The newly-formed Sandwich Choral Society gave its first concert on April 15, under the baton of Mr. J. D. Smith. 'The Daughter of Jairus,' miscellaneous part-songs, and songs by Miss Daisy Anderson, Messrs. Arthur Johnson and Frederick Noakes, comprised the programme.

The performance at Woolwich on April 14 of 'Judas Macabreus' by the Choral Society was highly satisfactory. The soloists were Miss Ethel Bilsland, Miss Margery Hammond, Mr. David Ellis, and Mr. Graham Smart. Mr. R. Grier-Thomas conducted. Eltham Choral and Orchestral Society gave a performance of the same oratorio on April 19, under the direction of Mr. Gilbert Lawson. Miss N. Williams, Miss G. Palmer, Mr. D. Ellis, and Mr. F. Taylor were the soloists.

Tenterden Choral Society performed 'Hiawatha's Wedding-Feast' on April 15, with Mr. R. A. Whiteman conducting. 'Hiawatha' (Part 3) was chosen by Ashford Choral Society for its concert on April 19, under Dr. C. H. Merrill's conductorship. Miss Mary Armstrong and Mr. John Key were the soloists.

Hawkhurst and Northfleet Choral Societies both gave performances of 'Elijah' on April 20, Mr. G. Sivyver conducting at Hawkhurst and Mr. Geoffrey Hatten at Northfleet.

The Oriana Madrigal Society's concert at Blackheath, on April 18, was one of the finest heard in this locality. Miss

Harriet Cohen was solo pianist, playing pieces by Arnold Bax and her own Sonata in one movement. Miss Gladys Marloe sang songs by Bax, and Mr. C. Kennedy Scott's choir sang beautifully in some French chansons.

Mrs. Ethel Clout's second concert of chamber music, at Dover, on April 27, attracted a large audience. Quartets by Beethoven and Mendelssohn were played, and Mr. Cecil Apled was the soloist in Beethoven's Violoncello Sonata in C.

Miss Daphne Ring's concert on May 12 aroused great interest. The benefit of her technical study under Sevcik was clearly shown in Sonatas of Handel and Grieg, and her own innate expressiveness added to the all-round appeal of her interpretations.

## LIVERPOOL

The Liverpool Welsh Operatic Society made a highly successful début in three stage performances of Dr. Joseph Parry's Welsh opera, 'Blodwen,' in the David Lewis Theatre. It is the mission of the Society to stir up the interest of Welsh folk in dramatic as well as musical art, especially in subjects of historic and romantic incident, of which Wales possesses an ample store. The late Dr. Parry wrote three operas, of which 'Blodwen' has had the greatest success, both in Wales and in America. Some years ago it was taken in hand at Liverpool, but the projected performances fell through, and it is due to the energetic and enthusiastic people who have brought the admirable Welsh Operatic Society into being that 'Blodwen' has received its first performance in the city where its composer was once a resident. The music is lyrical, somewhat conventional (it was composed in 1876), and at its best in the chorus writing. The performance was superintended by Mr. Lewys James, who also took a leading part and shared the honours with Madame Laura Evans-Williams and Mr. David Evans.

Sir Ivor Atkins, of Worcester, has accepted the invitation of the Liverpool Church Choir Association to attend the forthcoming Festival as guest-conductor. The date fixed is October 18, and Sir Ivor will no doubt receive a warm welcome as a representative Church musician, Cathedral organist, Bach-lover and editor, and conductor of a Three Choirs Festival. As the guest-conductor of the Liverpool Association he will be the latest addition to a list which includes the names of Sir Hubert Parry, Sir George C. Martin, Sir Frederick Bridge, Dr. Varley Roberts, Dr. G. J. Bennett, and Mr. Tertius Noble.

A notable concert of the waning season was that given by the Oxtan and Claughton Orchestral Society in Birkenhead Town Hall on May 7. The fine combination of amateur and professional instrumentalists of both sexes, which possesses an able and experienced director in Mr. J. E. Matthews, was enjoyably heard in the 'Rienzi' Overture, German's lilted 'Nell Gwynn' dances, and Beethoven's Violin Concerto, the solo part in which was superbly played by Mr. Arthur Catterall.

Thanks to the enterprise of Messrs. Rushworth & Dreaper the famous organist of Notre Dame, Paris, M. Marcel Dupré, has again been engaged to give a recital in St. George's Hall. The announcement (for Monday, June 6) creates keen pleasurable anticipation, and as a representative French organist M. Dupré will follow Guilmant and Saint-Saëns, whose performances, and especially improvisations, on the famous instrument at Liverpool still linger in the memory.

The musical public and especially students of the evolution of the piano-forte are indebted to Messrs Rushworth & Dreaper for a magnificent collection of clavichords, spinets, and harpsichords now on view in Rushworth Hall. The majority of these priceless instruments belong to Messrs. Broadwood. The exhibition was formally opened on May 10 by Dr. J. G. Adami, Vice-Chancellor of Liverpool University, who spoke with perception of the evolution of musical art, and expressed the opinion that these were good auguries for the future of music at Liverpool. It behoves all interested musical people in a wide radius of Liverpool not to lose the present rare opportunity for inspecting and perchance touching the clavichord of English make, 1770, the Hitchcock spinet, 1710, the Schudi two-manual harpsichord, 1790, with its swell louvres and six



stops, the Zumpe pianoforte, 1766, and other supremely interesting examples in the Broadwood pianoforte, 1848, used by Chopin at his recitals in London, an instrument of great beauty of tone and wonderful preservation, and the quaint little conductor's pianoforte made in 1805 for Sir George Smart.

The three weeks' season of Gilbert and Sullivan operas at the Royal Court Theatre has been phenomenally successful. The chief event was the revival of 'Ruddigore,' one of the least known but most humorous of the series.

The phenomenal success of Mr. Joseph Greene's recent pianoforte recital was repeated on a second occasion in Crane Hall, on May 11, when he again played an assemblage of big items which only a really big player could carry through with such fine feeling, interpretative vision, and unflinching energy. This was evidenced in the case of the C minor, Op. 111, Sonata, Schumann's Carneval and Toccata, Liszt's Rhapsody No. 2, and Chopin's Berceuse, and Andante Spianato and Polonaise. In addition Mr. Greene played Norman Peterkin's 'Centaur,' a strongly original work and virile in its modernity of expression. This composition of our gifted townsman proved one of the successes of the recital.

### MANCHESTER AND DISTRICT

Manchester's orchestral season was brought to a brilliant conclusion on May 7, when Sir Henry Wood conducted a Verdi-Puccini-Wagner programme of operatic excerpts at Mr. Brand Lane's final concert. This date had been associated with Pachmann's last appearance here, but as his visit was deferred, Mr. Lane organized this additional orchestral concert. With Miss Agnes Nicholls, and Messrs. Mullings and Allin singing at the top of their form before a huge audience, all concerned may be congratulated on the result.

The Hallé Society annual meeting was held on May 11. The balance sheet revealed a loss of £1,500 on the working of fifty-two concerts, roughly divisible in equal proportions between those given at Manchester and what are termed the country concerts. Probably not less than £1,200 of this deficit may be allotted to increased salaries to members of the band, and under the present régime the conductor's salary is now a charge on the receipts. Sir Thomas Beecham's services in recent years were gratuitous.

The gross takings at each Manchester Hallé concert in past seasons are of interest in these days of deficiencies in all forms of artistic enterprise. In 1913-14, £320; 1914-15, £254; 1915-16, £204; 1916-17, £206; 1917-18, £234; 1918-19, £254; 1919-20, £297; 1920-21, £333. The last two periods were at the increased subscription rates, from which it would appear that although to-day orchestral hunger is greater than before, it is being satisfied rather by casual concert-going than by subscription. A hundred and fifty additional subscribers would float the concern on the tide of success. True, the guarantors to-day are more numerous than before, but too few of them are subscribers. A feature of the report of the annual meeting which impressed me was the rather matter-of-fact way in which the announcement appears to have been accepted that the conductor, 'apart from his strenuous artistic work, was devoting himself heart and soul to the task of examining and controlling every item of past expenditure, with the view of economising wherever possible.' With respect, it must be urged that it is no part of a conductor's job to shoulder duties of this sort. The business side of the Hallé Society's affairs wants reorganizing root and branch. Its executive should exercise more watchful oversight. The most praiseworthy artistic developments will founder if the business control does not supplement them with wise and far-seeing publicity schemes. The Hallé band feeds every choral enterprise in the North and Northern Midlands. Without those outside engagements the players cannot live. During our opera experiences there was work and to spare; now the alternatives are concerts, teaching, or cinema, and unless the executive wakes up to the need for a policy which is reasonably related to current requirements there is only one end—extinction. A continuance of the present passivity can only mean that the Society is digging its own grave. Possibly the articles of association preclude an increase of

the numbers on the executive, which appears to have the power of nominating anyone. The guarantors do not possess this power, although they have to stand the rack when a loss is incurred. Autocratic control of this sort was not done in the Manchester of to-day. When Hallé directors were different, and to-day's chairman (Mr. Gust Behrens) can never be too highly praised for action taken, which resulted in Richter's early benevolent, ultimately harmful, autocracy. I am very sure that where Richter failed, the present executive will not succeed, and is for the elder statesmen on the executive to make provision for the future and see that there are those able to handle the Society's affairs who can do for the Hallé Orchestra now what they did in their prime in 1895. The two most recent nominations to the executive do not appear to carry much conviction in some well-informed quarters.

Mr. Hamilton Harty announced the reversion to two Thursday concerts as in pre-war times; but the Society is giving in conjunction with the Manchester Beecham Opera Society (presumably the Beecham Manchester choir conducted by Mr. W. A. Lomas) four Saturday Hallé operatic nights—viz., 'Carmen,' 'Samson and Delilah,' 'Pagliacci,' and some Russian excerpts. In addition there will be an extra 'Messiah,' the Pensioner Festival concert (which last January yielded £259, the nine members drawing pensions to-day absorbing £205), and probably the now popular Good Friday concert. I mention was made of next season's musical scheme, but the following have been engaged: Casals, Siliti, Josef Hoffmann, Busoni, Jascha Seidel, Arthur Catterall, Frederic Dawson, Thibaud, Michele Esposito, Agnes Nicholls, Carrie Tubb, Phyllis Lett, Norman Allin, and Robert Radford.

Our chief musical sustenance in recent weeks has been drawn from the mid-day series on the busy Tuesday market. From the overflowing character of the audience music would seem to provide harassed business men with some alleviation of to-day's burdens. On May 3 the Catterall Quartet played the Mozart G minor Quintet (second viola Mrs. Rawdon Briggs), and on May 4 the Beethoven C sharp minor (Op. 131). It is difficult to write in language of restraint on these two performances. For the present writer this Beethoven is the ideal expression of the idyllic. The graceful, swaying beauty of the music as of a grove of silver birches in the breeze recalls scenes of perfect loveliness. The vernal rapture of the music is as intoxicating as the spring-time airs by Schubert and Brahms, and the Catterall playing had that quality of unearthly tender beauty as of leafage in all its exquisite virgin purity. It was a glorious culmination to a winter of music. Writing in the Centenary number of the *Manchester Guardian* recently, John Masefield used the words: 'When people are happy together, I am quite certain they build something eternal, something both beautiful and divine which weakens the power of all evil things upon this life of men and women.' Of few things can this be said so truly of audiences listening to music such as this of Beethoven.

The same Centenary number contained two appreciations by Prof. Granville Bantock of the Hallé Choir and Mr. R. H. Wilson, and of the Manchester Orpheus Gladiators Society under Mr. Walter S. Nesbitt. It is not given everybody to go down to posterity in this manner, and musicians throughout Lancashire will rejoice with them in the distinction thus conferred upon these choirs.

From a street hoarding near the Royal Exchange I rescued the following:

Great revival of 'Intolerance.' D. W. Griffiths' Mighty Spectacle. Supported by 'Elijah,' 'The Messiah,' the Hallelujah Chorus!

(The Picture House was styled 'The Futurist.')

Miss Maria Brena's opera class at the Royal Manchester College of Music during the first fortnight of May gave a sequence of performances from 'Mignon,' 'Tannhäuser,' 'Tristan,' and the 'Little Matchgirl,' which have proved most successful, whether from the performers' point of view, or that of the audience. During studentship the entire opera often quite needlessly exposes interpretative weaknesses. Miss Brena's method is less audacious, but probably more satisfactory.

ention must be made of distinction attained at the recambe Festival by the Manchester choirs conducted by Alfred Higson in the chief classes for male-voice and ed-voice choirs.

### NEWCASTLE-ON-TYNE

On April 9, Dr. Vaughan Williams lectured to the local branch of the British Music Society on 'A Musical Nation,' support of our claim to be a musical nation he instanced the wealth of folk-song and our pre-eminent position in the 16th century. Audiences must take a share of the blame for the state of English music during the 18th and 19th centuries, in that they encouraged foreign, and slighted native compositions. Composers were also partly in fault, because they had so often attempted to speak in the language of the foreigner that they had almost forgotten their own tongue. The present trend seemed to show that music would probably be ripe for another Bach in about a century, and there was no reason why he should not be from England.

The local Church Musicians' Union is fortunate in having H. Y. Dodds as one of its workers. He has on several occasions delighted the members with brilliant performances on musical interpretation, and on April 16 he again gave his hearers much sound, practical instruction in this exhaustible subject.

The V.W.C.A. Musical Club gave several performances of the 'Gondoliers' during the week ending April 9. This society has made marked progress since last season, the concerted items especially being sung with much more confidence. Miss Gladys Strachan conducted.

The Bach Choir made a new departure at its recital at the Cathedral on May 7. Chorales dealing with the birth, death, and resurrection of Christ, were sung, followed by the playing of the chorale preludes based on them. The chorists, 'The Spirit also helpeth us,' and 'Sing ye,' interpreted in the style that distinguishes the Choir's performances, opened and closed the recital. Mr. W. G. Whittaker was at the organ, and Mr. W. G. Whittaker conducted.

### NOTTINGHAM AND DISTRICT

The concert version of Edward German's 'Tom Jones' was given on April 21 by the Guild of Insurance Officials and Mr. V. Sadler's Musical Societies. The principals were Miss Hilda Nelson, Miss Lily Webb, Miss Bertha Light, Mr. J. Rogers, and Mr. H. Jones. A special word of praise is due to the orchestra. Nottingham University students' concert was again an interesting event on April 25. The coincidence of this concert with the restricted tram service had an unfortunate effect, and a smaller audience assembled than should have been the case. The principal was Elgar's 'The Black Knight,' Stanford's 'The Lark,' and Lee Williams' 'Song of the Pedlar' being also in the programme. In all cases the choir sang with much effect and freshness of tone, under Prof. Henderson's direction. The orchestra and ensemble class had been rehearsed by Mr. Allen Gill. The orchestral compositions were Mozart's 'Magic Flute' Overture and the first movement of Tchaikovsky's Serenade for strings. The ensemble played two movements from Dvorák's 'Dumky' quartet. The soloist was Miss Elfrida Ewen, the possessor of a pleasing mezzo-soprano voice.

On April 22 a large congregation attended St. Mary's Church at Lowdham, when J. Farmer's 'Christ and His Disciples' was given by Mr. Shaw's choir. The soloists were Miss S. Simpson, Miss Goulding, Mr. E. Fisher, and Mr. Jeacock. Mr. F. Slater was at the organ. On April 21 and two following evenings, the Chesterfield Operatic Society, greatly daring, ventured on grand opera for the first time, and gave a highly creditable performance of 'Faust' that reflected credit on the conductor, Dr. Staton. On April 30 a musical Festival took place at Chesterfield Parish Church, also under Dr. Staton, with twenty-three churches in the Chesterfield diocese taking part. The last Festival of the kind held upwards of twenty years ago. The anthem chosen was Tallis Trimmell's 'I have surely built Thee an house,' in which the tenor and bass solos were respectively sung by

Mr. W. Shaw and Mr. L. Hartley. Orchestral accompaniments were provided by members of the Chesterfield Orchestral Society.

The numerous supporters of the Nottingham University College chamber music concerts of the past season will be glad to learn that it is hoped the series will be continued. The dates arranged are November 9 and December 1, 1921, January 24 and April 5, 1922. Miss Cantelo will be the pianist on each occasion, and the London Philharmonic, and Catterall String Quartets are announced to take part in the scheme.

### SHEFFIELD

The spring concert of the Sheffield Amateur Musical Society, like the winter concert, was marked by a first performance of an important choral work. This time it was not merely a first performance at Sheffield, but a first performance, on a complete scale, anywhere. The late Hamish MacCunn on more than one occasion took a Scottish Border ballad as a basis for an orchestral work, and the success of the orchestral Ballads 'The Ship o' the Fiend' and 'The Dowie Dens o' Yarrow' led him to attempt a setting for chorus and orchestra of four other of the best known and most dramatic of these old metrical tales. The method adopted is pretty much the same throughout the four. The tale is told as vividly as possible, the music following the story from point to point with wonderful closeness and dramatic effect. All the resources of a large orchestra, which includes unfamiliar 'extras' in a stage 'crash' rattle and 'a piece of clanking and jingling steel chain,' are used with masterly skill. There is a good deal of unison singing for the whole choir or for the parts in turn, the four-part harmony (in 'part-song' style) being reserved for special stanzas. The constantly changing speed, tonality, and character of the music, and its unflagging dramatic interest give a good deal of scope to an imaginative choir, and the Sheffield Amateurs, trained by Mr. G. E. Linfoot, chorus-master, took full advantage of their opportunities. Of the four Ballads 'Lamkin,' 'The Jolly Goshawk,' and 'Kinmont Willie' were given. 'The Death of Percy Reed,' for male chorus and orchestra, was omitted. Sir Henry Wood conducted, and secured a stirring performance. Miss Carrie Tubbs sang the 'Alleluiah' from Bach's 51st Cantata, Handel's 'Lusinghe più care,' and Elizabeth's 'Greeting' and Isolde's 'Narration' in the Wagnerian second half of the programme with brilliant success. The orchestra was effective both in the Ballads and in several orchestral works.

The Chesterfield Operatic Society, under Dr. Staton's direction, gave a series of well-prepared performances of Gounod's 'Faust' in the Corporation Theatre, Chesterfield, from April 21 to 23.

Mr. G. E. Linfoot, musical adviser to the Sheffield Education Committee, is continuing the organization of concerts for the Elementary School children. Two thousand children were present on April 22 at a delightful concert given by Miss Eva Rich's Ladies' Choir. Miss Rich, conductor, Miss Ethel Cook, accompanist, and all concerned gave their services to the cause with splendid generosity.

The Sheffield Branch of the British Music Society has established a music lending library. Sir Henry Hadow, president, and Mrs. J. A. Rodgers, hon. secretary and treasurer, have both contributed valuable collections of books and music, on long loan. The library already contains some five hundred works, all of great interest.

Mr. C. H. C. Biltcliffe's organ recitals at St. Augustine's Church, held fortnightly through the concert season, have regularly attracted large audiences. They came to a close with the recital given on May 13.

As we go to press we hear that the Harvard Glee Club has received an invitation to sing in France during the summer. Concerts are arranged for July 4 (Paris) and July 14 (Strasbourg), and other dates and places are under consideration. The Club consists chiefly of undergraduates, and has a great reputation in the States. The party will be in England for a few days in July, and again in August. Surely arrangements should be made for some performances here.



## SOUTH WALES

The reform of the Welsh National Eisteddfod has been urged for some years past, and the committee appointed at Barry, last year, to consider this question, has now formulated its proposals for discussion at the Carnarvon National Eisteddfod in August next. At the sitting of the full committee at the City Hall, Cardiff, it was recommended, *inter alia*, that the National Eisteddfod consist of: (1) The Gorsedd; (2) The Eisteddfod Association; (3) Representatives of the permanent provincial and county eisteddfodau, and also (4) Representatives of the higher education authority in Wales, viz., the Welsh University, which shall be represented by eight persons nominated by the University Court—one for the University Court itself, one for each of the constituent colleges (Aberystwith, Bangor, Cardiff, and Swansea), and one for each of the boards established under the new charter, viz., the Board of Celtic Studies, the Council of Music, and the Extension (or Extra-Mural) Board. Perhaps the most important features of this 'Reformation' are the wider representation sought, and the endeavour to enlist, in the National Eisteddfod, the sympathy and ideals of the University authorities.

A performance of 'King Olaf' was given on April 14 by the Newport Choral Society, under the able conductorship of Mr. Arthur E. Sims. The Birmingham Symphony Orchestra provided the accompaniments, and the artists were Miss Annie Rees, Mr. Harold Wilde, and Mr. Joseph Farrington. The performance was completely successful.

At Cory Hall, Cardiff, on April 20, the Cardiff Musical Society, for its final concert of the season, presented a most interesting programme of unaccompanied part-songs: 'Sing we' (Morley, 1595), 'Ah, dear heart' (Orlando Gibbons, 1612); and in contrast, Bantock's 'March of the Cameron men,' Somervell's 'Weep you no more,' a Country Dance by Boughton, and Redford's 'Rejoice in the Lord.' Miss Caroline Hatchard (vocalist), Capt. Herbert Heyner (baritone), and Miss Kathleen Moorhouse (violinello) gave solos. The veteran conductor, Mr. T. E. Aylward, was accorded a splendid ovation, and the singing of the choir afforded ample testimony to its careful training. It is greatly to be regretted that no more suitable hall could be obtained than Cory Hall, with its limited capacity, for such an important occasion.

Mendelssohn's 'Walpurgis Night' was performed by the Barry Harmonic Society on April 24 at the Theatre Royal, Barry, under the conductorship of Mr. D. J. Thomas. The cantata was supplemented by a programme of miscellaneous character. The singing of the choir and of the principal artists—Miss Winifred Lewis, Mr. Manuel Jones, and Mr. Powell Edwards—coupled with the fine work of the orchestra, was of a highly satisfactory character.

The second concert of the Cardiff Catholic Choral Society was held at the Empire on April 17. The crowded audience thoroughly appreciated the choir's fine interpretation of Gounod's 'Messe Solennelle.' Choir and orchestra numbered two hundred and fifty, and were directed by Mr. T. J. O'Leary. The artists were Miss Rosina Buckman, Mr. Maurice d'Oisly, and Mr. Joseph Griffin.

The Roath Male-Voice Choir gave its first annual concert before a large audience at Cory Hall, Cardiff, on April 28. Under the conductorship of Mr. Stanley Barrett several choruses and part-songs were sung with acceptance. The Choir was assisted by local artists, who were well received.

The last of the Sunday series of orchestral concerts at Park Hall, Cardiff, on May 1, took the form of a complimentary concert to the conductor, Mr. Garforth Mortimer. The orchestral items included the 'Tannhäuser' Overture, Tchaikovsky's 'Capriccio Italien,' and Coleridge-Taylor's suite from the Ballet music to 'Hiawatha.' Mr. Tom Bryant (harp), was heard to advantage in the first movement of Renie's Concerto for harp and orchestra, and Mr. H. C. Tonking ably officiated at the organ.

The Williamstown Royal Male-Voice Choir visited Tredegar on April 10, at the invitation of the Tredegar Orpheus Male-Voice Choir, to give a concert in aid of the funds of the latter organization. These two famous choirs are the keenest rivals in the most prominent competitions in the Principality. The choir, under the conductorship of

Mr. Ted Lewis, created a deep impression by its magnificent singing. 'Crossing the Plain' (Price) opened the concert, and was followed by 'The Tyrol' (Ambroise Thomas), 'The Crusaders,' 'Here's to Admiral Death' (Vaughan Thomas), 'Invictus' (Prothero), and 'Martyrs of the Arena' (De Rille).

## Musical Notes from Abroad

## AMSTERDAM

In the last Abonnements concerts Mengelberg has given us a retrospect of his American tour by making up his programmes with the works he had conducted at New York, and naturally these programmes consisted for the most part of pieces which revealed his capacity in the most favourable light. The prominent features of these concerts, therefore, consisted of works such as Tchaikovsky's fifth Symphony, Strauss' 'Don Quixote' and 'Heldenleben,' Brahms' first Symphony, Debussy's 'Iberia,' and Mahler's first Symphony. More especially the last-named item received marvellous treatment at his hands. The consummate mastery which is embodied in this work reveals itself more and more at each hearing, and one cannot but wonder that it is not more widely known. Mahler wrote it at the comparatively youthful age of twenty-eight, and it is in reality his fifth work of that description, the preceding four symphonies having never been produced in public. They are preserved in the Weber museum at Dresden, having been rescued from destruction by a descendant of the great Carl Maria.

The only novelty to find a place in one of the programmes was Ernest Bloch's Jewish Rhapsody, 'Schelomo,' for violoncello and orchestra. An earlier work of Bloch's (his four Jewish Poems), heard here under rather unfavourable circumstances in February last, had prevented our forming a conclusive opinion of his powers, therefore an acquaintance with another of his compositions was very welcome, all the more as 'Schelomo' is considered to be the highest manifestation of his talents. It doubtless reveals rare musical craftsmanship; yet notwithstanding it must still be regarded as promise rather than achievement. The work reflects strikingly Oriental characteristics. The composer, however, refutes the idea of figuring as redeemer of the ancient Jewish music, much less of having resorted to borrowing his thematic material from authentic sources. He maintains that the Oriental colour is the outcome of his having been imbued by his Biblical subject. His 'Schelomo,' he says, was conceived under the impression derived from the sensuality of the Canticles of Solomon (*i.e.*, Schelomo). It may be arguable whether the idea of letting this mighty personage be represented by a solo violoncello can be called a very happy one, nor has Bloch succeeded by so doing in bringing the figure of Solomon within easy reach of the audience. Indeed, we cannot too highly admire Handel's prescience in not having introduced into his 'Israel in Egypt' the person of Moses, who nevertheless is felt to dominate the work in spirit to a far greater extent than would have been the case if the prophet had figured in the cast of soloists. Apart from these considerations, Bloch has given evidence of no mean capacity as a composer. His orchestration is masterly, even though his demands in that direction may be regarded as somewhat extravagant. One drawback, however, is that his inventive powers fall short of his lofty intentions. 'Schelomo' met with a very favourable reception, which in no small part was due to the brilliant interpretation under Mengelberg's direction, and the inspired reading of the violoncello part by M. Marix Loevensohn. After the performance at New York, the composer was not slow in recognising his indebtedness to the famous conductor, giving evidence thereof by presenting Mengelberg with the original manuscript score.

The annual Easter performance of the 'St. Matthew' Passion had this year, for obvious reasons, to be postponed. It was given on April 30 with Mesdames Noordewier, Reddingius and Ilona Durigo, and Messrs. Carl Erb, Tom Denys, and Max Kloos as soloists—a splendid ensemble. A novel feature in the performance was presented by Madame Wanda Landowska sustaining the cembalo part. She appeared also as soloist at one of the symphony concerts,

en she 'presided' at the cembalo in Bach's fifth Brandenburg Concerto. She also provided an extra treat by playing the 'Italian' Concerto. Unfortunately her otherwise beautiful instrument proved on each occasion to be too weak for the large hall.

The winter season was concluded by the annual concert of the Pension fund for the members of the Orchestra. A fine performance of Beethoven's first and ninth symphonies marked the occasion as one of the great events of the season. The members of the solo quartet (Messdames a Bruhn and Meta Reidel, and Messrs. Louis van Tulder and Hendrik van Oort) acquitted themselves with a beautiful unity in the ensemble numbers, M. van Oort receiving special praise for his fine rendering of the fugitives.

The scheme of the last symphony concerts had provided a limited room for the appearance of soloists. Of these M. Alexander Schüller, who had accompanied Engelberg to America, has first to be mentioned for his masterly playing in Tchaikovsky's Violin Concerto, in which he scored a well-merited success. No less successful was Madame Vera Schapira, who exhibited her stupendous technique in Liszt's 'Hungarian Fantasia' and Strauss's 'Juleske.'

On May 6 a church concert was given by the boys' choir of the Kreuzkirche of Dresden, well known to the great English and American colony that in pre-war times had sided at Dresden. This choir, which only lately made a successful tour through Sweden, is now visiting the more important towns of Holland in order to collect funds to provide poor children of the ill-fated Fatherland with the means of spending a few weeks in one of the neutral countries. Although the church in which the Kreuzkirche choristers were heard does not boast of very favourable acoustic properties, their singing was the object of much appreciation.

The last week showed a considerable ebb in solo recitals, which, however, that of the renowned violinist, M. Jacques Bibaud, who had not been here for a number of years, stood out prominently. His programme did not take a very high artistic flight, but his playing proved to be as fine as ever. Madame Leciair has visited us again, this time in company with Mr. Norman Wilks, whose distinguished pianoforte playing aroused great interest.

W. HARMANS.

## BERLIN

Richard Strauss and a ballet! It seems an incongruity. In 1899, during a study of the pictures of Watteau, Lagard, and Bouchers, Strauss conceived the idea of writing an anacreontic ballet in the style of these masters. The scheme came to nothing. Years afterwards, Count Kessler turned his attention to the Russian Ballet, whose art meant a revolution of all æsthetic, plastic, picturesque, and musical conceptions. Strauss felt the breath of a new art, and the result was the 'Joseph's Legend' (Op. 63).

It was a memorable night of the musical season of Paris when, on May 15, 1914, Strauss conducted for the first time his new work. Djagilev had brought his celebrated Russian ballet to interpret the old story of the adventure of Potiphar's wife with the fair Joseph whom his brothers had sold to Egyptian traders and whose Parsifal-like ignorance stands in contrast to the voluptuous life of the puissant minister of Pharaoh. The war put the 'Legende' on the shelf, and it was nearly forgotten until Schillings, the new manager of the Berlin State Opera, brought it out for the first time in Germany. It is not likely that many theatres will follow suit, for the work can be adequately performed only by a *corps de ballet* that has been trained on the lines mainly laid down by the Russian Ballet. Such a corps is to be found at the Berlin theatre. There may have been more splendour in the Paris production, and the dancing was probably in a way superior, but taken as a whole the Berlin performance was artistically better, not only as regards the staging but also the art of the leading characters—Mlle. Filla Durieux as Potiphar's wife and Herr Heinrich Kröller as Joseph.

The Legend offers a tempting subject for a composer, and Richard Strauss, the symphonic writer with dramatic tendencies, was predestined for the work. The score brings

nothing new, but in its way it is a master work. It is altogether of a youthful strength and clarity that seem to point to a return to a certain simplicity, a fact that deserves special mention. Strauss scored a great success. He has shown that he is still the leading musician of Germany, even though he may produce no more revolutionary works.

The other great musical event at Berlin was the reappearance of Busoni. Thereby hangs a tale. A set of young Viennese composers have clubbed together under the title of 'Anbruch,' i.e., 'break,' with the purpose of furthering the interests of men of ultra-modern tendencies. Following the *Zeitgeist*, and carried away by anti-intellectual ideas, they threw off the fetters of materialism and intellectualism. Instinctive power is pitted against the results of experience and observation. Woe betide the fine art of music if these young firebrands are successful. Luckily two factors are necessary to secure success: the artist, and—the public. The society was ill-advised when it brought its productions to Berlin, for the concert was a failure financially and artistically. The Berliner, with his Northern idiosyncrasies, is not easily carried away. He declined the unwholesome enthusiasm and unripe works of nascent musicians, foisted upon the public by a cleverly conducted press propaganda. Not only the controlling critics declined these emanations of mediocrity and incapability, but the public would have nothing of it. Thereupon the 'Anbruch' bethought itself of Busoni, and invited him to give three concerts, consisting of his own compositions. These took place within ten days with great success, a success that must be assigned to Busoni, not to the 'Anbruch.' In his very lengthy Concerto for pianoforte and orchestra, as well as in the 'Indian Fantasia' for pianoforte and orchestra, he revealed himself the phenomenal artist that he always was. Busoni does not possess the passionate pathos of Frederic Lamond or the brutal heroism of Eugen d'Albert, the personal 'Verinnerlichung' of Conrad Ansoor or the delicate formalism of Max Pauer—yet he is one of the greatest of living pianists. He scored less as a conductor, yet the orchestral concerts proved a great attraction for Berlin, and were of the highest interest. The programmes contained orchestral suites from 'Turandot,' 'Brautwahl,' portions of Busoni's new 'Faust' music, the Concerto for clarinet, a 'Berceuse élégiaque' for small orchestra, a Waltz in Viennese style, the Violin Concerto, a 'Nocturne symphonique,' &c.—music that on the whole appealed less to the senses than to the intellect. Yet there is a great deal of real creative work, and the general impression of these concerts was highly creditable to the composer.

F. ERCKMANN.

## PARIS

### REPRESENTATIVE CONCERTS

Recently Paris has been given over to concerts, as many as half-a-dozen often taking place in one day, with large proportions of the audiences apparently paying for their seats. Dêbutants, however, have considerable difficulty in filling even the smallest hall. The public simply will not pay to hear untried artists; nor are critical persons anxious to risk the boredom of listening to indifferent singing and playing. In the circumstances it is to be feared that such events are neither profitable nor do they advance the concert-givers' interests.

A particularly skilful singer, M. J. Ivantzoff-Moussorgsky, was heard at the Russian concert lately given at the Cercle Interallié. He is the fortunate possessor of a baritone voice of extensive compass, which is unusually even, and his command of tone-colour is remarkable. He has considerable flexibility, this being exemplified in 'Largo al factotum.' The programme also included Lensky's plaintive air from 'Eugène Onegin,' in which M. Bobrovitch displayed a lyric tenor voice of good quality, his observance of nuance being everything that could be wished. Madame Harchine's interpretation of the air from Rimsky-Korsakov's 'La Nuit de Noël' made an excellent impression. Satisfying, too, was the playing of M. Belosousoff, the violoncellist, whose tone in Rebikov's 'Chant sans paroles' and Glazounov's 'Sérénade' was delightful.

Meanwhile, *tout Paris* hopes that the Union Interallié, under whose auspices the concert took place, will extend



its activities. Indeed, a concert given by representative English artists (the genuine article), and devoted to really good English music, would not come amiss.

At M. Paul Diéy's recent *musical* an especially pleasing group of songs by the Marquis François de Breteuil, who has gone to Shelley for his inspiration, had their first hearing. Graceful, always atmospheric, and charmingly melodious, they breathe the very spirit of the words. Should the cycle be published it would prove a boon to English vocalists of intelligence and taste. The songs were most artistically sung by Mlle. Hélène Baudry, whose delightfully fresh voice, always under admirable control, did them every justice.

Mention may be made of M. Louis Fleury's concert, at which Henschel's 'Thème et Variations,' for flute, had its first hearing at Paris. The well-balanced and essentially musical composition was skilfully played by M. Fleury, whose mellow, romantic tone and finished technique so often have enchanted London. M. Fleury also contributed de Polignac's 'Menuet' and 'Une Flûte dans les Vergers,' and Madame Fleury-Monchablon's interpretation of Debussy's 'Les Collines d'Anacapri' and Granados' 'Danse' showed exactly the right feeling.

Orchestral concerts have been chiefly remarkable for a difficulty experienced by the directors of the Padeloup series in obtaining permission to give excerpts from Debussy's 'Pelléas et Mélisande' and Dukas' 'Ariane et Barbe Bleue.' The Opéra-Comique raised no difficulties, but to obtain the publishers' consent was another matter. Dukas' work, by the way, has been revived at the Opéra-Comique, and with success. Nothing new, however, has been produced. This perhaps accounts for the complaint of a French writer, who demands the revival of 'the works of Monteverdi, Marcello, Rameau, Méhul, Weber, and Beethoven.'

#### THE OPÉRA

The Opéra management has been content to ring the changes on the regular répertoire, a policy which at least yields crowded houses. A new ballet, 'Maimouna,' however, has been produced, with music by Gabriel Grovlez, who has made good use of local colour for his Eastern subject. Suppleness and delicacy distinguish the music, along with a certain elegance of *tournure*, which stamps M. Grovlez as a musician of unusual ability. The principal rôle is danced by Mlle. Aida Boni whose appearance at Covent Garden will be remembered. Apart from the actual perfection of her dancing, she thoroughly enters into the spirit of the story.

'Tristan' has had two performances at the Théâtre des Champs Elysées, so enterprisingly directed by M. Jacques Hébertot. The work was sung in Dutch by the National Netherlands Opera Company, with M. Jacques Urlus and Madame Poolmann-Meissner in the name-parts. Both singers triumphed, particularly in the inordinately long duet, while Madame Poolmann's singing of the 'Liebestod' had points in common with Ternina's unforgettable interpretation. Shortly before the appearance of the National Netherlands Company 'Tristan' had been performed by an Italian troupe. But the palm must be awarded to the Hollanders.

The Museum of the Opéra has been enriched by two of Patti's guises, those worn by her in 'Barbiere' and 'Romeo et Juliette.' Musical Paris respectfully takes stock of these vestures.

GEORGE CECIL.

#### ROME

##### THE COSTANZI

April saw two *premieres* at Rome's principal theatre, viz., 'Anima Allegra' (A Happy Soul) of Franco Vittadini and 'Piccolo Marat' of Mascagni. First in point of time comes 'Anima Allegra,' which met with success under the direction of Signor Eduardo Vitali, and with Signorina Gilda della Rizza as prima-donna. With a libretto by Giuseppe Adami and plot taken from the 'Anima Allegra' comedy of the brothers Quintero, the opera relates a simple love story which takes place in Spain about the year 1830. The music is happily inspired, and the work will be repeated in the principal cities of Italy.

The new opera of Pietro Mascagni, which has been announced for over a year, has at last been staged amidst universal applause. The libretto is by Forzano, and is based

on an episode of the French Revolution. The work, however, contains no historical figures, the author holding the opinion that it is 'ridiculous to bring the heroes of history before the foot-lights.'

The opera was conducted by the composer himself, with the famous tenor, Signor Hippolito Lazaro, as the Lit Marat and Signorina Gilda Della Rizza as Mariella. The first representation took place on May 2. Mascagni immensely popular at Rome, and it is no exaggeration to say that his new opera gained him a delirious success. To the intrinsic merits of the work, it contains many beautiful and Mascagnian pages, particularly the splendid love duet between Marat and Mariella in the second scene and the curious and characteristic 'Round of the black devils' (The march of the negro soldiers of the Revolution with which Act 3 opens. On the other hand, it must be owned that there is a good deal of music, especially in Act 2, which is reminiscent, particularly of 'Iris,' and the prominence given to the chorus has led to a regrettable weakening of the orchestral part. Mascagni's fame remains what it was, and it is not likely that this—his thirteen—opera will substantially alter the position which he has gained with thirty years' labour. The Costanzi has also to record two highly successful concerts given by Toscanini on his return from America. The programmes included Brahms' Variations on a theme of Haydn, the Prelude to the 'Meistersinger,' and a symphonic poem 'Juventus,' which is the finest work hitherto produced by Victor de Sabata, the young composer dealt with by Signor Gatti in the April number of the *Musical Times*. Amongst the concerts held at the hall of the Royal Philharmonic Society, three are of special interest. On April 18 a Bach commemoration was given when the programme contained the Chromatic Fantasy and Fugue; 'Dear Jesus' (air for soprano, with obbligato); Gavotta, Prelude, and Fugue in A minor, for pianoforte; 'List to the choir of sweet flutes' (air for soprano and three flutes); and Concerto in D minor, for three pianofortes and strings. On April 11, the famous Polish pianist, M. Augustus de Radwan, gained a notable triumph with a programme chiefly devoted to Chopin, the remaining items being the Passacaglia of Bach, and Schubert's Impromptu in G major. The third concert to be noticed also closed the present season of the Philharmonic, and was devoted to modern Italian music all performed for the first time at Rome. The occasion was a phenomenal success, and worthy of a longer notice than can be given here. The principal performers were Casella and the Venetian violinist, Remy Principi, who is without doubt one of the finest exponents in Italy. The concert opened with a Sonata for violin and pianoforte of De Guarneri, in three movements; then came an extraordinary composition of Casella, called 'Pupazzetti,' which bears the date 1916, is written for the pianoforte and small orchestra, and is described as 'Music for Marionettes.' It is a queer hotch-potch of squeaks and squalls, a sort of apotheosis of unheard-of orchestration with a playful mixture of famous themes—the Swan motive of 'Lohengrin'—blandly allied to the classic originality of 'Three Blind Mice'—and it certainly has the merit of producing uncontrollable laughter in the audience. But the music . . . ! We then heard the same composer's latest pianoforte work, dated 1920, and entitled 'Eleven Infantile Pieces,' divided into a Prelude (a diatonic waltz on the white notes), a Canon (on the black notes), a Bolero, a 'homage to Clementi' for five fingers, a Siciliana, Gigue, Minuet, Carillon, Ninna-Nanna, and final Galop. Some of these miniatures, particularly the Siciliana, Carillon, and Ninna-Nanna, are distinctly melodious, but the entire composition seems to be an ironic exercise of exceptional technical skill. The third item was the Siciliana and Burlesque for pianoforte, violin, and violoncello, also by Casella, and this production prepared the way for a delightful musical poem for violin and pianoforte inspired by the story of Mary of Magdala, and written by Albert Gasco, the talented musician who is also critic of the *Tribune*. This composition is deeply inspired and is of great artistic value. Its merits were amply recognised by the great audience. A spirit of mischief, however, must have prompted the compilers of the programme, who have

wished this masterpiece between Casella's Burlesque a banality of Castelnovo-Tedesco, for violin and forte, entitled 'Captain Fracassa.' The concert was led by a magnificent poem for soprano, choir, and orchestra, derived from the myth of Endymion, with poem by Alexander Fraglia and music by Julius Bornard, both written expressly for the Philharmonic Society. Signor Bornard revealed himself a composer of no mean order, who learnt much in the school of Wagner, and is a capable writer of orchestration. This memorable concert was led by Maestro Setacciolo.

He Sala Bach continues to maintain the prominent position it has acquired from its opening. One of the most interesting of its concerts was that given on May 3, when the celebrated Spanish violinist, Señor Joan Manen, performed marvellously on the Strad which once belonged to Paganini.

Erruiccio Busoni has lately been at Rome, giving recitals at the Augusteum. Also he gave one delightful concert in semi-privacy for the members of the Musical Academy of the Roman University, when he played Franck's Prelude, Choral, and Fugue, a Sonata of Beethoven, Chopin's Six Studies, and his own Toccata and Fantasy du concert on 'Carmen.' On May 1 he 'débutted' at the Augusteum as conductor, to the general regret, since the public is not able—or willing—to see in his conducting qualities the same almost divine qualities that it attributes to him as pianist.

The Augusteum has also had a visit from Joseph Bonnet, organist of St. Eustace at Paris, who was heard in the following programme: Canzona (Gabrieli), Ricercare (Bach), Toccata (Frescobaldi), Grand Jeu (Du Mage), Pour Monique (Couperin), Prelude (Clerambault), Concerto for organ and orchestra, Op. 7, No. 4 (Handel), Mass and Fugue in G minor (Bach), Symphony-Concerto in D minor (Guilmant).

It is possible only briefly to notice the interesting concert given by the Society of Friends of Music on April 9, when Signor Respighi accompanied his wife, Signora Elsa Olivieri, who sang ancient and modern songs, including some of her own compositions and of her husband's, and the splendid pianist, Signor Eugène Albini, delighted us with a virtuoso exhibition of music for the viol da gamba, comprising the Sestetto (Bononcini, 1672-1750), Sarabande (Visconti, 1600-1750), 'Le Papillon' (Caix d'Hervelois, 1700- ?), and ended on an original 17th century instrument.

A concert of altogether exceptional interest was given in the church of St. Ignatius on April 20, in aid of the fund for the restoration of churches damaged or destroyed in the war. The singers of the Sistine choir, reinforced by singers from the Roman basilicas, performed unpublished music of Don Lorenzo Perosi, and the famous silver trumpets, which have never been heard except in Papal functions, were sounded from the cupola of the church. The singers were vested in the traditional violet cassocks of the Sistine Chapel, and were accommodated on a raised gallery at the east end of the church, in front of the High altar, on which an intense white light was shed from above, the rest of the church being in the half-light of late afternoon. As a spectacle the result was very impressive, but one could not help feeling that much was lost by taking the Sistine choir and the trumpets out of their original setting. Especially was this noticeable at the entry of the choir in procession to the mystic sounds of the hidden trumpets; for it was a procession which meant nothing, as the climax—the *Sedia statoria* with the peacock fans, and the white-robed figure of the Pope—was, of course, lacking. Whatever one's religious opinions may be, this ritual is certainly superb and unique, and cannot be reproduced except in its entirety. The concert nevertheless was a great success. The programme comprised Chorale for organ (Bach); the five trumpets, 'at the entry of the Pope'; 'Tu es Petrus,' for five voices (Perosi); Benedictus for six voices, Perosi; Exhortory from the Grand Requiem Mass, for four and eight voices, and Gratia Dei (Perosi); Preghiera, for organ (Bassi); the silver trumpets, 'at the Elevation'; Pater noster, for four voices (Perosi); Dies Iræ and Libera from the Grand Requiem Mass (Perosi); Cantate Domino, for four voices (Perosi). Maestro Renzi, organist of St. Peter's, presided at the organ.

The annual funeral commemoration of the late King Humbert, postponed from March 14, took place in the Pantheon, where are the Royal tombs, on April 18. On this occasion the Royal Philharmonic Society of Rome always offers a prize for the best Mass written for the commemoration, and this year the competition has had a particularly successful result, the prize having been awarded to Signor Adolphus Bossi, brother of the better known M. E. Bossi, and organist of the Duomo of Milan.

LEONARD PEYTON.

## VIENNA

The first performance of Julius Bittner's new opera, 'Die Kohlhaymerin,' was given at the Opera on April 8. The story is laid at Vienna in the early part of the 19th century, and deals with the love affairs of a widow, Helene Kohlhaymerin. The work is in three Acts, the first in the widow's house, the second at a Viennese ball, and the third in the office of the chief of police. While containing some good individual numbers, the work as a whole is not of outstanding importance, the items worthy of mention being a rollicking baritone song in Act 1 and a very fine chorus in waltz time in Act 2. The title-rôle was sustained by Fräulein Lehmann. Other artists who appeared whose work deserves mention were Herr Gallos (Pichler), Herr Krenn (Giacomelli), Herr Fischer (Salvatore), Herr Maikl (Chief of Police), and Fräulein Jovanovic (Babette). The opera was taken out of the repertoire after only three performances.

On April 12 Mr. Albert Coates conducted the Wiener Symphony Orchestra in the Grosser Konzertsaal at a concert in aid of the British relief fund for Viennese children. The programme consisted of the 'Enigma' Variations of Elgar, the 'Siegfried Idyll' and the Trauermusik from Götterdämmerung, and Scriabin's 'Divine Poem,' the last-named receiving its first performance at Vienna on this occasion. Mr. Coates was accorded a great reception. Especially noticeable was the warm applause at the end of the Elgar Variations, due mainly to the conductor's masterly handling of the orchestra in No. 14. The 'Divine Poem' was on the whole very well interpreted. Two or three slight slips were no doubt due to the players' lack of familiarity both with the conductor and the work being performed.

Hubermann has given three concerts during April which have all been well attended, though they contained no novelties.

The Opera Ballet has just returned from a tour of Spain. Unfortunately the company arrived at Madrid at the same time that the Russian Ballet was performing there, and the contretemps proved a financial disaster that has stopped all likelihood of the contemplated tour of South America being undertaken by the Viennese artists.

Last summer, Shakespeare's 'Midsummer Night's Dream,' with Mendelssohn's music, and Weber's 'Preciosa,' were performed as pastorals in the gardens of the Belvedere Palace. It is proposed to continue these performances, and a start was announced for May 28 with Shakespeare's 'Tempest,' to a new musical setting by Felix Weingartner, the director of the Volksoper. STANLEY WINNEY.

The adjudicators' report of the Carnegie Trust music publication scheme announces that the following works have been chosen, out of sixty-seven, at the recent examination:

- Arthur Bliss—Chamber Rhapsody for two voices, wood-wind, and strings.
- Ivor Gurney—'Ludlow and Teme.' Song-cycle for solo voice, pianoforte, and strings.
- J. B. McEwen—Symphony, 'Solway.'
- E. S. Mitchell—Fantasy Overture.
- W. G. Whittaker—Theme and Variations for pianoforte and strings.

In addition to these the adjudicators recommend the following supplementary awards:

- P. Napier Miles—Opera, 'Markheim.' MS. copy of score and parts.
- Harry Farjeon—Mass, 'St. Dominic.' Publication of vocal score.



The Mendelssohn Scholarship has been awarded to Arthur Lawrence Sandford. Mr. Sandford is twenty-two years of age, and was trained at the R.A.M. His compositions include a setting of 'The Blessed Damozel,' a one-act opera, 'Drinos and Cassandra,' and a comic opera, 'A Lover of Japan,' produced at the R.A.M. in 1916.

The Guild of Singers and Players, whose excellent series of concerts at Steinway Hall is in progress, was founded by a committee of well-known musicians, and not, as stated in our last issue, by Madame Lily Henkel and Mr. Norman Notley.

Maidstone Orchestral Society gave a concert on May 11, under Mr. Frederic Cole, with Miss Carrie Tubbs as vocalist. The programme included Grieg's 'Sigurd Jorsalfar' Suite and two Elegiac melodies for strings, and a Prelude, 'Aurora,' by Mr. Horace Dunn, a young Maidstone composer.

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The

# Competition Festival Record

No. 155.

## PEOPLE'S PALACE (EAST LONDON).

The fourteenth Festival took place on May 6, 7, 11, 12, 18, 19, 20, and 21 (the children's concerts had been on February 22 and 26). Two points in connection with this event are worthy of notice—there are no solos, and, save for a few challenge trophies, the prizes consist of nothing more substantial than certificates, *plus* our and glory. Despite this limited appeal to the social element, the Festival is firmly established—a sign of not only of good organization, but even more of the educational work done by the promoters.

There was a good entry, though at the last moment some of the events lost their competitive character, a few choirs withdrawing owing to the crowded and infrequent train service in the evening. A welcome feature was the large entry in the vocal trio, S.A.T.B. quartet, and male-voice quartet classes. This points to a growing appreciation of the delights of singing together by a few friends—a kind of informal chamber music. Mothers' meetings were again a popular class. This event is so unusual (so far as we know) as to be peculiar to the People's Palace until the recently-terminated South-East London Festival also introduced it with success that we inquired into its origin. It appeared that a few years ago a mothers' meeting entered for a girls' club class. Obviously such a contest would be unsatisfactory, and the executive pointed this out, at the same time expressing its willingness to form a separate class for the mothers. This was done, with excellent results. On the present occasion the old ladies sang 'Come, lasses and lads' to an Irish lullaby. They gave the first with immense gusto, and with so much gesture (even to putting their best foot foremost in a half-repressed jig) that the item became a nation-song. In the case of the winners the vocal tone was excellent, partly as a result of good training, but even more because the class consisted mainly of mere mothers, whereas some of their rivals contained a large proportion of grandmothers. Altogether, a contest that was at once amusing and touching.

Church choirs proved to be rather disappointing, owing apparently to shortage of practice, and (except in the case of mixed-voice choirs) the usual difficulty of balance where the part has to be given to a few boys. The best choral work was done in the advanced choral classes, where a very high standard was reached, such difficult tests as Whittaker's 'Captain's lady' being admirably sung. Male-voice choirs were few, but large, powerful, and of first-rate quality. The arrangements, as usual, worked smoothly, and there was the customary happy family feeling all round. The guests were Messrs. Martin Akerman, T. F. Dunhill, Percy Grace, Granville Humphreys, Geoffrey Shaw, and H. Walthew.

The concert on May 21 was a fine wind-up. The massed boys sang Bach's 'Blessing, glory, wisdom,' Wesley's 'Praised be the God and Father,' Holst's 'Turn back, O man,' and Parry's 'Jerusalem.' Prof. Walford Davies was again the dominating influence, accompanying, conducting, taking, and kindling the singers and the large audience with his own enthusiasm. By the way, during the playing of his 'Memorial Melody' for organ and orchestra (a memorial to Gervase Elwes) the audience stood, and there was the merest flicker of applause at the end, which died at once—a good example to audiences elsewhere.

Mr. Thalben Ball was at the organ, and, in addition, played pianoforte solos—Chopin's Polonaise in A flat and a solo part in a couple of movements from Bach's D minor concerto. The official orchestra was made up of the

South Place Orchestra, assisted by students of the R.C.M., members of competing orchestras, and friends.

A new feature was the inclusion in the programme of five songs by the audience, the words being printed on leaflets. Prof. Walford Davies held a half-hour rehearsal of these before the concert, and the audience showed its appreciation by its hearty singing. The songs were Morley's 'Now is the month of maying,' 'The Bay of Biscay,' 'Ye banks and braes,' 'All through the night,' and (with the massed choirs and orchestra), Parry's 'Jerusalem.' People who find the tone of West End concerts *blasé* should try the other end of the town on such an occasion as that under notice. They would hear some fine choral singing, and (what is far more rare) they would breathe an air of eager enthusiasm and enjoyment so tonic that even the Mile End and Whitechapel Roads would not dissipate it on the journey home. The writer has rarely had a more moving experience than the singing of 'Jerusalem' by the audience at this concert. Blake and Parry, sung by a great crowd led by choirs of Scouts, Girl Guides, Choral Societies, and Mothers' Meetings:

Bring me my bow of burning gold !

I will not cease from mental fight,  
Nor shall my sword sleep in my hand  
Till we have built Jerusalem  
In England's green and pleasant land.

Incongruous? Not a bit. We came out into the neither green nor pleasant Mile End Road feeling that, though the City will be long a-building, a few stones are added to the walls every time such a Festival as this is held.

The winners in the chief competitions were:

Choral Societies.—Homerton District Permanent Choir (Mr. F. E. Creed).

Choirs of Selected Voices.—Stepney Orpheus Choir (Rev. C. J. Beresford).

Church Choirs of Men and Boys (Advanced).—Second prize awarded to St. Paul's, Shadwell (Miss K. Bray).

Church Choirs of Mixed Voices.—Approach Road Wesleyan (Mr. A. Morgan).

Ladies' Choirs.—Homerton District Permanent Choir (Mr. F. E. Creed).

Choirs from Girls' Clubs, Guides, &c.—First Section.—St. James', Ratcliff (Mrs. Atherton Knowles). Second Section.—St. John-at-Hackney (Mr. F. E. Creed).

Choirs from Mothers' Meetings, &c.—St. Mary, Stratford-Bow (Rev. H. J. Kitcat).

Male-Voice Choirs.—Millfields Male-Voice Choir (Mr. A. Morgan).

Lads' Club Choirs.—St. Mark's, Dalston, Lads' Bible Class (Mr. Eardley).

Boy Scouts.—17th Stepney (Ratcliff) Troop (Mrs. A. Knowles).

Sight-Singing.—Homerton District Permanent Choir (Mr. F. E. Creed).

Secondary Schools (Girls).—Coborn School, Bow (Miss A. H. Black); (Boys) Coopers' School, Bow (Mr. A. W. Durnall); (Sight-singing) Coborn School for Girls.

Full Orchestras.—(1) Highgate Village Orchestra (Mr. P. Farquharson); (2) Trinity Men's Own Orchestra (Mr. T. A. Hull); (3) Passmore Edwards Settlement (Miss E. E. Buchanan).

String Orchestras.—Passmore Edwards Settlement Junior Orchestra (Miss E. E. Buchanan).

The total number of entries for the Festival was 170. There were 4300 singers in the different choirs, &c., and about 100 players in the bands.



## GAINSBOROUGH.—April 27-30.

(The West Lindsey and North Lincolnshire Competitions.)

The fifth annual Festival, extended from two to four days, was an unequivocal success. Competitors and public gave good support, and Mr. Geoffrey Shaw, the adjudicator, had ample praise to bestow, especially on the choral singing.

The children's day produced great enthusiasm. The chief prizes were carried off by Marton Council School (small villages), Winterton C. E. School (large villages), Lincoln Municipal Technical School (town schools, boys), and Ropery Road (town schools, girls). The three awards for sight-singing were made to West Stockwith Council School (among eleven competitors), Frodingham and—for singing from the staff—Crowle.

The second day was occupied by solo singing and playing. Pianists and violinists were all tested in sight-reading as well as in their prepared work, and there was a class for pianoforte accompaniment.

Village choral societies and Church choirs were heard on the Friday. Gate Burton and Marton choir, Crowle Choral Society, and Saxilby Church Choir were the most successful. In two classes for female-voice choirs the prizes were won by Gate Burton and Gainsborough Ladies. Only Gainsborough Musical Society entered in the open choral competition. In this and the class for large villages, choirs had to prepare special works for combined performance at the evening concert—a passage from them being chosen by the adjudicator as an additional test. In this way an excellent performance of Vaughan Williams' picturesque 'Fantasia on Christmas Carols,' with orchestral accompaniment, became one of the features of the Festival.

The final day was devoted to nine competitions in folk-dancing for schools, with Mr. Cecil Sharp as adjudicator.

## STRATFORD AND EAST LONDON.—April 16-22.

Any doubt as to the permanence of the Festival movement may be removed by a visit to the Stratford Musical Festival, which is in its thirty-ninth year, and continues to grow numerically and artistically. A well-known educationist missed the concerts for the first time for many years. He did the next best thing. He visited another festival, and wrote to the secretary: 'What surprised me at X was the lack of interest by the general public. It must have proved a financial failure, as the hall was never more than half-full. What a contrast to Stratford, where you are overcrowded!' Such was the case even during those anxious hours when the train service was in the balance. Notices to thousands of competitors had to be issued and re-issued. On the final day the competitions had to be spread over five halls.

An outstanding feature at Stratford is the excellence of the elementary school choirs, both boys' and girls' classes. This has been proved whenever these schools and other East London junior choirs have visited other festivals both at home and abroad. The standard of the adult choirs is also high, and this fact attracted choirs from St. Alban's, Luton, Chelmsford, and nearer places. The need of the present time is to recruit choirs of a less advanced type.

London festivals from the first have found that popular interest centres round the solo vocal and instrumental competitions. This is of great advantage in raising the tone of the music used at home and in the practice-room. Where solo competitors run into four figures the adjudicators have strenuous times. Each is a specialist, and decides singly the subject allotted to him. Some six hundred prizes and certificates were awarded at this Festival. Only a few of the first-prize winners can be named here.

## CHOIRS AND ORCHESTRAS.

Choral Societies (two Challenge Shields).—Mansfield House Choral Society (Mr. C. Ernest Coward). Two of the test-pieces were 'Sister, awake' (Thomas Bateson) and 'The Shower' (Elgar).

Choral Societies (Challenge Cup).—Ilford Labour Party's Choral Society (Mr. Frederick Taylor). 'There is a garden' (Hamish MacCunn).

Ladies' Choirs (Challenge Shield).—Mansfield House Choral Society (Mr. C. E. Coward). 'Spanish Gipsy Girl' (E. Lassen).

Ladies' Choirs (new class).—Stratford Co-operative Ladies' Choir (Mr. Alfred Sears). 'A Celtic Lullaby' (Hugh & Robertson).

Men's Choirs.—Mansfield House Choral Society (Mr. C. E. Coward). 'My love is like a red, red rose' (Granville Bantock).

Church Choirs.—Leytonstone G.F.M. Choir (Mr. Ernest W. Harbott). 'See what love hath the Father' (Mendelssohn).

Girls' Clubs.—Browning Settlement Girls' Club (Mr. John Rodgers). 'The dream seller' (E. Markham Lee).

Children's Choirs.—Holy Trinity, Canning Town, Boy's Choir (Mrs. Rushby Smith, two prizes). 'Orpheus with his lute' (Charles Wood); 'Tirra Lee' (F. Kent).

Secondary School Girls.—East Ham Secondary School (Mr. G. Day Winter, two prizes). 'Shepherds' Dance' (Edward German); 'Serenade' (G. M. Palmer).

Elementary Schools.—Beckton Road Boys and Girls (Mr. W. H. Dodd, Miss E. M. Wheeler, two prizes). 'To June' (W. Creser); 'Gipsies' (Alec Rowley).

String Orchestras.—Metropolitan Academy of Music (Madame May Masters, two prizes). 'Carissima' (Elgar). 'Caliph of Bagdad' Overture (Boieldieu).

School Bands.—Oxford Boys' School, Ilford (Mr. W. L. Norman). 'Les Huguenots' Selection (Meyerbeer).

## SOLO SINGERS.

The winners in open classes were: Miss Marjorie Kinipple (soprano), Miss Doris W. Birnage (mezzo soprano), Miss Edith Varley (contralto), Mr. George Raple (tenor), Mr. Frank Watts (baritone). The gold medal was won by Miss Lilian R. Staples.

## INSTRUMENTAL SOLOS.

The gold medal was gained by Miss Grace Rapkin (pianoforte). Pianoforte solo winners in open classes were Miss Gladys Willis (Seniors), Miss Millicent I. Silve (Intermediate), and Miss Muriel G. Crowther (Juniors). Other prize-winners were Mr. John W. Bourne (organ), Mr. Douglas Crittenden (violin, Seniors), Miss Elga Collin (violinocello), Miss Norah Hannar, Miss Gertrude Richardson and Mr. Albert Young (instrumental trio).

## COLERAINE.—May 10, 11, 12.

Various causes interfered with the attendance of school choirs, but the success of the Festival left little wanting. Dr. R. R. Terry was favourably impressed with the standard shown, as also were competitors and audiences with his adjudications. In several cases he brought choirs of soloists together on the platform for a lesson after the competition. The sight-singing, he reported, was unusually good.

Among the school choirs the most successful were those of the Hon. The Irish Society, whose four choirs—conducted by Miss Perry, Mr. W. Kane, Mr. H. Turbitt, and Miss Blaney—won four first prizes. Of the school choirs that had never entered at a previous festival Termon Carna Girls' School, Limavady (Miss Brogan), took the prize. Mash Street Choir, Portrush (Miss Porter) was first in sight-singing.

Female-voice choirs sang Brahms' 'The Gardener,' and Fletcher's 'Follow me down to Carlow,' the best of these being Y.W.C.A. Choir, Coleraine (Mr. F. W. Crofts). The only male-voice choir was Killowen, also conducted by Mr. Crofts. The three mixed-voice choirs which sang Benet's 'Come, shepherds' and 'Gossip Joan' were, in order of marks, Ballymena (Rev. J. Clinton), Aghadowey (Mr. A. E. Boyd), and Ballycastle.

WEYMOUTH.—With Dr. Somervell and Dr. Vaughan Williams as adjudicators, the eighth Festival of the Dorset Choral Association was held here on May 3. Thirty choirs entered in ten classes.

## MORECAMBE.—April 28-30.

[FROM OUR CORRESPONDENT.]

Comment is confined to the open chorus classes of the including day, during which about forty choirs sang, drawn from the Potteries, West Riding of Yorkshire, South-East Lancashire and its coast, Carlisle and the Furness District, and all came by motor transport. Female-voice choirs opened the day, and set a high standard in Berlioz's 'Ballad of Ophelia,' and a setting of marvellous beauty of Thomas Moore's 'How dear to me the hour when daylight dies,' by Herman Brearley. Only first-class choirs may attempt this. The contraltos towards the close sang down to bass D, E, F. They will easily rank among the dozen best bits of female-voice singing of recent years, and is Morecambe's chief contribution to the little-known work to the repertory of the small-scale choirs. Mr. Sydney H. Nicholson adjudicated here, and commented strongly on the exceptional character of finished technique and powerful emotional qualities displayed by any, and especially the winning choirs. Sudden curtailments of the railway service compelled his return at noon to London, and so thrust on Sir Ivor Atkins the burden of sole adjudicator in the principal mixed- and male-voice choir events.

The piece chosen for the evening concert in the male-voice class was Cornelius's arrangement of a well-known Schubert pianoforte-duet march. Its brisk, martial quality made a much wider appeal than did the afternoon items 'Jenkins' 'Lament for Prince Llewelyn' and Coleridge-Taylor's 'O who will worship the great god Pan'. As music it falls far behind the composer's best work; as an adaptation it is hazardous in the extreme.

Accuracy in the excessively difficult chromatic passages was extremely rare, and with the exception of the Manchester W.S. and Colne Orpheus the work was carried through rather by high-spirited vitality than strictly musical quality.

The final round madrigal in the mixed-voice challenge shield class was Nicolson's Elizabethan 'Sing, shepherds all,' in five parts. Neither soprano voice sings higher than E, and at several points alto and tenor parts are easily interchangeable. Over-elaborated it is, perhaps, with a ringing tenor part as not its least attractive feature. Even the best performance was not fully satisfactory, most choirs getting tied up at the passage named above, where parts are interchangeable. This work would make an admirable male-voice test-piece. A fine personal triumph was gained by Mr. Alfred Higson, who led the Manchester Co-operative Wholesale Choir to victory in the male-voice class, as well as retaining the Mixed-voice Challenge Shield for his Sale and District Choir. Never before have two Manchester choirs attained such distinction at an important festival. Appended are the chief results:

## FEMALE-VOICE CHOIRS.

Tests: 'How dear to me the hour' (Brearley).  
'Ophelia' (Berlioz).

- 1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
- 2nd. Mr. Aldous' Lancaster Choir.

## MALE-VOICE CHOIRS.

Tests: 'O who will worship the great god Pan' (Coleridge-Taylor).  
'Lament for Prince Llewelyn' (Cyril Jenkins).  
'The riders' song' (Cornelius).

- 1st. C.W.S., Manchester (Mr. Alfred Higson).
- 2nd. Crossley Motors, Manchester (Mr. W. Harris).
- 3rd. Colne Orpheus Glee Union (Mr. Luther Greenwood).

## MIXED-VOICE CHOIRS.

Tests: 'Sing, shepherds all' (Nicolson).  
'I thought that love had been a boy' (Byrd).  
'The surrender of the soul' (Cornelius).

- 1st. Sale and District (Mr. Alfred Higson).
- 2nd. Carlisle Madrigal Society (Mr. J. R. Cockbain).
- 3rd. Keighley Vocal Union (Mr. W. H. Whitaker).

## ALDERLEY EDGE.—April 29, 30.

A record was established by the two days' Festival in this pretty Cheshire village, when over four hundred competitors entered the thirty classes, in the majority of which a high standard was attained. Several of the subjects were of a distinctly educative character, including vocal and pianoforte sight-reading for juveniles and adults, instrumental trios, and pianoforte accompaniments, in which the competitors had to accompany Mimi's Song from 'La Bohème' and play the accompaniment to another song at sight.

In the choral contests St. Philip's Church Choir, Alderley (Rev. G. N. Cooper); Edgellow Female-voice Choir, Alderley (Mrs. Storey-Hesketh); and Congleton Male-voice Choir (Mr. F. Green), gained the first prizes.

The principal adjudicators were Mr. R. W. Wilson, Mr. Thomas Keighley, and Mr. Frank Greenwood.

## NORTH NOTTS.

Mr. Geoffrey Shaw adjudicated upon the musical competition at this successful Festival at Retford on April 19, 20, and 23. The entries were very satisfactory on the children's day, even though a restricted tram service kept competitors away. About six hundred children took part in the combined unison singing. A high standard of two-part singing was shown by Mansfield Rosemary choir in Ethel Boyce's 'Ursula Dancing,' and Retford Council School in the new vocal setting of German's 'Shepherds' Dance.' In the open competitions for adult choirs, Doncaster Choral Union (Mr. S. Ward Casey) carried off the three prizes (for male, female, and mixed-voice choirs), and in two cases Retford Choral Union (Mr. T. Hercy Denman) had second place. The classes for village choral societies were well supported. Leverton was first among seven choirs that entered to sing Elgar's 'My love dwelt in a northern land,' and C. Wood's 'Full fathom five.' Tuxford won in the female voice competition. The standard of the choral singing was generally high.

On the last day folk-dance competitions were held, with Mr. Cecil Sharp as adjudicator. The entries were excellent. Four sets performed the difficult Flamborough Sword Dance.

## WIRRAL AND EDDISBURY.

Dr. R. R. Terry again adjudicated upon these competitions, held at the Town Hall, Chester, on April 28, 29, and 30. Over twenty competitions were held, and a feature was made of two grand concerts by prize-winners, junior and senior. The school competitions were well supported, six choirs appearing in the class for schools with average attendance over two hundred. Chester Road Council School girls, New Ferry (Miss E. Lythgoe), were the best of these. Four choirs produced a high standard in Bainton's 'Ballad of Semmerwater' and Stanford's 'Heraclitus,' the prize being won by Christleton (Rev. G. M. V. Hickey).

The syllabus included an important new feature in the competition for small string orchestras. Two appeared—the Abbey Amateur Orchestra and the Queen's School Orchestra—the former gaining first place by a narrow margin.

## ESKDALE (WHITBY).—May 10, 11, 12.

Success again attended this—the fourteenth—Eskdale Tournament of Song, and rewarded the efforts of the joint organizers and secretaries, Misses C. and M. Yeoman. Nearly forty competitions were held, and soloists, school choirs, and village adult choirs, came in strength to show what vitality of musical life the festival had brought into being in this corner of Yorkshire.

Ruswarp C.E. School, Cholmley C.E. Girls' School, and Goathland G.F.S., were among the junior choral prize-winners. Whitby female-voice choir was best (of six) in Vaughan Williams' 'Sound sleep'; Hackness Choral Society was the best of six village choirs in Lee Williams' 'Song of the pedlar'; and Whitby proved superior to Sleights and Saltburn in Bairstow's 'The dawn of song.' Loftus, a band of fifteen, was the only string orchestra.

The adjudicators were Mr. Geoffrey Shaw and Dr. Leonard Fowles. Folk-dance competitions had been held on May 7, Mrs. Kennedy adjudicating.



## GLASGOW.—May 4-14.

The Glasgow Festival has attained dimensions which make it one of the largest in the kingdom. There were about eleven thousand competitors in ninety-two classes, and the public, judging by the crowded audiences, has thoroughly awakened to the fact that a great movement for the musical uplifting of the community is in operation. Generally, the level of performance was high in all the classes, and in several there was evidence of considerable advance, notably in Junior Choirs, Class C (Sunday Schools, &c.), the Boys' Solo Class, the Church Choir, Class C, and in some of the solo singing classes. The number of entries and the quality of the instrumental competitors were promising, and one may hope for developments, especially in the string, wood-wind, and brass classes. It is curious to note that in the senior class in pianoforte solos not one female performer got beyond the eliminating stage.

The Elocution Classes, successfully inaugurated last year, were again a popular feature of the Festival. The inclusion of Ecclesiastes xii. and 1 Corinthians xiii. was a brilliant idea, and so impressive was the delivery of these fine passages of Scripture that had the audience been composed mainly of clergymen—comparatively few of whom seem to be alive to the religious, moral, and social value of the Festival movement—much improvement would result in their reading of the 'lessons.' Mr. John Drinkwater, who, with Mrs. Tobias Matthay, judged these classes, was inclined to discourage the continuance of the dramatic performances owing to the improbability of securing performers of equal talent to maintain a perfect ensemble.

The Manfield Choir, from Northampton, the only competing choir from England, got a rousing reception from its Scottish *confères*, and its award of first place in the Mixed-Voice and Female-Voice Open Challenge Classes was well-merited and popular. Only three or four conductors used batons, the rest making use of their hands and arms (occasionally their entire bodies), suggesting an exaggerated form of eurhythmics which, while often securing the interpretation aimed at, occasionally provided the audience with a highly amusing spectacle.

The Selection Committee cannot this year be unreservedly complimented on its choice of test-pieces, several of which were ungrateful alike to competitors, adjudicators, and audiences, and in a few instances were positively unworthy of a place in the Glasgow Festival.

Mr. Sydney H. Nicholson appeared for the first time as an adjudicator at Glasgow, and in the same capacity Sir George Henschel made his début. On the principle that 'example is better than precept,' Sir George sang his own song 'Young Dietrich' to the competitors in the solo bass class. Mr. Ernest Newman was again a tower of strength in the adjudicators' box, and his remarks were always helpful, kindly, and instructive. It might be suggested that Mrs. Matthay's collaboration in adjudicating the Scots song classes would have been peculiarly appropriate and valuable. So far as the actual working of such a complicated machine as the Glasgow Festival is concerned, nothing but praise can be given. Those responsible for that side cannot be too heartily congratulated on the foresight and management which resulted in the running of three sessions daily without the slightest suggestion of a hitch. The Festival closed by the audience singing the psalm tune 'Old 124th' (to words by Arnold Bax), a fitting climax to a singularly fine ten days' music-making.

The following were the tests and awards in the open challenge classes:

## SCHOOL CHOIRS (six entries).

Two-part songs: 'The moon is on the water' (Dunhill).

'Pan' (Bantock).

1st. Onslow Drive Public School, Glasgow (Miss Marie S. Irving).

2nd. Our Lady and St. Francis' Secondary School, Glasgow (Miss Norah Gilfillan).

## JUNIOR CHOIRS (five entries).

Three-part songs: 'I saw lovely Phyllis' (C. E. Miller).

'To daisies' (Cynthia C. Cox).

'Storm song' (Cyril Jenkins).

1st. Clydebank Co-operative (Miss Catherine B. Wood).

2nd. Kinning Park Co-operative (No. 2) (Mr. David Houston).

## FEMALE-VOICE CHOIRS (four entries).

Three-part songs: 'Weep ye no more, sad fountains' (E. L. Bainton).

'Cherry ripe' (arr. Robertson).

1st. The Manfield Choir, Northampton (Mr. W. F. Marshman).

2nd. Greenock Festival Choir (Mr. J. Calder).

## CHURCH CHOIRS (one entry).

'Crucifixus' from Mass in B minor (Bach).

'Sing joyfully unto God' (Byrd).

Clydebank Union Church Choir (Mr. J. D. Fleming).

## MALE-VOICE CHOIRS (four entries).

'Come away, Death' (six-part) (H. Graham Godfrey).

'The night march' (four-part) (Schumann).

1st. Clydebank (Mr. J. D. Fleming).

2nd. 'Ossian Choir,' Glasgow (Mr. A. D. Archibald).

## MIXED-VOICE CHOIRS (five entries).

'A lyke-wake dirge' (Harold E. Watts).

'Arise, awake' (five-part madrigal) (Morley).

1st. Manfield Choir, Northampton (Mr. W. F. Marshman).

2nd. Helensburgh Lyric Choir (Mr. T. H. Allwood).

## THE FEIS CEOIL (DUBLIN).—May 2-7.

Although the number of entries for the Feis Ceoil of 1920 dropped to six hundred and five, it is gratifying to have to record that notwithstanding the very disturbed state of the country, and the drastic curfew restrictions, the number of entries for this year's Irish Festival was six hundred and fifty—the same number as in 1919. The adjudicators included Signor Denza, Mr. Hamilton Harty, Mr. Spencer Dyke, Sir Ivor Atkins, Prof. O'Dwyer, Mr. Vincent O'Brien, and Mr. Arthur Darley.

The solo competitions were the making of the Festival. Among so many results we have space to mention only that the coveted Plunket Greene prize, for which fifty-one singers competed, went to Miss Violet Pearson; and that for the third time Miss Rhoda Coghill won the George O'Neill Cup for 'quick study' of a pianoforte piece, the cup being now her permanent possession.

No doubt curfew conditions had much to do with the very poor show in choral competitions, and the entries were disappointing. Sir Ivor Atkins awarded merely a second prize for Church choirs, the only entry being the Augustinian Choir. A second prize was also awarded to the Church of Ireland Training College; and in the chief mixed-voice class the Brighton Road Choral Society, ably conducted by Mr. J. Turner Huggard, won without opposition. Miss Terry O'Connor was responsible for the admirable finish of the Loreto National School choir in another class, and was complimented by the adjudicator.

Alas for the national instrument! Though there was a solitary entry ('to show that still she lives') for the Irish Harp, nobody appeared at the competition.

In the String Orchestra and the Small Orchestra classes only one entry appeared, and in each case this was the Dublin Amateur Orchestra (Mr. P. Delaney), which was awarded a third prize.

In children's choirs the Royal Hibernian Military School Choir, under Mr. B. Westwood, had a popular victory.

As customary, the last day of the Feis was given over to solo wind instruments, Irish pipes, and Irish fiddlers.

BIRMINGHAM.—The eighth festival of the Midland Adult School Union was held at the Friends' Institute, Moseley Road, on May 7. Clark Street Adult School (Mr. H. J. Lewis) sent the winning choirs in the three choral classes for male-, female-, and mixed-voice choirs. The tests were German's 'O peaceful night,' Este's 'How merrily we live,' and Elgar's 'The Shower.'

LITTLE GADDESSEN.—A new Festival was held here on April 23, and entries were received from eight of the neighbouring villages. Miss Lushington acted as adjudicator. An evening concert was given, with Miss Sybil Cropper and Miss Rhoda Legge as soloists, and combined choirs sang Dowland's 'Awake, sweet love,' and other pieces.

A report of the Midland Festival is given in the *School Music Review* edition of the *Competition Festival Record*.

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*Allegro con spirito.*

1st VOICE. *f* Come a - way! . . . come a -

2nd VOICE. *f* Come a - way! . . . come a -

3rd VOICE. *f* Come a - way! . . . come a -

*Allegro con spirito. ♩ = 80.*

ANO. *f* *sf*

*Ped.*

way! . . . Bleak win - ter's storms have

way! . . . Bleak win - ter's storms have

way! . . . Bleak win - ter's storms have

\* *sf*

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# O LOVELY MAY!

left the skies, . . Winds their fu - ry end - ed. . .

left the skies, The Winds their fu - ry end - ed, So

left the skies, . . Winds their fu - ry end - ed,

bright and free on . . shrub and tree, so bright and free on . .

So bright and free on . . shrub and tree, so

The blos - soms are sus - pend

shrub and tree The blos - soms are sus - pend

bright and free The blos - soms are sus - pend

*Ped.* \*

## O LOVELY MAY!

**Meno mosso** (only slightly slower).*con espress.*

ed. O love - ly May! how sweet the lay! O love - ly, love - ly May! . . how sweet the

ed. O love - ly May! how sweet the lay! O love - ly May! . . how sweet the

ed. O love - ly May, . . O love - ly May! . . how

**Meno mosso** (only slightly slower).*con espress.*

Ped. \* Ped. \* Ped. \* Ped. \*

lay . . That's call - ing, that's calling from a - far to-day, that's

lay That is call - ing, that's calling from a - far to-day, Come, . . come .

sweet the lay . . That's call - ing to - day, . . that's calling, that's calling to -

Ped. \* Ped. \*

call ing to - day. Then leave, O leave the

a - way. Then leave, O

day, to - day. Then leave, O

*dim. e rall.* *p* **Giocoso.**  $\text{♩} = 100.$

*f* *dim. e rall.* *p*

Ped. \* Ped. \*



# O LOVELY MAY!

toils of life, The cares that press with sor - row, And seek the glad - ness na - ture brings, . . .

leave . . . the toils of life, . . . And seek . . . the glad - ness

leave . . . the toils of life And seek . . . the glad - ness

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

. . . the glad-ness na-ture brings, . . . the glad-ness na-ture brings, . . . Bright,

na - ture brings, and seek . . . the glad - ness, the glad-ness na-ture brings, Bright.

na - ture brings, and seek the glad - ness, the glad-ness na-ture brings, Bright,

*Ped.* \* *Ped.* \*

bright will be . . . the mor - - row, Come a - way, . . . come a - way, come a - way, come a -

. . . will be the mor - - row, Come, come, come, come, come,

bright will be the mor - - row, Come, come, come, come, come,

*pp.*

# O LOVELY MAY!

*f* *dim.* *pp*

way, come a-way, come a - way.

*f* *dim.* *pp*

come a - way, a-way, a - way, a-way, a - way.

*f* *dim.* *pp*

come a - way, a-way, a - way, a-way, a - way.

*f* *dim.* *pp*

*Ped.* \*

**Allegro con spirito.** *f*

The wood - lands now yield

*f*

The wood - lands now yield

*f*

The wood - lands now yield

**Allegro con spirito.**  $\text{♩} = 80$  *f*

*Ped.* \*

all their charms, Spring's a-gain in - vi - ting, *p*

all their charms, Sweet Spring's a-gain in - vi - ting, O'er

all their charms, Spring's a-gain in - vi - ting,

*Ped.* \* *Ped.* \*



# O LOVELY MAY!

*p*

The

hill and dale, through mead and vale, o'er hill and dale, through mead and vale The

O'er hill and dale, through mead and vale, o'er hill and dale The

*pp*

**Meno mosso.**  
*con espress.*

birds in songs de - light - - - ing. . . . O love - ly May! how

birds in songs de - light - - - ing. . . . O love - ly May! how

birds in songs de - light - - - ing. . . . O love - ly

**Meno mosso.**  
*con espress.*

*Ped.*

\*

*Ped.*

\* *Ped.*

\*

sweet the lay! O love - ly, love - ly May! . . . how sweet the lay . . . That's call - ing, that's

sweet the lay! O love - ly May! . . . how sweet the lay That is call - ing, that's

May! . . . O love - ly May! how sweet the lay . . . That's

*Ped.*

\* *Ped.*

\*

# O LOVELY MAY!

call-ing from a - far to-day, that's call

call-ing from a - far to day, Come, . . . come . . . a -

call - ing to - day, . . . that's call-ing, that's call-ing to - day, . . . to -

*Ped.* \* *Ped.* \*

*dim. e rall.* *p* **Gioioso.**

ing to - day. Then leave, O leave the toils of life, The

*dim. e rall.* *p* Then leave, O leave the

*dim. e rall.* *p* Then leave, O leave the

**Gioioso.**  $\text{♩} = 100.$

*f* *dim. e rall.* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*cres*

cares that press with sor - row, And seek the glad - ness na - ture brings, . . . the glad - ness

*cres*

toils of life, . . . And seek . . . the glad - ness na - ture

*cres*

toils of life, And seek . . . the glad - ness na - ture

*cres*

*Ped.* \* *Ped.* \* *Ped.* \*

( 7 )



# O LOVELY MAY!

cen do.

na - ture brings, . . . the glad - ness na - ture brings, . . . . . Bright,

cen do.

brings, and seek the glad - ness, the glad - ness na - ture brings, Bright . .

cen do.

brings, and seek the glad - ness, the glad - ness na - ture brings, Bright,

*Ped.* \*

*pp*

bright will be the mor - - - row, Come a - way, . . come a-way, come a - way, come a -

*pp*

. . will be the mor - - - row, Come, come, come, come, come,

*pp*

bright will be the mor - - - row, Come, come, come, come, come,

*pp*

*f*

- way, come a-way, come a - way.

*f*

come a - way, a - way, a - way, a - way, a - way.

*f*

come a - way, a - way, a - way, a - way, a - way.

*f* *sf* *sf*

*Ped.* \*

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Symphony in G minor ... .. Mozart

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"Apostles" ... .. Elgar  
"Airsifal" (Finale, Act I) ... .. Wagner

THURSDAY MORNING, Sept. 8th, 11.30 a.m.  
"Stabat Mater" ... .. Dvorak  
"The Hymn of Jesus" ... .. Holst  
"Rhapsody" ... .. Brahms  
"Heaven's Gate" ... .. Walford Davies

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"Airsifal" on a theme by Haydn ... .. Brahms

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HAYDN KEETON

1847—1921

# The Musical Times

AND SINGING-CLASS CIRCULAR

JULY 1 1921

HAYDN KEETON,

1847-1921

I have been asked to write a few words about my life-long friend, Haydn Keeton, whose sudden death has, I know, given great sorrow to many. To me it is a real grief, for we were close friends, and had spent many happy hours together for many years. I first met Keeton when, in 1866, I was appointed organist of Holy Trinity, Windsor. He was then an articled pupil of Dr. Elvey. Keeton and I had much in common—we were both desirous of rising in our profession, and both realised that it could be done only by work. I think it was I who stirred up Keeton a little in the direction of working for a musical degree. The ambition was by no means common in those days. Many young organists thought that ability to play the organ well was all that mattered, and the degrees of Oxford and Cambridge were not so much sought after as they are to-day. However, we made up our minds to go in for the Oxford Mus. Bac., and to achieve this end we met nightly in my rooms—or in his—and worked, correcting each other's exercises.

We took our degrees in due course, and then set about attaining the one great ambition of our lives. Early in 1869 Manchester Cathedral organistship became vacant, and we both applied for it. I was fortunate enough to be selected. But Keeton did not have to wait long, for he secured the next Cathedral that became vacant. So we were both very happy, and went on with our work in very different places—he at his quiet city and delightful Cathedral, and I at busy Manchester. I never passed through Peterborough on my way to and from Manchester without finding Keeton at the station waiting to have five minutes' chat. He often told me that if he could he would not have changed with me—he could not stand the strenuous life, and knew the charm of quiet. But he did his work at Peterborough right well. With a slender force of men, and an admirable set of boys, he kept the services up to a high standard. He had a remarkable gift for picking out boys with good voices and for training them. I have never been to Peterborough without hearing a good solo boy, and often two or three. This was the more to his credit, for as a rule he was restricted to local boys.

He has contributed to Cathedral music. I do not know all his compositions, as he was rather reticent regarding publication, but I do know his splendid anthem, 'Beloved, now are we the sons of God,' and I do not think it has been equalled by many modern writers. In one direction Keeton was a leader—he assisted Canon Westcott (then a Canon of Peterborough, afterwards for a short time of

Westminster, and later Bishop of Durham) in putting forth the Paragraph Psalter, one of the finest and most valuable efforts made to improve the rendering of the Psalms.

I do not think he liked ordinary teaching, but he did like coaching for degrees, and he was very successful therein. He worked out the papers himself, and thus was able to explain their difficulties to his numerous pupils. He was, of course, often one of the examiners for musical degrees, as well as at the Royal College of Organists and Trinity College.

For many years he came to me in Scotland and enjoyed it greatly, learning to land salmon, and taking a hand in shooting. He had never done much of this, and was a little troublesome sometimes. He was so afraid of catching cold that he would walk about and eat his lunch instead of sitting down with us. This mattered little, but he rather annoyed my keeper more than once. He delighted in shooting a wood, but when placed at the spot to which the game was being driven, he was inclined to march up and down like a sentry, instead of standing motionless. He kept his own blood in circulation, but he also kept the rabbits in circulation, and they ran back towards the beaters, instead of towards Keeton. He liked going to the Scots kirk at Glass, and he was with me when the minister scored off us so well—a story I have told elsewhere. The lady organist was ill. We went and offered to play, and as we took the hymn paper from the parson I said, 'It will be all right; we shall both take part in the playing.' 'Oh! yes,' said my friend the parson, 'It will be all right. We are *no' very particular at Glass!*'

Keeton's life at Peterborough was, I am sure, a happy one. He loved his garden, and in his last letter to me—written only a few days before he died—he spoke of the promise of fruit, &c. Curiously enough, in this letter he made an allusion to his age. He mentioned that a Canon had come into residence who was in his ninety-second year, and went on to say, 'Alas! we are both getting old, and a few years will see a difference.' In a few days he had passed away. In the same letter he told me of his Cathedral work, and of having just sung Purcell's 'O sing unto the Lord,' and also an anthem of my own. He could not bear the idea of retiring, and I think he would have been very unhappy if he had lost his daily Cathedral work.

I am afraid this is a poor tribute to his memory, but I write simply about him and his connection with me. We were both spared to do over fifty years of work, and to be friends all that time. I cannot remember ever falling out with him (unless it was when he *would* frighten the rabbits), and I know he always rejoiced in any success I had had in the fifty years of my own 'pilgrimage.' His name deserves to be held in respect not only at Peterborough but in all 'quires and places where they sing.'

J. FREDERICK BRIDGE.



# THE DRAMATIC WORKS OF VINCENT D'INDY

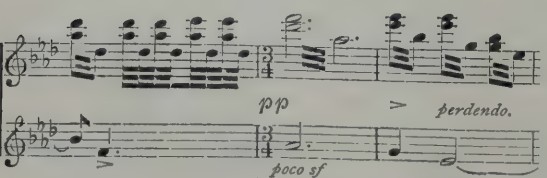
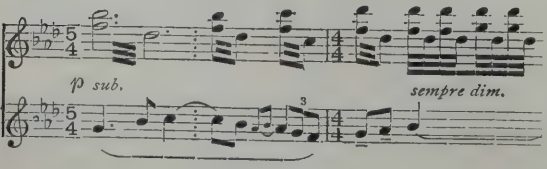
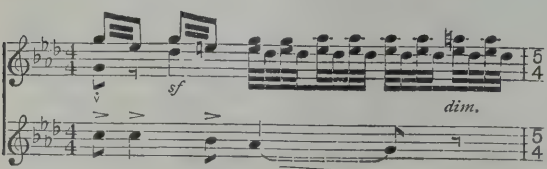
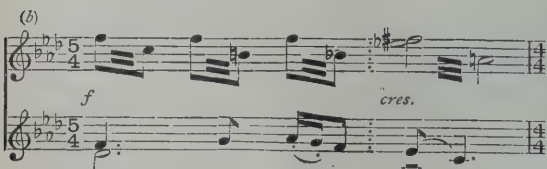
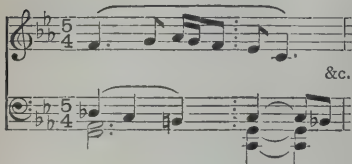
BY M.-D. CALVOCORESSI

(Continued from June number, page 403)

## 'FERVAAL'—(continued)

It is when d'Indy resorts to the modalities of plainsong and folk-song that he achieves the most interesting results. The first instance I shall quote is a tune which appears in Acts 1 and 2, and may be either an actual folk-tune, a shepherd's or woodcutter's call, or invented by the composer. I believe it is invented. It is in itself most lovely, but owes much of its wonderful appeal to the way in which it is introduced and to its treatment:

Ex. 1a. *Very slow.*



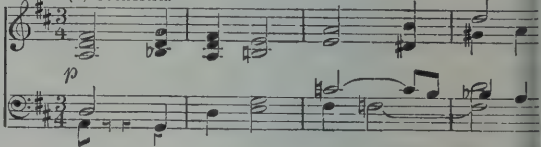
The last quotation calls for particular attention. It is, I believe, the earliest instance of what I shall call, for want of a better designation, atmospheric treatment of the accompaniment to a tune perhaps, as regards folk-tunes and other tunes complete in themselves, the most satisfactory from the points of view of general fitness and of artistic effect. If properly applied, it generally proves far more suitable than any of the stereotyped modes of accompaniment which are met with even in collections of folk-songs edited by excellent musicians.\*

The passage is noteworthy, too, because it illustrates d'Indy's extraordinary power to suggest natural scenery, to interpret into sound the character and appeal of landscapes—not in a romantic spirit, nor for directly sentimental or dramatic purposes, but straightforwardly and simply, for their own sake. Here we find, as in many other passages of 'Fervaal,' as in the 'Symphonie sur un thème montagnard,' an unmistakable feeling of spaciousness, of open air. Elsewhere, other methods will be resorted to with equally telling results: for instance, in the Prelude to Act 1 (Fervaal asleep in Guilhen's garden) and throughout the first part of Act 2—from which that very passage is quoted.

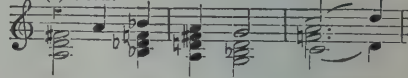
An important part is played by the 'Pange lingua,' which d'Indy utilises as a symbol of the new religion whose advent is to follow the destruction of Cravann. It appears at first as follows:

Ex. 2.

(a) Orchestra.



(b) Choir.

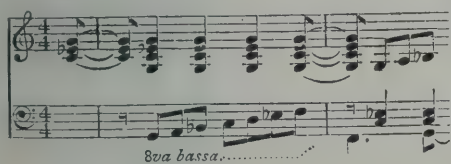


and in the final scene constitutes the main element of the grandiose climax in the music, while Fervaal climbs towards the peaks where the mystic voices are calling. It goes through various tonal transformations, and at the end, in the key of D major, assumes a triumphant character. To the student of Liszt, that part of 'Fervaal' will suggest a comparison with the middle of the admirable 'Nächtliche Zug,' in which the 'Pange lingua' is used very much in the same fashion, with equally wonderful results. It is likely, however, that d'Indy, when he wrote 'Fervaal,' was not acquainted with the 'Nächtliche Zug,' one of the least known of Liszt's masterpieces.

\* To make the point clearer, we may refer to the fifth of the Greek folk-songs harmonized by Ravel, and to No. 4 in Kodaly's pianoforte pieces, Op. 3—both of which thoroughly illustrate the principle of 'atmospheric treatment.'

Among the countless passages illustrating d'Indy's methods of employing old modes or irregular scales, a few call for special notice. Very typical the following, from the Prelude to Act 2:

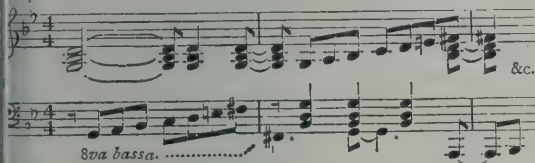
Ex. 3.



&amp;c.

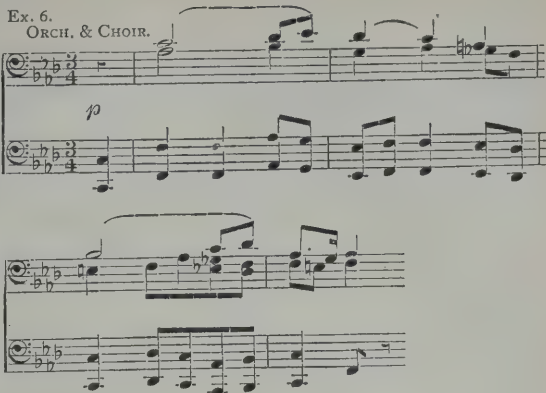
which the rhythmic disposition greatly increases the weird effect of the ascending scales. In effect, little further, we see the usual melodic minor scale assume, owing to the same artifice, an equally striking character:

Ex. 4.

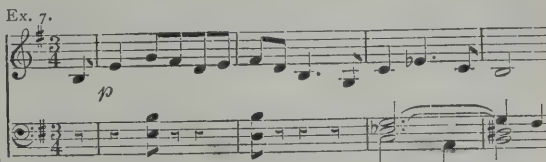


The whole of the music accompanying the mythological apparitions, the religious ceremonies, and the call to arms, teems with instances no less worthy of study. Indeed, this part of Act 2, which might easily have become conventional and tedious—for scenes of the same kind belong to the stock-in-trade of opera—is instinct with vitality and originality. One of the main factors of that originality is the genuinely archaic character of every rhythm, motive, and colour scheme. Here we have something very different from the conventional effects familiar to operatic music whenever characters belonging to primitive races occupy the stage; music which, however strange in design or in progression, whether complex or simple, rings true and goes deep. I think that Rimsky-Korsakov, in 'Mlada,' is the only other composer to have achieved the like. Here are three short quotations of typically archaic motives appearing in the above scenes.

The first, it will be noticed, is an ingenious derivation from the tune given above (Ex. 1):

Ex. 6.  
ORCH. & CHOIR.

Ex. 7.



After the epic grandeur of the closing scenes of Act 2—Fervaa's election as leader, the alarm, and the call to arms—the contrast afforded by the grim, muffled, woeful opening of the Prelude to Act 3 is profound. But even in the absence of contrast—for instance, at a concert performance—the stupendous tragedy of the Prelude stands unparalleled.

Having thus enumerated, and very inadequately described, some of the beauties and features of interest that I find in 'Fervaa,' I fear that I have failed to convey an impression of the work as a whole. It is best described, perhaps, as an epic, with many splendours and a few unavoidable and negligible shortcomings. It may be, as M. Louis Laloy asserted long ago, the last of heroic music-dramas: for, indeed, signs are not wanting to show that not heroic music-drama only, but music-drama in general is not a form for which the leaders of the present generation evince any particular fondness. It may be that d'Indy's tendency to linger over explanatory scenes and to indulge in long perorations, will dissatisfy those who believe exclusively in the unvaried terseness of 'Boris Godunof' and 'Pelléas.' Undoubtedly, at times, d'Indy the symphonist yields to his predilections, and builds up things like the chorus of the Saracen peasants at the end of Act 1, or the colloquy of the chiefs and the war-chorus in Act 2. Even in this type of chorus he displays a sense of fitness as great as his mastery of treatment. And when he uses the human voices for mere colour effects, he does so with extraordinary genius. In this respect the scenes of the apparitions and the concluding mystical chorus show surpassing originality and efficiency. It should be added that when occasion arises, he knows how to begin *in medias res*, to proceed, and to conclude swiftly: one could wish for no better example of terseness than that afforded by the Prologue. And when all is said and done, surely a tendency to which we owe the splendid final scene amply justifies itself.



## 'L'ETRANGER'

'L'Etranger,' a brief drama in two Acts, presents a remarkable admixture of realism and of mystic, rather elusive symbolism, which may seem disconcerting when one reads the poem, but becomes thoroughly acceptable in conjunction with the music—especially if the stage setting is artistic, simple, and broad enough to co-operate efficiently in the general effect. Few works, indeed, are more difficult to stage adequately, although the difficulties are more of the artistic than of the technical order. Realism in the setting and in the action plays but the part of a counterfoil to the broad sway of symbolism which is the essential element of the poem, and predominates even more fully in the music. And the wrong kind of stage setting very easily destroys the balance which the composer has skilfully maintained in the words and the music.

For the same reason, the necessary task of describing the plot is fraught with difficulties. Without resorting to extensive quotations of both text and music, one can hardly avoid dwarfing essentials, and giving undue prominence to the realistic details whose actual part is far less obtrusive than would appear from the following digest.

In a fishermen's village, an unknown man has taken his abode. The inhabitants dislike and mistrust him. They think him a wizard, because he wears on his cap a big emerald, and because he is extraordinarily successful in his fishing, the proceeds of which he usually distributes among the poor. Alone, a young girl, Vita, feels herself drawn towards him, and for his sake wishes to break off her engagement to André, a conceited and heartless coastguard. But the Stranger, although he loves Vita, does not comply. He feels he may not, because his life is devoted to the fulfilment of a sacred duty, a mission of charity, of which the emerald, a gem that of yore 'shone on the prow of the boat which carried the resurrected friend of Jesus, our Lord,' is the tangible symbol. By yielding, eventually, to his love for Vita, the Stranger breaks his faith. He must depart, and may no longer wear the emerald, which he gives to Vita as a token of remembrance. Vita vows that she will remain faithful to the remembrance, and as a pledge casts the emerald into the sea. At that very moment, a long impending storm begins to rage. Soon a vessel in distress is sighted. It appears impossible to rescue its occupants. Yet the Stranger calls for the life-boat. None come forth to help man it but Vita. The life-boat is launched, but at the instant when it reaches its goal, a wave overturns it; the Stranger and Vita are united in death.

The inner meaning of the drama may be considered elusive, but it is not altogether obscure. That Stranger, whose mission is to serve all men, who tears himself away from the woman he loves rather than have his devotion to one being stand in the way of his duty, is not unlike Ibsen's Brand—with the

corrective that his ideal is loving-kindness, will-power, and that from the outset he knows the truth proclaimed at the very end of 'Brand'—'God is love.' Yet again, he may, as I have suggested at the time when 'L'Etranger' appeared, be an idealisation of the artist, whose mission, d'Indy tells us in his 'Treatise of Composition,' is 'to serve all men and expect nothing for himself of the time in which he lives.'

Vita (who follows the Stranger in self-sacrifice very much as Agnes renounces Eynar for the sake of Brand) bears a name characteristic enough to render explanation superfluous. Her love for the Stranger is unselfish, inspired by her comprehension of his sublime benevolence and lofty purpose. In contrast, the narrow-mindedness and selfishness of the world at large are epitomised in the persons of the villagers and of André.

The emerald is introduced in order to accentuate and enhance the mystical character of the action. Its appearances, and all references to it, are accompanied in the score by a motive derived from the antiphon, 'Ubi Caritas et Amor, Deum ibi est'—which antiphon is actually used as the chief leading motive of the work, supplying an unmistakable key to its intended meaning.

It may be added that the emerald provides a valuable element of picturesqueness. After Vita has cast it into the sea, a green light illuminates the waves, and in conjunction with a well-chosen distant chorus of voices, used merely for the sake of colour (very much as in the passages of 'Fervaa!' referred to above), produces a most striking impression.

(To be continued.)

## SOME ITALIAN COMPOSERS OF TO-DAY

(Continued from June number, page 415)

BY GUIDO M. GATTI

VI.—ALFREDO CASELLA

Casella is an important figure in the contemporary Italian musical movement because of his twofold activity as pianist (and, through this, as fervid propagandist of all good modern music) and composer; nor can we say which of these two aspects carries greater weight in the general scheme of the present musical output in Italy. If the latter raises endless discussions and insuperable opposition (it could not well be otherwise in view of the extreme opinions) there can be no doubt regarding the former. Casella's presence in Italy and his untiring and courageous activity have contributed not a little to the country's musical awakening, and constitute a factor that cannot be left out of the record. Undoubtedly Italian composers, artificers of the contemporary revival, existed before Casella's return from his long exile in France; but what should not be overlooked is the impulse that he has given to the productiveness of some who were discouraged by the difficulties they found in the way of execution and his really fraternal readiness to help those who now rank among the potent forces of our

sical life. Moreover, it must not be forgotten he has been almost the discoverer of some, leading them to themselves before disclosing them to the public, and, in his unshaken faith in the modern tendencies of art, directing them along a path by which perhaps they would not have dared venture alone.

It may be mere chance, but it cannot be denied that Casella's return from Paris—about a year before the outbreak of the Great War—coincides with the first manifestations of that handful of young and valorous musicians of whom we are speaking in these articles. Casella conducts in person a campaign for modern music, filling his concert programmes almost entirely with modern examples, founding societies of modern musicians, editing, reviewing, and collaborating with kindred spirits, always with the sole purpose of making known whatever good thing is found in Italian musical soil, so many years barren of true musical art. These activities alone would justify our singling out for honour so attractive and disinterested a figure.

But, as we have said, the other aspect of our musician's personality—that of composer—is also highly important, and attracts the critic's attention as an almost unique phenomenon in the musical movement of Europe. However much we may differ from certain of his theories—and the present writer does not always agree with them—we cannot in good faith reject all Casella's works (or, at least as some do, those in his latest manner) as things of no account. The artistic insight of their inspiration, their avoidance of any concession to public taste, and their undoubted sincerity, make his compositions worthy of the most careful and calm consideration of the critic who is a true lover and investigator of every phenomenon of modern aesthetics.

The sincerity and logic of Casella's work in its line of development, embracing nearly twenty years, stand out clearly for all who carefully examine his compositions, each of which marks a further step towards that which we have agreed to call his latest manner. (To speak of the latest manner of a composer who is not quite thirty-eight is, however, rather risky.) From his early pages, from the Symphony and the Violoncello Sonata to the most recent composition for string quartet, what difference of expression, but at the same time what continuity and logic of language, and what unity of those elements which we will call notional!

Going back to his compositions of 1902 we may observe that even if they bear no decidedly personal mark, still here and there we already see traces of Casella's temperament, and of one of his special characteristics in the equilibrium and clarity of the construction.

They are pages which cannot be positively classified as scholastic, and in which the culture of the musician, already gifted with a very considerable technique, does not prevent his inspiration from expressing itself freely. This is an indication of a pronounced temperament in the case of one whose

youthful education was exclusively classical. Born into a family of musicians, the first music which spoke to his heart was that of Mozart, Beethoven, Bach, who at that time represented the food of the initiated few. And traces of this and of other more recent music are to be found in the two Symphonies, in the Sonata for violoncello, in the Sarabanda, in the Variations for pianoforte, which at the same time reveal to us a musician familiar with the most complicated constructions of counterpoint and a real connoisseur of the possibilities of the instruments.

Notwithstanding this, we seem to see that in certain passages the second Symphony of Casella, saturated as it is with chromaticism and Wagnerian-Straussian polyphony, succeeds in freeing itself from the husk of the influence of ancient and modern German masters and in giving forth a lyricism that is the fruit of a keen Italian sensibility. A similar feature is always present in each of Casella's works, even if it is not always very easy to grasp. It is revealed by many a small sign, but above all by a trenchant vein of song which could be neither French nor of a Northern country. It is a wholly Latin emotion; not expanding itself in a winding fashion like the melodrama of the 19th century, but expressed in broad and telling lines.

By a process of elimination we can easily see that Casella's genius is purely Italian. It has no affinity with any other prevailing at the present day. It is as far removed and as different from Debussy as it is from Stravinsky or Schönberg: from French impressionism as from the barbaric primitiveness of 'Petrouchka'; and from Stravinsky's pieces for clarinet solo as from the cold science of the Austrian composer. What surprises us more than anything else is that notwithstanding his long residence at Paris, and his intimate friendship with Debussy and his followers, there is no trace at all of Debussyism in Casella's pages. His deep love for plastic expression, for solidity of line, for boldness of plan, prevented this. The impressionism of the poet-musician of 'Nuages' is the antithesis of outline, of osseous frame, of melodious unity. Subtle vibrations of colour take the place of design, and up to a certain point (*i.e.*, in the hands of an artist like Debussy) it succeeds in expressing minds and mental concepts with exquisite emotion. In Casella, on the contrary, the preoccupation of rhythmic dynamism, of plastic construction, of strophic solidity, is such that under certain aspects we might almost speak of a greater voluntary attachment to tradition in order to prevent himself succumbing to the fascinations of the impressionistic siren—for example, the Suite in C major for orchestra, which is a composition of such equilibrium and purity of line that it might be called in truth a classic.

With the ballet 'Le couvent sur l'eau' (1911) we find ourselves face to face with a turning point in the way of the musician's expression. On the plot of a ballet by Vaudoyer—a pretty, slender



plot, with the scene laid in the Venice of the 18th century—he has written music in which his hand has worked miracles of grace, and his spirit has succeeded in finding just the right equilibrium between the languid tenderness and slight cynicism which characterise the action. The themes of the Barcarola and of the Sarabanda, which reminds us a little of that of the Suite, expand with amplitude of voice and merge into a dream atmosphere: they have that sensual savour which on summer evenings rises from the dark sleeping waters of the lagoon. The vocalised melody of Consuelo, undulating in the popular rhythm of the gondolier, blossoms amid the orchestral accompaniment like one of those huge lily-flowers on the tranquil lake.

The writing of the 'Couvent sur l'eau,' instead of being almost exclusively contrapuntal, as was the second Symphony, becomes almost completely harmonic. Although the tonal-diatonic sense continues to be active, on the other hand harmonic and rhythmic research abounds, and many are the chords which herald the coming work—that work which we may say fully shows us for the first time the true personality of the musician: the 'Notte di Maggio,' for soprano and orchestra. In this poem, inspired by the well-known lyric by Carducci, traditional diatonic and harmonic elements are, it is true, still to be found, but the author here grasps and defines for the first time the new tonal sense, a mysterious and indefinable tonality which is neither major nor minor nor anything else. The new harmony is decisively and conclusively affirmed by the last chord (which set the Parisian musicians and critics talking for some time), in which the major and minor elements exist together without reciprocal predominance, a perfect chord in E minor adorned with four appoggiature.

This particular technical proceeding (which a French critic called 'harmonic counterpoint,' that is, a horizontal movement of chords rather than of melodies, a promiscuousness of traditional chords hitherto considered incompatible) is abundantly exploited by Casella in the 'Nove pezzi' for pianoforte, and with greater assurance in the later compositions. Here he extracts from the device a multiform variety of new chords in which the freshness of his inspiration finds an adequate and vibrating expression.

Side by side with the harmonic novelty proceeds the plastic evolution: the traditional 'quadratura' is replaced by the most complete rhythmic liberty, all the classical and romantic melodious *clichés* being inexorably condemned and abandoned.

From 'L'Adieu à la vie,' the four lyrics on the poems from 'Gitanjali,' by Tagore, of such noble aspiration towards an ideal heaven of luminous serenity, to the poem for pianoforte 'A notte alta' (which the composer has now arranged for pianoforte and orchestra), there is, as it were, a leap from ecstasy to life and passion.

Casella was deeply moved by the war from the very beginning, when he lived through some

tragic hours on French soil. Those terrible visions of flight and pillage, of destruction and ruin, were all laid up in his mind and never be forgotten. They saturated the 'Paginella' first, and later the 'Elegia eroica'—the latter the expression of the deepest emotion, the former fleeting apparitions on the screen, rapidly drawn sketches from real life, viz.: 'Sfilata artiglieria pesante tedesca'—German heavy artillery on march (the noise of motors, confusion of wheels, monstrosity of howitzers). 'Dina alle rovine della cattedrale de Reims'—Before the ruins of Rheims Cathedral (mutilated and broken statues of holy virgins, universal pity for the glorious martyrdom). 'Carica di Cavalleggeri cosacca'—A charge of the Cossacks (with barbaric violence, to the galloping rhythm of the Asiatic horses and their terrible riders). 'Crocce di legno in Alsazia'—Wooden crosses in Alsace (little cemeteries in flower in April with the sound of a paladin's horn in the distance for all those who have died for liberty). 'Corazzi italiani in crociera'—Italian ironclads cruising (great masses of steel pass rapidly, heavy and agile, vaguely outlined in the morning mist).

Five symphonic frescoes these, which affect irresistibly by the impetus of their rhythm, the flash of an incandescent instrumentation, the dazzle of light of harmonic aggregations in which the twelve sounds of the European scale gathered into chords press against, crush each other, and dissolve in devastating explosions.

In 'Elegia eroica' the musician, although moved by the sight of Death, absolute mistress of the whole world, does not give himself up to the dramatic frenzy; to disordered cries of grief, he restrains himself in a line of classical beauty. The vision of a grave and melancholy funeral procession in the dim twilight is pervaded through and through with a deep and tender musical lament. The mothers rock the souls of their sons to sleep in a sweet dream, murmuring a cradle song, the echo of a far-off hymn comes to fortify their hearts, sacred to the love of country, in the final apotheosis whose boundaries fade away in the clearness of the dawn.

In the 'Pupazzetti' and in the Sonatina we find ourselves, on the contrary, face to face with the ironic side of the musician, that side which re-appears every now and then in his compositions—without doubt because it is one of his fundamental characteristics—beginning with the charming and successful imitations of celebrated musicians, collected under the *à la manière de*. The 'Pupazzetti' belong to that species of humorous-grotesque performance which finds its graphic analogy in caricature, and its literary in certain well-known pages of English literature. The Sonatina is planned exactly in the classical model except that the *tempi* are reduced to such a minimum that a charmingly humorous motif springs from the falsified proportions.

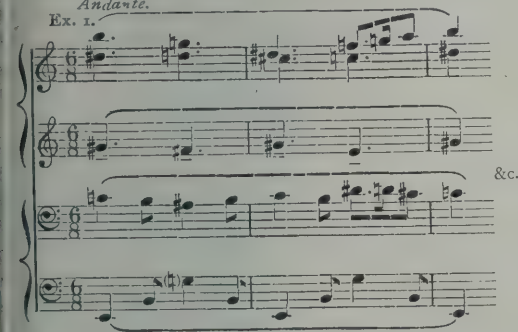
The transformation of Casella's musical language has happened, as we said before, gradually and

ically. Strictly speaking we might fix four periods in the musician's output, the fourth of which, however, is in many respects only the consolidation of the third, as we shall show further.

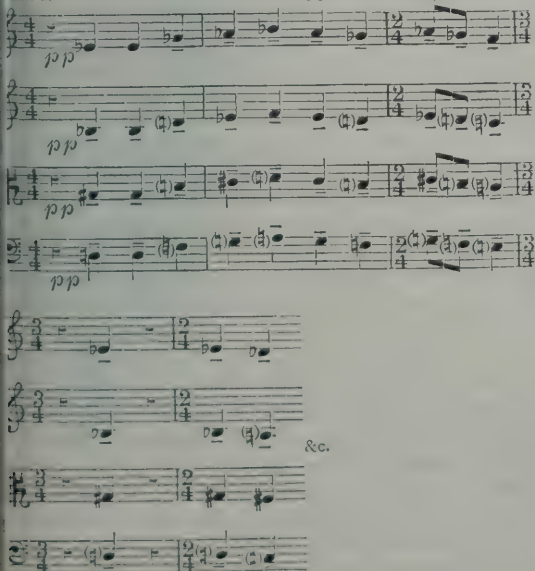
In the first period the composer does nothing to follow this or that æsthetic direction, as yet certain of his way (the 1902-10 period). In the second he has stripped off the classic-romantic crust and starts on his research phase (1911-15), approaching a form which grows more and more concise and dynamic, frankly anti-expressionist inasmuch as it is based on contrasting æsthetic values and a harmony free as air, tending to the absorption of the consonant elements by the dissonant. In the third period (1915-18), a period of affirmation, he has succeeded in substituting an entirely new tonality, consisting of a sort of simultaneous fusion of the various scales—Western, Greek, and Eastern. Whereas in Debussy, for example, these various scales follow each other—with a special predilection, especially in his imitators, for the whole-tone scale, which is quite worn out and no longer to be found in Casella—here they dwell together, in a certain sense overlapping each other (see ex. 1 and 2) :

From "In Alsazia: croci di legno (Pagine di guerra, IV.).  
*Andante.*

Ex. 1.



Ex. 2. From "5 pieces" for string quartet.



giving rise to an indefinable tonality, to a tonal sense which is already dodecaphony, but yet co-ordinates all the surrounding sounds with two central notes having the clear character and function of tonic and dominant notes. (For example, in the poem 'A notte alta,' it is easy to perceive an introduction founded on a vast pedal of C sharp, dominant of F sharp at the beginning, in the centre, and at the end. But nobody could safely attribute any key whatever to this mysterious tonality, neither major nor minor, nor Gregorian, nor Oriental, nor any other.) Only the first part of the Sonatina is absolutely atonal; but in all Casella's other music the atonality is merely episodic and transitive, and always meant to contrast with the aforesaid tonality. This system even in its originality yet has its roots in the past in so far as we find co-existent in it the latest conquests and the old tonal sense, understood as the faculty of attributing to any note whatever the function of the tonic note. And in this it appears in absolute harmony with the special conception of a new Italian musical lyrical form, very modern, and at the same time traditional in the widest meaning of the word.

Casella's fourth manner dates from last year, after two years of inactivity as a composer, and (to express it briefly) it is, more than anything else, a simplification of the preceding period. The expression, which used to be sometimes harmonically overlaid, grows more transparent; there is greater balance between the harmonic, rhythmic, and melodious elements; and these latter are more incisive, simpler, and sometimes have almost popular touches (as in the 'Cradle-song' for quartet). However, in its general lines the musician's physiognomy, as we knew him, remains unaltered, with his predilection for the concise, brief forms (see the delicious 'Undici pezzi infantili'—Eleven Infantile Pieces—for the pianoforte), and a renewed serenity of vision, which had deserted him in the preceding years, and which gives us back the freshness and gaiety of the *Bourrée* of the Suite in C, and of the 'Couvent,' and is an excellent augury for the composer's future. It should be added that Casella was born at Turin on July 25, 1883.

#### COMPLETE WORKS BY ALFREDO CASELLA

1902.	Pavane, pianoforte	...	Enoch
1902.	'Variations sur une chaconne,' pianoforte	...	Mathot
1903.	Five Lyriques, voice and pianoforte	...	Mathot
1904.	Barcarolle and Scherzo, flute and pianoforte	...	Mathot
1904.	Toccata, pianoforte	...	Ricordi
1905.	First Symphony, orchestra	...	Mathot
1906.	'Soleils couchants, Soir païen, En ramant,' voice and pianoforte	...	Mathot
1907.	Sonata, violoncello and pianoforte	...	Mathot
1908-10.	Second Symphony, orchestra	...	—
1909.	'Italia,' rhapsodie for orchestra	...	Universal Edit.
1909.	Suite in C major, orchestra	...	Universal Edit.
1909.	'Berceuse triste,' pianoforte	...	Mathot
1910.	Barcarolle, pianoforte	...	Ricordi
1910.	Sonnet, voice and pianoforte	...	Mathot



COMPLETE WORKS BY ALFREDO CASELLA.—*Contd.*

1910.	Sarabande, pianoforte ... ..	Mathot
1911-12.	'Le Couvent sur l'eau,' suite for orchestra ... ..	Ricordi
1913.	'Notte di maggio,' voice and orchestra ... ..	Ricordi
1913.	'Pianto antico, Il bove,' voice and pianoforte... ..	Ricordi
1914.	Nine pieces, pianoforte ... ..	Ricordi
1915.	'L'adieu à la vie,' voice and pianoforte ... ..	Chester
1915.	'Pagine di guerra,' pianoforte, four hands, Ricordi; orchestra ... ..	Chester
1916.	'Pupazzetti,' pianoforte, four-hands, Ricordi; small orchestra ... ..	Chester
1916.	Sonatina, pianoforte ... ..	Ricordi
1916.	'Elegia eroica,' orchestra ... ..	Universal Edit.
1917.	'A notte alta,' pianoforte, Ricordi; pianoforte and orchestra ... .. (In preparation)	
1917.	'Siciliana e Bulesca,' violin, violoncello, and pianoforte (originally, 1914, for flute and pianoforte) ... ..	Ricordi
1918.	'Inezie,' three pieces for pianoforte ... ..	Chester
1918.	'Grazioso and Antigrazioso,' for pianoforte ... ..	Chester
1918.	Three pieces, for auto-pianoforte ... ..	Æolian Co.
1920.	Five pieces for string quartet ... ..	Universal Edit.
1920.	'Fox Trot,' for pianoforte, four-hands ... ..	Universal Edit.
1920.	'Il pieces infantines,' pianoforte ... ..	Universal Edit.
1921.	'Introduzione e burlesca,' pianoforte and small orchestra ... .. (In preparation)	

'Preludes, vales, and nocturnes' of Chopin		Orphée, Paris
'Pieces pour clavecin et orgue,' of G. Frescobaldi ... ..		Notari, Milan
Pianoforte Sonatas of Beethoven ... ..		Ricordi
'Islamey,' of Balakireff, transcribed for orchestra ... ..		Jurgenson
Seventh Symphony of Mahler, transcribed for pianoforte ... ..		Universal
'L'évolution de la musique' ... ..		Chester
'Deux cadences,' for the Concerto No. 20 of Mozart ... ..		Chester

## THE ORGAN WORKS OF BACH

BY HARVEY GRACE

(Continued from June number, page 408.)

## THE EIGHTEEN CHORALE PRELUDES

Collected and revised (and in some cases composed) during the last years of Bach's life, the Eighteen Chorale Preludes (xvii.) show this side of his art at its best. True, the set as a whole is less intimate and poetic than the Little Organ Book. On the other hand, it is almost entirely free from the austerity—not to say aridity—that marks a good proportion of the Catechism Preludes. The chief characteristics of The Eighteen are pure musical beauty, and workmanship as nearly flawless as we have a right to expect from a mere human.

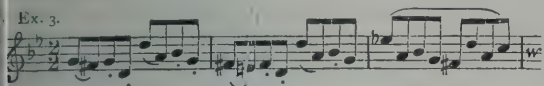
Six forms of prelude are represented. There are three trios, five coloratura treatments, three pieces with vigorous manual writing over the chorale in the bass, three in the style of Pachelbel, three descriptive movements, and one example of the melodic use of the pedal with a 4-ft. stop. This classification is necessarily rough, for some of

the pieces show the characteristics of several types. For example, the second of the three Preludes 'Nun Komm, der Heiden Heiland' (p. 49), is both a trio and an example of coloratura treatment. Again, the second of the two long pieces 'Komm, heileger Geist, Herr Gott' (p. 11), combines the florid and the Pachelbel method. Other less obvious overlappings will discover themselves to the observant player. Indeed, much of the supreme excellence of the collection lies in this free manipulation of a few forms that in the hands of Bach's predecessors (and occasionally even of Bach himself) were liable to become stiff and dry.

This easy mastery is well shown in the great Fantasia on 'Komm, heileger Geist, Herr Gott' with which the set opens. Over a tonic pedal Bach launches out into a movement strongly suggestive of a toccata. At the eighth bar the pedal walks up to the dominant and proceeds to deliver the chorale melody. This remains its function throughout, the manuals meanwhile being engaged in animated discussion of the open subject:

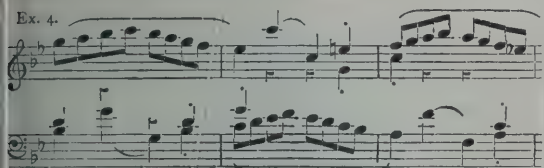


successful example of this method of treating a chorale. For one thing, it is shorter and more compact, and the chorale melody makes a better bass. The movement is a free fugue on this subject:



an ornamentation of the opening phrase of the tune. (See Ex. 14.)

It is difficult to overpraise the vigour and animation of the polyphony. Note the delightful dialogue in the episodic portions:



that germ of which is seen in the counter-subject in bar 5:

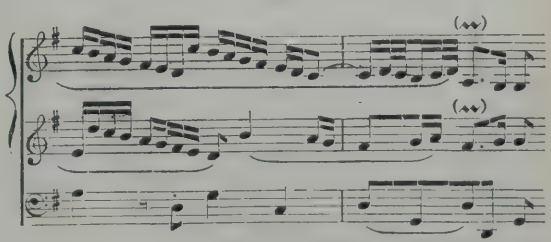
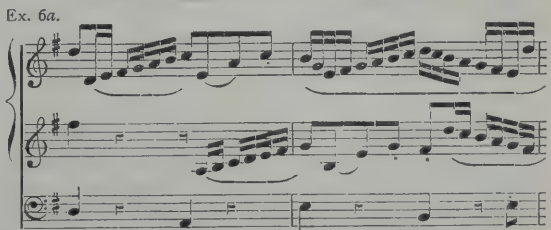
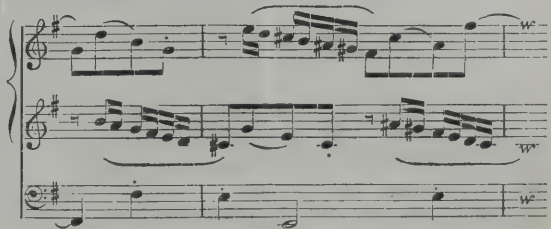
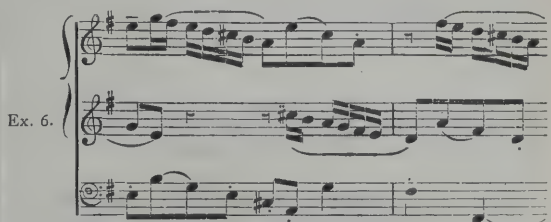


Observe, too, how skilfully Bach solves the problem presented by movements in this form—how to obtain both unity and variety in the manual texture over a bass that must be made prominent, and that enters in short phrases at long intervals. He ensures unity by the fugal working, variety by first-rate episodes and by inversion of the subject. The inversion is first used over the second phrase of the chorale melody, where the music takes a welcome spell in the relative major. Over the final phrase we have a fine *stretto* by inversion, with yet another over the tonic pedal, both so natural that they may easily escape notice. This piece is marked 'In Organ pleno,' and clearly calls for full manual power (without Great reeds), and as telling a pedal as we can provide. Indeed, we may take it as a pretty safe rule that vigorous pieces of this type with the melody in the bass should be regarded as tremendous bass solos against a polyphonic background that should be solid or brilliant according to the mood of the music.

The third example of this treatment is less successful, though it is an effective piece. It is an expansion of the 'Little Organ Book' prelude on 'Komm, Gott, Schöpfer, heiliger Geist,' the melody of which is a form of the plainsong 'Veni Creator.' In the early treatment Bach put the melody in the treble; here he tacks on a section with the tune in the bass under florid manual

parts. Both halves are good, but they differ so markedly in style that they do not make an entirely satisfactory whole, though the combination is neatly managed by a bridge-passage which leads us gradually from the somewhat stolid first section to the florid second.

Two of the trios are in the style of the quick movements of the trio-sonatas. That on 'Herr Jesu Christ, dich zu uns wend' is one of the most engaging movements in the whole of Bach. Its tunefulness and polish, and the genial—almost humorous—interplay of parts ought to make it a popular recital piece. It is as happy as a ring of bells—the simile is suggested by such chiming passages as:



The main theme is based on the first phrase of the chorale, which is not otherwise referred to until the end, when Bach introduces it on the pedals.

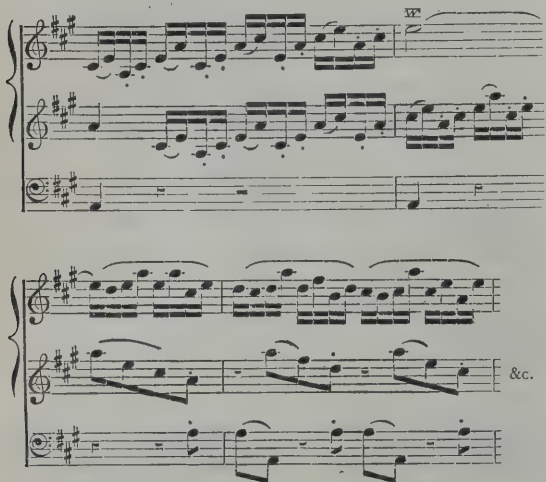
Bach seems to have had no aim here beyond turning out a delightful piece of music. In fact, these later preludes as a whole show very few attempts at programme music save in a general way. In 'The Little Organ Book' Bach seizes on a word or phrase; here he is usually content to express the general mood of the hymn,



or, as in this case, to take a fragment of the tune, and from it evolve a piece of abstract music. His head must have been full of themes suggested by fragments of chorales, and we may easily imagine him working out the more promising or insistent of them as studies or pieces, regardless of the text with which they were associated.

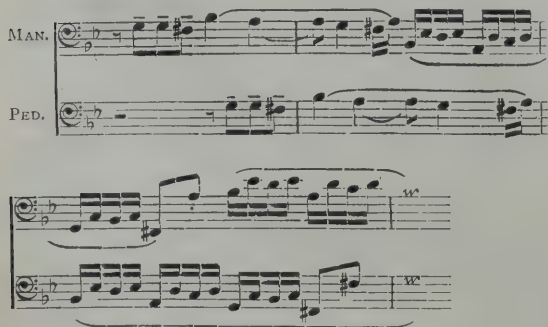
Equally happy, though perhaps a little less striking in some of its material, is the long Trio—eight pages—on 'Allein Gott in der Höh' sei Ehr' (p. 66). The reference to the chorale melody is slight—the theme is based on its opening notes, and the pedals introduce its first and second phrases at the end. There is some charming writing of the 'stringy' type, and the piece is a fine study. How much this species depends upon phrasing is shown by such passages as:

Ex. 7.



The remaining Trio—on 'Nun komm', der Heiden Heiland' (p. 49)—is one of the most curious of all the chorale preludes. What did Bach mean by the sombre duet which serves as background to the floreate chorale melody?

Ex. 8.



The diminished fourth of the theme, the numerous clashes, the falling sevenths, and the consistent use of the lower part of the keyboards, combine to make the piece so dark in mood as to be repellant on first acquaintance. One ends, however, by enjoying its asperities. As a study

for left hand and feet its value is obvious. It is so little like organ music at times that we wonder if it is an arrangement of the Schübler kind. Is it an instrumental movement from one of the lost cantatas?

The five coloratura preludes form a group of which it is difficult to write without seeming to indulge in hyperbole. The best known (but not quite the best, I think), 'Schmücke dich' (p. 22), has probably called forth more rhapsodical comment than any other organ work of Bach. Schumann's little pæan is too well known to call for quotation. Pirro muses thus for two pages of his 'L'Orgue de Jean-Sébastien Bach':

'Schmücke dich, o liebe Seele!' orne-toi, ô chère âme! Et Jean Sébastien prend une phrase du très calme et trop austère choral: cette bure un peu sévère, il la pare sous des ornements simples et suaves comme des lis qui vivraient sur un autel uniforme et nu... et c'est ainsi qu'un prêtre habile et saint dit des paroles qui charment en sanctifiant, et que ses mains ne restent pas croisées sur sa poitrine, mais que son geste monte vers Dieu, à peine attristé d'un éloignement qui bientôt cessera... la vertu est une chose joyeuse!

'Schmücke dich, o liebe Seele!' orne-toi, ô chère âme! Et voici que, tout à coup, sur un très lointain clavier, le cantique calme et moins austère se fait entendre: ces voix vont-elles vers Dieu, ou si c'est du ciel qu'elles appellent? est-ce une prière qui monte, ou la rosée d'une grâce qui pleut doucement?... Et les ornements suaves d'une simple mélodie vivent ainsi que des lis et ne respirent nulle tristesse, car la vertu est belle et joyeuse... 'Schmücke dich, o liebe Seele!' orne-toi, ô chère âme!...

We may subscribe to all this, however little we may feel disposed to hold forth in similar strain. 'Schmücke dich,' once thoroughly assimilated, never fails to throw a kind of spell over us. Mysticism in music is one of the most rare and elusive of qualities. We feel it in certain works or passages, but cannot ascribe it to given progressions. The musical material for the more straightforward emotional states is so well-known as to have become almost a recipe. Love, hate, joy, sorrow—give any average clever student an orchestra to play with, and he will run the gamut of these emotions, with sub-sections, in a very few minutes. But only a handful of composers—Bach, a Franck, or an Elgar—can give us mysticism, and even they achieve it so rarely that the effect seems almost fortuitous. 'Schmücke dich' has it, unmistakably.

Had Bach written this Prelude in his early period he would probably have seized on the word 'Schmücke' and spun a long-drawn florid melodic thread with simple harmonic support. As it is, he gives us something far more subtle—a modest ornamentation of the chorale with, for background, a beautifully-woven three-part texture based on the chorale. The effect is not so much that of a tune elaborated as of one garlanded by the attendant parts. The registration that most clearly brings this out is that suggested in the Novello edition—an 8-ft. solo stop for the melody, with 8-ft. and 4-ft. for the accompanying manual. The 4-ft. stop should be soft: a cutting tone, such as that of the Principal, will ruin the movement. With a 4-ft.

top of the right power and quality the accompaniment will float *round* the melody, whereas an 8-ft. will keep it usually below. Here is a quotation showing the opening phrase of the chorale:

Ex. 9.

There is no need to detail the beauties of this movement, but I cannot refrain from drawing the reader's attention to the D flat in the alto at the beginning of the last line of p. 23, and the final cadence. The pace should not be slow. The text — 'Deck thyself, my soul, with gladness'—gives us the cue: a kind of rapturous meditation. If we forget some of the ornaments we shall do the movement good rather than harm.

Somewhat similar in mood and method is the first Prelude on 'Allein Gott' (p. 56). The background is no less subtle, and the colorature is more elaborate. Ornaments are lavishly used, and many of them are integral parts of the thematic material, and so cannot be omitted. Indeed, none of us will want to omit the delightful 'slide' and appoggiaturas of the main subject:

Ex. 10.

played:

Ex. 11.

It is a pity these ornaments are not written in all throughout: they are difficult to fit in from the signs alone when they occur in the middle

voice of a complex passage. There is no definite expressive quality about this Prelude. It is just a beautiful and melodious piece of polyphony.

Much the same may be said of the prelude on the same chorale which follows it. The florid version of the chorale melody is played in the tenor part of the keyboard, but the mood of the piece is kept bright by the delightfully tuneful treble and alto, which lie rather high. The mood darkens once where the tenor part becomes chromatic and rhapsodical, followed by a bar marked *adagio*, otherwise the music is grace itself, despite its abundance of imitative and canonic writing.

Another example with the melody in the tenor is the Prelude on 'An Wasserflüssen Babylon' (p. 18). The decoration is slight, and, as in 'Schmücke dich,' it is pretty equally shared by all three manual parts. An unusual feature is the almost continuous use for accompanimental purposes of the opening two phrases of the chorale, especially the first, which becomes a kind of *ostinato*. In a plain form it appears even in the bass (bars 4-7 and 15-18, and again in the last line). It is a beautiful theme:

Ex. 12.

and its insistence, combined with the 'cello-like tenor solo, results in one of Bach's most expressive pieces.

For real poignancy, however, we must go to the first Prelude on 'Nun komm', der Heiden Hieland' (p. 46). Here Bach throws himself into the long-drawn melodic elaboration of one of the simplest of chorales, though the accompaniment, especially the bass, is full of character, and not least when it subsides into fragmentary motives—expressive little gestures rather than themes. It is a simple matter to elaborate a hymn-tune—not so simple to evolve such a theme as this:

Ex. 13.

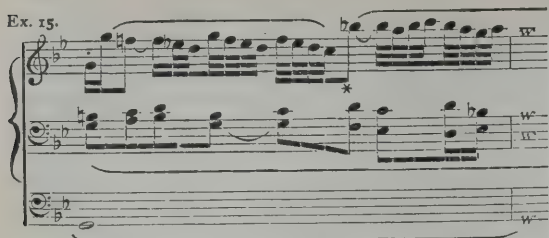
from so bald a series of notes as:

Ex. 14.

The *Coda* over the tonic pedal a few bars before the end is something to linger over, especially the startling B flat at \*, and the consecutive 6-4 chords:



Ex. 15.



Which of Bach's chorale preludes is the most beautiful? 'Schmücke dich'? 'Herzlich thut mich verlangen'? 'An Wasserflüssen Babylon'? The writer may be allowed to say that some years ago his choice fell on this 'Nun komm' prelude, and has stayed there ever since.

If it wavered, it would probably be in the direction of the exquisite piece on 'Von Gott will ich nicht lassen' (p. 43). Here the melody is played by the pedals with a 4-ft. stop, surrounded by arabesques evolved from it. The expressive effect is heightened at the close by the use of the last note of the melody as a pedal point (inverted, of course, owing to the 4-ft. pitch of the pedal stop), with a persistently throbbing alto part and an octave-falling bass.

The great setting of 'O Lamm Gottes, unschuldig' (p. 32) is one of Bach's most elaborate pieces of programme music. The text is a metrical version of the 'Agnus Dei.' Bach devotes a section to each verse, the result being very long (perhaps too long) and somewhat straggling, despite the constant presence of the chorale as a unifying element. Sections 1 and 2 are in three-part harmony for manuals, with the theme in the treble and alto respectively. The writing is fluent, and the springing figure in verse 2 is effective, but as a whole the result is somewhat dry, chiefly because the theme does not stand out, especially when it is the alto. Soloing is impossible in both cases. The finest part is the opening of verse 3, where the chorale is given to the pedal, under three-part imitative treatment of a flowing theme. Note that there should be no change of pace here, three crotchets equalling four quavers of the preceding movement. Half-way through this verse Bach breaks off, and introduces a fresh manual figure, the chorale being resumed a few bars later. We find still more new material when the text makes a reference to the Passion. Here Bach introduces the chromatic scale, with which he usually treats such references. The *Coda*, with its diatonic scales, evidently refers to the flight of angels, the heralds of peace, suggested by the prayer for peace with which the third verse ends. It will be seen from this brief description that there are no fewer than six strongly-differentiated motives employed. As, once superseded, they are referred to no more, the effect is distinctly scrappy. The fact is, of course, a long piece in which the descriptive treatment is particular rather than general is bound to fail on the structural side unless the text admits of recapitulation, or unless the themes have something in common, or grow out of one another almost imperceptibly.

This last method of solving the problem is employed in the splendidly sombre Prelude on 'Jesus Christus, unser Heiland' (p. 74). The chorale is present throughout, more or less prominently exposed; four descriptive motives are used—the dragging, syncopated one representing the carrying of the Cross (the semi-quaver subject of the opening section), a theme which Schweitzer suggests is representative of flagellations (first appearing in the bass of bar 4, p. 75); the chromatic scale representing the Passion, and a figure typical of the Resurrection (bar 5, p. 77).

The reader will have no difficulty in seeing their suitability to the four lines of the first verse of the hymn:

Jesus Christ, our Lord and Saviour,  
Who freed us from the wrath of God,  
By His death and anguish sore,  
Redeemed us from the pains of Hell.

The themes come on the scene so naturally, and there is so little change of feeling until the fourth section, that we feel no lack of unity. The treatment of the chromatic scale is perhaps the finest feature of the Prelude. It is used with growing intensity, until its final appearance in four parts, moving in pairs by contrary motion over a pedal-point. There are several effective ways of registering this Prelude. Perhaps the most satisfying, as well as the simplest, is to begin *mp* or *mf*, gradually increasing the power at each section (still keeping the colour dark) until the close of the chromatic scale-passage, which should be *ff* or at least *f*. The final section should be played full organ, reserving the Great reeds till the final bar. This method admits of no soloing. The pace should be slow at the opening, but a very gradual quickening seems to be called for from the third page to the end.

The other piece on this chorale is much simpler but no less beautiful. It is for manuals only until the close, at which point a tonic pedal appears. The only attempt at definite description seems to be at the *Coda*, where the rising arpeggio and the increased animation of the manual part evidently refer to the Resurrection.

We have already seen that the Pachelbel form of prelude led to loose and sprawling results when employed for a long chorale. A good example of this is seen in the Prelude on 'Komm, heilige Geist, Herre Gott' (p. 10). It runs to about two hundred bars, and although it contains much beautiful music, we soon grow weary of the constant pulling-up and the starting of fresh fugue expositions. It is overloaded with ornament, too. Perhaps this is an early work which Bach touched up in his last years, improving the details, but being unable to overcome the inherent drawback of the form.

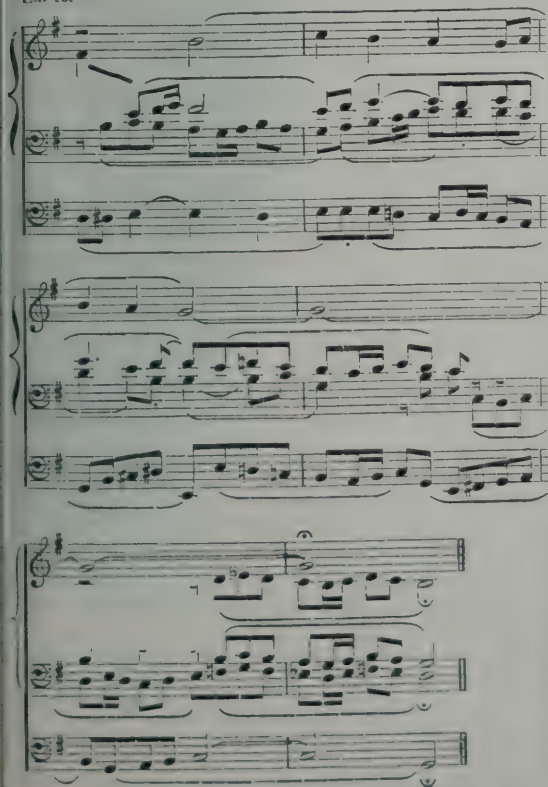
A much better example is the sturdy piece on 'Nun danket alle Gott' (p. 40). The Pachelbel method is carried out strictly, but the polyphony is so animated and interesting, and the whole fabri-

so well-knit, that the considerable length of the chorale matters little, if at all. This is an excellent voluntary for festival occasions, because the tune is familiar in our churches set to its proper text. The music is easily followed, too, the melody standing out boldly, and being free from confusing ornament. It should be played on a powerful reed, against a solid background of diapason tone.

A perfect example of the Pachelbel form is the Prelude with which the volume ends. The circumstances in which it was written are so familiar that there is little need to recapitulate them, but for the sake of completeness they must be set down.

Worn out at last, the old man lay on his death-bed. A stroke had left him helpless, and his overworked sight was nearly gone. But composition was to him almost as natural a function as breathing. Blind and helpless as he was, habit still triumphed; he dictated to his son-in-law, Altnikol, the completion of a Prelude on 'Wenn wir in höchsten Nöthen sein' ('When we are in deepest need'), changing the title to that of another hymn to which the tune was sung—'Vor deinen Thron tret' ich allhier' ('Before Thy Throne I come'). There is no hint of failing powers in the music, which is full of placid charm, although packed close with such devices as imitation by inversion and augmentation. The final cadence is of great beauty—the last phrase of the chorale, diminished, in a string of 6-4 chords. Here are the closing bars:

Ex. 16.



Fifty years before, a boy at Luneberg, Bach had begun as a composer by writing chorale variations. Throughout his long career the chorale had been a never-failing source of inspiration. He could not have rounded-off his life more fittingly than by thus choosing for his *Nunc dimittis* the medium that, above all, had served him for the expression of his most intimate feelings.

(To be concluded.)

## THE GRAMOPHONE—PRESENT AND FUTURE

By ULRIC DAUBENY

The writer, some short time since, had the good fortune to inspect a gramophone of a new type that must be destined to influence in a very considerable degree the art of tonal reproduction.

It is difficult to write convincingly of this matter. For many years there has been, and still is, far too much 'hot air' in connection with gramophone development. A mere piling-up of superlatives will no longer impress the serious critic, still less so those of us who, time and again, have tested the 'revolutionary improvements' effected by the use of So-and-so's records, or sound-box, or needles, or other patent appliances, only to find that such improvements, if evident at all, are evident in too slight a degree to merit very serious attention.

But at length there is about to appear the new instrument that cannot fail to be acclaimed far and away superior to the most ambitious of its predecessors.

This, be it understood, is the opinion of no enthusiastic novice in gramophone matters. To his ears, the present gramophone, at its best, reveals too many obvious shortcomings to stand in the remotest likelihood of superseding *original performance*, where this is conveniently accessible. Not so with the new instrument. The hardened listener was all along obliged to remind himself that a singer was not really secreted behind the mystic curtain, or rather, that the cabinet did not mask an opening into another room, wherein singer and orchestra were giving a performance. It was the same with the orchestra—the definition of each distinct quality of tone was truly amazing; the same with the string quartet; the same with a *pianoforte solo*. The last is worthy of italics, for pianoforte records, even when reproduced in the very best manner possible, are still painfully obvious in what they leave to be desired. The inventor of the new machine claims, and we think justly, that, given his machine and a pianoforte in the same room, a listener outside the door could scarcely distinguish from which source the sounds came.

It is impossible at this stage to offer more detailed particulars, for the machine in question is hardly ready for the market. This much, however, it may be permissible to add. The reproducer is not fundamentally different from others as now used; in fact, any ordinary reproducer might be substituted, though not with such satisfactory results. The secret lies mainly in the acoustic properties of the cabinet, for the results above indicated are obtained from records sold by any of the leading firms. Unfortunately it must—at any rate for a time—remain a rich man's machine. This fact, however,



the gramophonist should bear in mind: the present mode of manufacturing records may be open to improvement, but the main improvement must take effect not in the record, but in the machine. Let him therefore treasure his records, and treat them with every possible care. They are of great value, and may be more so in the future. Much more lies imprisoned in those composition discs than he at present credits: they contain original performances, and given a better method of reproduction, these original performances can be rendered an indefinite number of times for all to hear.

Turning to a consideration of standard machines, there still appears to be a good deal of doubt among gramophonists as to the respective claims of hornless and horn models. The so-called hornless machine is, to the unmechanical, something of a mystery, yet in the majority of cases it simply differs in that the horn is contained within the body of the machine, instead of forming a separate, projecting feature. So disguised, the horn—amplifier were a better term—is for convenience made approximately rectangular in section, and except in the very large models, its size would be appreciably less than the average conical horn fitted externally. The object of a horn is to act as a sound-wave chamber and amplifier, much as does the body of a violin or the 'bell' of a brass instrument. The larger the horn—within reasonable limits—the greater volume of tone a gramophone will give, and the greater the depth of such tone. The very small hornless model machines produce comparatively little realism of tone, because the horn is so small that it can neither sufficiently amplify the sound-waves (to give loudness) nor stimulate the slower moving vibrations whereby is added depth of tone. Unless one of the larger hornless models can be obtained, the musician is therefore advised to use a machine with external horn, the latter to be of as great a size as is conveniently possible. In speaking of the larger hornless machines, however, a 'cabinet model' is not necessarily indicated, for, so far as concerns the working parts, these are exactly similar to corresponding table models, their greatly enhanced cost providing nothing beyond an ornamental pedestal and record cupboard. A hornless table model of reputed make, such as is sold at from fifteen to twenty guineas, if not capable of producing quite so rotund a tone as the instrument with extra large external horn, at least would be sufficient for the average room, and should satisfy any reasonably exacting listener.

But it is a much more important consideration which results in the growing popularity of the hornless gramophone. The more expensive models are now provided with lids, whereby both record and reproducer are entirely enclosed while playing, and a noticeable proportion of the surface scratching thus shielded from the listener. It is this that gives the larger hornless machine its undoubted superiority over the external horn model, though a little ingenuity and a fairly simple piece of carpentry would soon convert the old model, so as to retain all its own good points (if any), yet at the same time participating in the undoubted advantages (barring only compact appearance) of the enclosed machine.

As regards surface noises, the presence of which still mars many an otherwise fine record, it may be safe to forecast that this powerful objection to the gramophone will, in the near future, be triumphantly overcome. The process of record manufacture

should be aided by new discoveries, but without relying solely upon chance, it may be pointed out that records of the reputable makers are undoubtedly improving, and may with reason be expected to continue to do so. During the war, and after, inferior material had perforce to be used, and the process of very fine-mesh straining was considerably modified, with the result that highly noticeable surface noises often appeared, owing to the presence of minute grit. But here again, other avenues to perfection are open, these perhaps taking a direction unsuspected by the average gramophonist. Surface noises depend very largely upon the type of reproducer—these remarks still apply solely to machines and records which require the standard type of steel needle. The needles themselves, whether thick or thin, have comparatively little effect on surface scratching, but anyone with the curiosity to experiment with several makes of reproducer, using the same record and the same type of needle each time, will be astonished by the marked variation in intensity of surface scratching. The writer has at last found a reproducer which, in his opinion, is the most satisfactory on the market, though not one, so far as he is aware, that is manufactured for any particular make of machine. It is of large diameter, the actual diaphragm being approximately two-and-a-half inches across. With it, surface noises, except in impossibly bad cases, are practically unnoticeable. Using an enclosed machine, and with the best records, they may be said to be non-existent, even in the softest passages. Another advantage is that it produces a depth of tone which makes the performance much more true to the original than is usually the case.

In the early phonograph, it may be remembered, all the sounds were absurdly artificial, because lacking in depth. The modern gramophone has enormously improved upon this, but still the fault remains: its tone is palpably artificial (in a manner being too high-pitched) when it comes actually to be compared with the pianoforte, the violin, or any other instrument. In what quarter does the (gramophone) 'cello really give the same sensation of deep sound as does an actual 'cello? In what record does the majestic, rich-toned trombone really sound as such? It is these lower-tone instruments especially which reproduce so well with the sound-box above-mentioned (this being in part due to the large diameter of the diaphragm), which favours the amplification of the slower vibrating tone-waves. How valuable this is when playing that (in some ways) most unsatisfactory form of record, the string quartet, is obvious. The crisp brilliancy of the violin may be, to a slight extent sacrificed, but by giving additional prominence to the lower tones, the original balance and effect are in a great measure preserved. Thus the quartet no longer takes the form of a high-pitched violin solo, with plenty of surface scratching and occasional indistinct mutterings from the 'cello. There is about it a far stronger savour of the real thing, and as such it gives immeasurably greater pleasure to the listener.

This, in the opinion of the writer, is a step forward but only a step. We wait in expectation of better things. The new instrument mentioned at the beginning of this article takes not one step forward but a leap: it gives us amplitude, depth, balance and very little surface noise; in fact, given a good record, it is astonishingly near actuality.

## A MASTER VIOLINIST

Prof. Auer's 'Violin Playing' as I teach it' (Tokes & Co., New York) is one of the books that could find its way to every violinist's book-case. So many nowadays are the false prophets that it is a necessity for every good player to refresh his mind from time to time by the study of the tables of the w. Prof. Auer is not only a true prophet himself, but also the descendant of true prophets. His own experience is extremely valuable in itself, and it is also the outcome of the experience of such men as Joachim and Hellmesberger, who were both amongst Auer's teachers. Prof. Auer descends as from the royal line; he has, moreover, seen to it that the tradition shall be worthily upheld in the future. The teacher of Elman, Zimbalist, and, above all, Heifetz, is well entitled to act as arbiter in all matters of technique and style.

But, perhaps, there is as much merit in the presentation as in the matter itself. The latest books on violin playing have almost invariably adopted a quasi-scientific attitude which, instead of convincing, bewilders the reader. Science is not a thing for the profane—writer or reader. It is easy enough to pick out phrases from scientific treatises and embody them in the text of your writing. But it is certain that in ninety-nine cases out of a hundred the quotation will be misplaced. To attempt to present them as the writer's own discovery is merely childish. Such attempts never succeed. A real violinist never reckons his results in figures but in artistic achievement, and Prof. Auer does not count the number of vibrations on any given note—the quality is all that concerns him. It is hardly necessary to discuss in detail his advice on technical points, for it does not differ essentially from that all true teachers will give. Violin playing is as individual as speaking or singing. There are no two men whose voices are exactly alike, nor are two violinists to be found whose playing does not reveal some difference. Thus the study of the violin and the teaching must be adapted to each individual case. But for the great majority of students these are the golden rules from which you depart at your peril. Since, however, it has been asserted that all violinists must to-day constantly use the 'vibrato' and spare not, the following quotations may save players from inevitable disappointments and audiences from torture:

'Violinists who habitually make use of the device (*vibrato*) are pitifully misguided. . . . Their own appreciation of musical values ought to tell them how false the notion is that vibration, in good or bad taste, adds spice and flavour to their playing . . .'

The attempt 'to conceal bad tone production and intonation' by such means is, Prof. Auer declares, not only fatal to sound development, but 'out and out dishonest artistically.'

This is important, for the habit of making every note 'pathetic' by a wave-like motion of the finger which robs it of firmness and dignity is but too common. The present state of things has obviously been brought about by the success of café orchestras and their leaders. In the restaurant, the clatter of cups and the chatter of guests invite exaggeration. It is deplorable that players of unquestionable talent should be led to imitate some leaders of café orchestras, and pander to the vitiated taste of the least intelligent. Nothing surfeits the appetite

sooner than sweetmeats, and *vibrato* is mere confectionery. It amounts, as Prof. Auer justly remarks, to a physical defect traceable to nervous weakness and exhaustion. To urge its abuse is to confess utter inability to grasp the most fundamental laws of musical art.

Canons and rules, no matter how clearly worded, usually make dull reading. The author of 'Violin Playing' has avoided this danger by his personality, without, however, propping it up with innumerable 'I's.' No doubt a literary man would have made more effective use of materials used in the early chapters dealing with the writer's own experience as a student. But no apology for literary shortcomings is needed. The writing is always clear and intelligible. No more is wanted in a record of a long and exceptionally honourable career. Its first claim is that of a practical summary of all the basic laws of violin-playing and teaching. It is also a historical document in that it chronicles all the facts relative to the most successful 'school' of the present time. Teachers whose experience brought them in contact with different types from those that have gathered round Prof. Auer may possibly wish to add something to his dicta. But not one word can be gainsaid nor a sentence omitted without loss.

F. B.

## MUNICIPAL CONCERTS IN LONDON

BY GEORGE LANE

An attempt at promoting a series of municipal concerts in the season 1920-21 by the Battersea Borough Council has resulted in a great success. On the twelve concerts there is a loss of just over £100, but the initial cost of advertising and the extravagant cost of printing will be considerably reduced next season, and the Council has decided to promote a further series of ten chamber concerts to be held fortnightly on Sunday evenings commencing October 16. The story of their creation and the methods employed to carry them through, may be of interest to others wishing to initiate and persevere with a similar movement.

This is not Battersea's first attempt in the direction of giving municipal concerts. Previously the borough had a musical director receiving a substantial fee, and other expenses were also fairly heavy. For this expenditure the Borough Council was surcharged by the Local Government Board, so that at the outset the present attempt to establish municipal music had to be on an entirely different basis. The concerts had to be self-supporting, and there could be no financial guarantee from the rates.

The writer undertook to manage the concerts without any fee or charge whatever, and trusted that with the help of many local friends regular concerts of the best music might be established. To do this it was necessary to interest from four thousand to five thousand people within the Borough, sufficient to assure a regular audience of five hundred.

In deciding on the type of concert to be given, the Amenities Committee of the Council was guided largely by me. The seating capacity of the hall was a thousand, and the prices of seats were to be 2s., 1s., and 6d. The maximum receipts possible were therefore £50. Halving this, we estimated on a £25 hall—little enough—but quite enough if only it resulted in creating a desire for good music locally: and this was our main objective. We considered ballad concerts, recitals, miscellaneous concerts,



chamber concerts, and orchestral concerts. The last-named was the kind all desired, but an efficient orchestra could not be obtained under £60 to £70 per concert, so it was out of the question. Ballad concerts led nowhere; miscellaneous concerts would compete on unfair terms with those given by local people. Recitals, for the most part, exist for the glorification of the performer rather than the composer, and so we were compelled to fall back on chamber concerts—firstly because they would be inexpensive, and secondly because they would introduce to so many people the best efforts of our musicians in creative art. There is no justification for any Municipal Council providing a type of concert that merely affords amusement. That form of entertainment needs no municipal aid. A representative body can, and should, do all in its power to propagate that which it knows to be good, but which can hardly exist without official encouragement.

The decision to give chamber concerts was at once our weakness and our strength. Chamber music does not appeal to the many, and so we did not attain the financial success that we had hoped for. On the other hand it was our strength, because those who have grown to appreciate it will never lose their love for it. It is well known that chamber music players are the most generous of artists: they are so often ready to give of their best and to receive very little in return except the joy the true artist always has in the giving. This we found to be the case. Artists responded with a generosity, good-will, and enthusiasm such as perhaps exists in no other walk of life.

It was decided to base the programme on similar lines to those of the South Place Concerts. Here is a typical example:

1. Quartet for pianoforte, violin, viola, } Brahms.  
and violoncello, in G minor, Op. 25. }
2. Songs. By Goring Thomas, Grieg, and John Ireland.
3. Pianoforte solos by Orlando Morgan, Cyril Scott, and Liszt.
4. English Folk-Songs, arr. by S. Baring Gould, Cecil Sharp, Lucy E. Broadwood, and J. A. Fuller-Maitland.
5. Quartet for pianoforte, violin, viola, } Schumann.  
and violoncello, in E flat, Op. 47 }

There were many difficulties to avoid and overcome: a cold aloofness; a sniffing at the impertinence of a Borough Council catering for the real musical needs of a district: covert remarks about high-brow music, and heaps of suggestions that the concerts should be of a more popular nature. A bitter party political feeling had also to be placated.

The balance sheet speaks for itself:

#### BATTERSEA MUNICIPAL CONCERTS

##### RECEIPTS AND PAYMENTS ACCOUNT

Dr.			Cr.		
RECEIPTS.			PAYMENTS.		
	£	s. d.		£	s. d.
To Cash (Wed. Concerts):			By Artists' Fees:		
Season and other			Wednesday Concerts	80	17 0
tickets ...	104	7 0	Sunday Concerts ...	84	10 6
Programmes ...	10	17 3	.. Printing, stationery,		
To Cash (Sun. Concerts):			advertising, &c. ...	130	6 2
Season and other			.. Hire of grand		
tickets ...	111	17 7	pianoforte ...	9	9 0
Programmes ...	12	10 0	.. Commission on sale		
Donations ...	2	1 0	of tickets ...		6 6
Deficit due to Bar-			.. Bank charges ...		12 6
clay's Bank ...	116	19 3	.. Entertainment Tax	40	12 0
			.. Petty disbursements	11	18 5
	£358	18 1		£358	12 1

The members of the committee have personally guaranteed the deficit, but I am fairly confident that unless something quite unforeseen occurs, we can straighten this out and have a balance in hand next season.

The whole of the arrangements, booking of artists, advertisements, and programmes, were all carried through by the writer, and in the early days it meant ten to twenty hours per week of hard clerical work. Is it worth while? Yes! a thousand times. We divided responsibility a failure or hitch in some department is bound to occur, but once some definite procedure is established the whole will run smoothly.

The audience, never numbering more than seven hundred, and on two occasions falling to under two hundred, became gradually more and more interested in chamber music. We succeeded in creating that genial and serene atmosphere so essential to the performance and acceptance of this type of music. Musicians are extremely sensitive. They feel instinctively that without a warm sympathy they cannot give of their best. As the artists were delighted with the audience and with their reception to such an extent that I shall never have any difficulty in obtaining the services of the best performers, although the feeling that we can offer are so miserable—little more than expenses, in fact. That this may be remedied in the future is a very real hope, and shall be a real aim. Official financial support for music is an anomalous position at present. The L.C.C. has power to make grants to bands to perform in the parks and on the commons in the summer to amuse the people, but is unable to make any grants for the support of chamber concerts at popular prices in the winter months. When times are no longer 'out of joint' this should be altered.

In one way I think chamber music players can help considerably in popularising this form of music. They should use the pruning-knife freely, and cut out parts of movements—and even whole movements if these are in any way weak or tedious. No composer is always at his best, and there is much that is really great and beautiful that the average listener, but which will hardly interest the earnest student, and which will hardly interest the average listener. Each of the great masters should be represented by his greatest efforts; his weaker output should be decently interred, or, if preserved, be labelled 'for students only.'

## Ad Libitum

By 'FESTE'

Mr. Algernon Ashton has lately been raising the old question, 'Who is the greatest composer?' It is a fascinating game, this allotting of places on Parnassus—almost as fascinating as choosing teams for the test matches. But it is easier to settle the claims of cricketers than of composers, and the job far better done, because we go about it with a clear realisation that with so many and varying kinds of merit, comparison is possible in only a few cases. Mr. Ashton says that Beethoven is the greatest composer, somebody else says Wagner, a third raises hand for Handel, and yet another puts up both Bach. But how can we compare a composer who did nothing outside the field of music-drama with one whose greatest success lay in the field of abstract

amental music? In such cases the voting is led by personal taste. The reader who is fond of a naturally says Wagner is the greatest composer, one who cares chiefly for chamber and orchestral music is sure that the top place belongs to Beethoven. Even if we sternly put our likings aside, we cannot settle the point. Wagner was a greater operatic composer than Beethoven. Yes; but Beethoven is ahead of him in writing pure instrumental music. But Wagner didn't set out to excel in that department, you say, whereas Beethoven did in opera. The only thing we are sure of is that we cannot say either man was the greatest composer, only that one was the greatest operatic and the other the greatest instrumental writer. Now the question of judgement starts on his award in a much more debatable way. He doesn't say that Hobbs is the greatest cricketer in the world or that Spofforth was the greatest of the last generation. He merely says Hobbs is the greatest batsman and that Spofforth is the greatest bowler. A team of Hobbses would soon pile up no end of runs, but when it came to turning the other side out they would take a mighty long time about it. Even if they didn't (for Hobbs has shown that he can bowl a bit) they would find themselves in their second knock suffering from that feeling. The title of 'greatest cricketer' must be reserved for the small handful of heroes who not only could bat, bowl, field, and captain a side, but who actually did all four things; and not for a few seasons only, but for year after year. The man who has led in this all-round way for the longest period is 'W.G.,' and so by general consent he is regarded as the greatest player in the history of the game.

Now we carry out this principle in music. The greatest all-rounder is surely the greatest composer. How are we to discover him? Not by the quantity of his work, of course. If we did we should find such prolific fourth-raters as Boccherini suddenly stepping down from the shelf. Our safest plan is as usual the simplest. We have only to inquire as to which composer is to-day indispensable in the greatest number of departments—bating, bowling, and batting, so to speak. Can we do without Handel in the concert-room? Yes. There are a few detached pieces we are glad to hear, but there are no great masterpieces or concerted pieces that cannot be left out of a selection of representative programmes. Can the pianist spare him? On the whole, yes. His concertos contain some delightful moments, but they are mostly not organ music, and they are Handel at his best, and occasionally at his sketchiest. At least the pianist and violinist can also rub along without George Frederic. Wagner we can't do without in the opera house, and concert versions of his music are so firmly established that we must have them. Beethoven? We don't want him on the stage or in church. He is still good for a long time in the concert-room and in the studio, except as a song-writer. There is only one more in the running, it seems to me. Can the organist do without Bach? Can the organist? At least sort of a pianist would one be who knew not only '48' and the Suites, or who hadn't begun with the Brandenburgs and Three-part Inventions? Can you imagine a season of orchestral concerts without some at least of the Concertos or Suites? A big choral society whose repertory did not contain at least one of the 'Masses' or the B minor Mass, the Magnificat, or the four? A smaller body of first-rate intelligence doing nothing of the Cantatas? A good church

or cathedral choir without some of Bach's choruses (if not complete works) in the regular service list? This leaves out such things as the Suites for violoncello, which are often played in public (though they are better fitted for the studio), and works for flute and various chamber combinations. The Bach Festival last year was an eye-opener to most of us in the matter of the old man's varied activities.

With a natural desire to escape the wrath to come from Mr. Ashton and others, I carefully refrain from saying that Bach was the greatest composer, and most deserving of that highest of all titles—the 'W.G.' of music. Wild horses shall not drag an opinion from me. I have merely asked a few questions. The reader should develop the idea, subdividing the points, and subtracting his personal likes and dislikes, and adding as many opinions as he can get from specialists in various departments. The result ought to be instructive.

Since the above was written we have had the six Bach recitals of Mr. Harold Samuel. It was clear from the comments one heard that many of the audience were surprised that Bach wrote enough clavier music to make up six programmes. Bless their innocent hearts! Mr. Samuel might have gone on with his recitals for a week or two more, with little or no repetition, before coming to the end of Bach's output in this direction. There were still a trifle of thirty-three of the '48' waiting to be played, with a stack of other pieces of all shapes and sizes. How many composers who wrote for pianoforte alone could keep us busy for so long, and, with it all, maintain such a consistently high level of inspiration and workmanship?

Peabody was with me at these delightful recitals. Coming away from the last he began to wonder whether some of our very latest orchestral works, with their heavy demands in the way of extra players and rehearsals, give us anything like an adequate return. 'Here,' he said, 'is Mr. Samuel and a pianoforte. Result, hours of beautiful music, easy to understand, and not even too difficult for us to play ourselves, at least fairly well. Here, again, are the Chamber Music Players, only four of them, able to hold us tight while they prove that a pianoforte and three stringed instruments are ample medium for some of the great things in music. And here, on the other hand, is an orchestra of a hundred, too often a mountain in labour, and producing, not a mouse, it is true, but frequently nothing more than a very large rat. Perhaps it would be too much to ask that an orchestra of a hundred should edify us as a hundredfold more than Mr. Samuel and his pianoforte.'

'It would be,' I said, 'far too much. You must start at a more modest figure. Besides, a comparison of the kind is impossible, the mediums being so unlike. And, after all, we must have these big works. We can't exist on pianoforte or chamber music, any more than, in the matter of pictures, we can be satisfied with miniatures alone.'

'True,' he replied, 'but we have a right to demand that a composer who requires a hundred players and unlimited rehearsal, and a painter who cannot take up his brush till he is assured of canvas by the dozen yards, shall give us a result so big in ideas and development as to convince us that every instrument and every inch of canvas is a vital necessity. If the composer does little more than show us the power and variety to be obtained from a hundred players, and the painter merely exploits his ability to depict

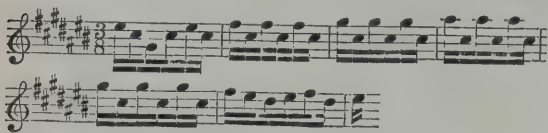


objects ten times their natural size, we may reasonably complain that, striking as the results may be, they have not given us full value.'

I deplored his inability or unwillingness to keep abreast of the amazing development in the music of to-day. 'I've tried,' he said, 'but I am getting "fed up" with composers who cannot deliver their message without the aid of frantically hard work on the part of the players, elaborate treatises in the programme book, brain-racking study of full scores, and repeated hearings on the part of the auditor. Is their message so jolly profound? Or is there something the matter with their delivery? Why can't they get it off their chest, like Bach, Mozart, and the rest of the Old Gang?'

After pointing out that his coarse method of expressing himself is even more regrettable than his hidebound conservatism, I explained that he made the mistake of approaching the left wing of the modern school in the wrong spirit. 'You make heavy weather of it,' I said, 'by trying to find out what the composers mean. But they don't mean anything. They write pure abstract music. Stravinsky's "Le Sacre du Printemps," for example, is now to be regarded as abstract music, though everybody knows it has a programme. It was the same thing, you remember, with Stravinsky's pieces for string quartet. They too were absolute music. It is true that a programmatic basis was always given, but that was a humorous sop to convention, and you were supposed to ignore it. Real modern music—that is, music written by Stravinsky and his disciples—is far easier to listen to and understand than classical music, because it eliminates the unessential, and contains no wearisome development. It avoids all literary associations, and is merely highly organized sound. In a word, 'tis music, pure and simple.'

Peabody cocked an eye at me. 'Pure?' he said: 'Simple? If that's so, give me lots of the hideous cacophony the prophet Samuel has been handing out these past six days.' And on the generous curve of his waistcoat his right hand lightly tattooed:



## FACTS IN SCIENCE AND ART

BY HERBERT ANTCLIFFE

A few months ago a gentleman highly esteemed for his knowledge of the arts of music and architecture, speaking at a meeting called for the discussion of modern methods of music, and after hearing a sane and well-considered, if somewhat conservative address (which pointed out the reactionary effect of some contemporary *clichés*), objected to 'this continual talk about progress in music.' He even protested that progress was unnecessary, if not impossible, in music. In science progress was possible, because 'science depends upon facts, of which there is a constantly growing accumulation; but art does not!'

If this last statement were true then his argument would stand; but as the statement is essentially untrue the argument falls to the ground. Nevertheless, the misconception of this speaker is a common one which many highly educated and logical-minded artists will support, as they support

other fallaciés, with the best of intentions. Because they realise that in Art there is something which rises superior to facts, they ignore the essential part which circumstances play alike in science and in art as in all other affairs of life. Art does not consist of facts in the same way or to the same extent as does science, but it is not independent of facts, upon the accumulation and distribution of which progress is made or retarded. What, then, are these facts in this unsubstantial section of art of which he was speaking?

First, let us be sure what we mean by the word 'fact.' A popular dictionary defines it as 'a deed or anything done; anything that comes to pass; reality; truth; the assertion of a thing done.' Except for the last of them, each of these definitions will apply to some essential features of music itself and still more to the circumstantial history of its progress, in the same way as it applies to everyday life. Deeds are done, things come to pass, reality and truth exist in music as they do in science, and progress in the art of music is brought about by the accumulation of several or many such deeds, events and conditions.

Truth and reality are eternal, but we are made conscious of their existence only in their punctuation by means of deeds and events. Reality is a concatenation of events and conditions which are essential to the practice of music as they are to the study of astronomy or chemistry, though each subject has its own division of them. Music by its nature differs from purely scientific matters only in the less obvious character of the events and conditions which are its essential and contributing facts.

Most important of these facts is the condition of life in which music is practised, a fact which cannot but have an important bearing on the nature and progress of the art. We see this bearing best by comparing the conditions of extreme periods in its history and the music they produced. If it is to be vital and effective, music must have a direct relation to the life of those who make it and those who hear it. It cannot be separated from the rest of life without losing its own life, and while its professors must examine in detail and away from the tumult and disturbance of life in which they are created the factors and material of its make-up, the substance and form of its constitution, they cannot do this until such factors, material, substance, and form have been discovered in the hurly-burly of practical life.

Closely connected with this, and quite as much a fact or a series of facts, is the number and quality of the actual instruments and voices and their combinations, and the manner of use of such instruments, voices, and combinations. In many important details, music is not the same to-day—with its pianofortes and organs, its celestas, its trombones, &c.—as it was when Nebuchadnezzar ordered the sounding of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music. One reason why it is different, why it has progressed, is that since those days there has been a vast accumulation of facts in the way of making instruments and combining them, and also in the conditions in which they are used and heard.

Nor is it possible to say of any art that it is independent of science in some large or small degree. Even the human voice can be, and is, developed by means of science so that it produces sounds of a more expressive character than was possible a few generations ago, while the ear, though possibly more slowly, acquires a perception and appreciation of sounds which before were unheard or rejected as

harmonious. How much progress could have been made in music without the science of acoustics or anatomy, with their accumulation of facts from generation to generation? Music could not have progressed upon these lines were the singers of any unable to avail themselves of the store of scientific facts as to voice production and resonance which did not exist in the time of Handel or Palestrina. Imagine a singer of to-day with resources only of his predecessor in the time of G. Rossini, or the composer with only the resources of even, say, Bach and Handel, much more than those of Hucbald or John of Reading!

Even if music were merely an art of pleasant sounds and not, as it is, of the fullest expression of felt emotions, it would have to be progressive, to use human life in its relaxations as well as in its serious matters is progressive, and its progress would depend upon the discovery and accumulation of facts. When a scientist discovers that certain combinations of chemicals make a new and hitherto unknown gas, or that the application of a powerful light of a certain wavelength has the effect of killing the germs of typhoid, what he discovers is no more a fact than that the musician discovers in experimenting with combinations of tones to obtain new orchestral effects, or the division of voices to obtain new choral ones. The discovery of Thorough Bass, the tempered scale, the harmonic chord, and of modern arbitrary combinations of notes are just as much facts, though many would concede the possibility of their being less important, as are the discovery of radium or of the Arctic Continent.

Because music is a medium of expression, however, it must progress in order to keep pace with the widening scope and increasing impetus of an expression, and if it does not in its nature express the facts the accumulation of which is necessary for progress it must create them. Yet its history is a long and slowly growing accumulation of facts. Diaphony would have been impossible without the previous discovery of modes; polyphony without diaphony and tonality. Handel could not have written his operas and oratorios without the example and influence of the works of Purcell, Carissimi, Lulli, or even Kuhnau and Bononcini. Bach's works could not have been composed had not those of Palestrina, of Luther, of Heinrich Schütz, and others preceded them; Beethoven could not have been equally impossible without Haydn, Mozart; Wagner without Gluck and Weber, and Liszt without Schumann and Chopin. Not that the earlier of these composers in each case had necessarily a direct and traceable influence on the works of the later ones. Their attempts to find expressions suitable to the thoughts or emotions with which they had to deal added to the previous accumulation something new which enabled their successors to add still further to the expressive resources of the art.

As facts they are, as solid and permanent as any in the history of science; and because music must progress along with other human expression and other activities, it progresses by these steps; steps far removed from those by which the more tangible sciences advance and its prolongation and destruction, of the life of mundane things and the influence of the physical sciences. Art, in other words, bears comparison to life as direct and as potent as, and progresses on lines almost exactly parallel with, the sciences of Science.

## SONGS AND SONG TRANSLATIONS

Too late to receive this month the detailed notice it deserves, comes the June number of *Music and Letters*. The principal feature of interest is the article by Mr. A. H. Fox Strangways, the Editor, on 'Song Translations,' with a selection of thirty-one versions selected by Mr. Plunket Greene, Mr. Walter Ford, and Mr. C. L. Graves, from a hundred and forty-one translations of Schubert's songs submitted. Time is too short to permit of close examination of these, or of submitting them to what, as the Editor pertinently remarks, is the only true test—that of discovering how they sound when sung. At a first glance the translations of Alexander Gray into Lowland Scots seem to have great merit. But after all, Lowland Scots is not English; and the number of English singers who can sing it to the satisfaction of a Scots audience must be lamentably few. Probably more people in an English audience would understand the original of Heine's 'Das Fischermädchen' than Mr. Gray's version:

'O, lean upon my hert, dear,  
And be na fleyed o' me;  
For ilka day you lippen  
Yoursel' to the bouslerous sea.'

Mr. Fox Strangways' article on 'Song Translation' is extremely useful and very valuable. Most people who have really tried will agree with all he says of the intrinsic difficulty of producing any satisfactory translation which will also be singable, and there is much shrewdness in his criticism of detail. He also points out with considerable force how translators in nine cases out of ten are rewarded merely by their own good conscience. He likewise makes a remark, which I have frequently made myself, that indifferent as they are, some of the translations of some of the texts of Schubert's songs are quite as good as the originals, which it is a pose on the part of some people to consider perfect. He has also much to say that is of interest on the differences between song translation and libretto translation. He has drawn up a short code for the translator. Few people will disagree with his conclusion that translation should be fluent and interesting verse; that a translator may alter the lengths of the composer's notes, provided he does not destroy the phrase; that the important accents must correspond with those in the original; and that rhyme is necessary only where, because of the form of the stanza, it is expected. Some of the other clauses in his code are perhaps a little more controversial.

A. K.

## 'THE ART OF PATTI':

### MR. HERMANN KLEIN'S TRIBUTE

It is quite easy to understand the spirit that prompted Mr. Hermann Klein to lecture on the subject of the 'Art of Patti.' She was a great singer and, without any suggestion of *laudi temporis acti*, it was well worth while to let the present generation know the reason for the faith that is in one. His lecture at Wigmore Hall on May 25 attracted many interested listeners, among them Lord Burnham, who opened the proceedings with a few commendatory remarks. Mr. Klein very rightly pointed out that Patti was a case of *nascitur non fit*. As her painstaking biographer, and one who knew her almost from the day of her first appearance in England, he was able to give an authoritative



description of her gifts. She was the outcome of environment. There was music all round her, and her mother was singing in opera almost up to the hour of her birth. As with the Garcia family, everybody in the house sang. Childlike, Patti absorbed it all, and her delivery of 'Casta Diva' from the dining-table at the age of seven was but an expression of the result. Those who remember her in opera—and I am one of them—will recall that her singing was perfectly effortless. I think Mr. Klein was right in claiming that she would have been just as pre-eminent to-day, for the simple reason that she never failed to profit by her surroundings. Yet, all the same, Mr. Klein testified to her conservatism by stating that she sang both 'Casta Diva' and 'The Old Folks at Home' late in life just exactly in the same way as she did as a girl. Very wisely he pointed out the evenness of her scale and the perfection of her breathing. It was exemplary, but the worst of it is that we can only imitate it, for Patti owed everything to Nature and nothing to Art. Yet we should get as near as we can, and I thought Mr. Klein did well to lay stress on the fact that it is quite possible that as great a voice might appear in good time. Before that comes about, however, we shall have to alter our methods, and instil into the budding vocalist the fact that years and not months are required in the training of the voice. Mr. Klein was able to offer an idea of the voice of La Diva—as Beatty Kingston always styled her—by means of some of the gramophone records she made. Unfortunately the gramophone in those days was not what it is now, and Patti had passed her sixtieth year before she recorded. They represent nothing of her wonderful *timbre*, and the 'Casta Diva' and 'The Old Folks at Home' were decidedly tank-like in tone, and poor representations of a great voice and a great singer. It was only in the record of 'Batti, batti' that I was able to recognise her. This record is of particular interest because, although it gives but little of the quality of the voice, it reproduces very well the extraordinarily caressing manner and the characteristic vocal gesture that, apart from mere tone, gave Patti's singing so much charm. But that there should be some endeavour to make clear the reasons for one's convictions is eminently desirable, and where the question of belief concerns a vital matter like that of the vocal art it becomes a matter of necessity. We hear so much bad singing all around that it is quite time the question of standard was raised. And what better standard can there be than Adelina Patti? F. E. B.

#### THE BRITISH MUSIC SOCIETY'S CONGRESS

By way of preface to the Congress, the British Music Society organized a series of three concerts called Contemporary Arts Conferences, on June 7, 8, and 9, at which the relations between the various arts were discussed. It is not necessary here to mention them in detail, except to report that a resolution was passed welcoming a Federation of Contemporary Arts, and approving the idea of an Annual Congress in a provincial centre, and desiring the promoters of the meeting to take all necessary steps to carry the resolution into effect.

The proceedings were interesting, but the interest was not specifically musical, except when Mr. Bernard Shaw denounced the latest music and pointed out that its claim to conciseness could not stand, for whereas Rossini finished his *crescendos* in sixteen

bars, the younger school often take as many pages to do it.

The first meeting of the actual Congress was devoted to 'The State and Music,' on Tuesday, June 14, at Æolian Hall. Dr. Percy Dearmer presided. He accused musical critics of losing taste for tune, and of not giving adequate recognition to native musical art. He said that in this country the State instead of helping music encroached on it by means of the entertainment tax. Mr. Bernard Shaw pointed out that there was possibility of forcing a general election on a musical issue. He said the gentlemen at the top knew everything about Parliament, but were surprisingly ignorant about everything else. A Ministry of Fine Arts, he thought, could only be established when somebody wanted a job and a salary. Good music in the cinemas encouraged the errand boys to whistle Wagner, Schubert, &c. He would approve of an entertainment tax the proceeds of which were devoted to art, but not of a tax which went to the reduction of the supertax of millionaires. A resolution was passed drawing the attention of the Government to the irregularities of the administration of the entertainment tax, and its harmful effect on the work of voluntary entertainment societies—choral, orchestral, or educational.

The discussion of the following day was devoted to 'British Music Abroad.' Dr. Eaglefield Hull pointed out that this was probably the only civilised country, the Government of which did not help the propagation of its own music abroad. A letter was read from M. Kussevitsky, emphasising the great improvement in independence and originality made by British composers in the last decade. A resolution was unanimously passed drawing the attention of the Government to the great advantage which would follow on a regular annual grant of money for the purpose of disseminating the music of British composers abroad.

The last day's sitting was devoted to 'The Place of Music in Education,' with Prof. Walford Davies in the chair. His ideal system would be one which included weekly concerts given for the schools, the schools, in the schools. There should be a whole-time teacher in every school. A resolution was passed declaring that the Congress considered the formation of a National Council of Music to be urgently needed, and that such Councils should be composed of authorities both musical and educational.

The activities of the Congress ended with a banquet at the Great Central Hotel on Friday, June 17. Lord Howard de Walden was in the chair. Lord Burnham, proposing the health of the Society, said his chief claim to speak on the subject of music was that at the age of seven he had been kissed by Madame Patti, and that he had created the Burnham Scale, which naturally affected teachers of music as well as other teachers. He said also that he did not remember any time when the programme gave more space to musical matters. (It may here be remarked that this is true of the *Daily Telegraph*, but unfortunately it is not true of the rest of the press; and that is why a musical critic—not to present writer—loudly called out 'Question.') Lord Eaglefield Hull, in replying, emphasised the federative work of the Music Society in its efforts to prevent overlapping, and reminded those present that £3,600 was still needed for the Foundation Fund. Replying to the toast to 'The Visitors' (who included M. Stokovskiy, of the Philadelphia

hestra, Mr. Tandler, of the San Angelo Orchestra, M. Joseph Bonnet, the French organist) Walter Damrosch drew an interesting contrast between the state of music in England when he was young and its present condition. He emphasised the fact that he was now needing little rest, and someone to take some of his weight off his shoulders; and it was a significant fact that the choice of the Directorate had fallen on Mr. Albert Coates, who is an Englishman. He also enumerated some of the younger men whom he had been able to appreciate during his recent visit, such as Mr. Eugène Goossens and Mr. Milton Harty. Perhaps the most interesting part of Mr. Damrosch's speech was that devoted to his description of his method of training audiences by means of Young People's concerts at New York. He told us that before he left the States all the concerts were already sold out for next season, and he was proud to think that some of those who had originally attended those concerts as youngsters had now brought their children, and were now bringing their grandchildren. This was the best method of training audiences, and it was just as easy to teach a child to love the best music as to become a devotee of the same. After speaking of the advantages which the United States possessed in the shape of wealthy patrons who were willing to subsidise orchestras, he ended with a plea to the younger composers not to ignore the claims of what used to be known as Beauty. In replying, Lord Howard de Walden said that having been away from England for six months or more, he was now able to take a more or less impartial outside view of things, and he was very much impressed with the present activity, especially in the direction of the more advanced types of music. He drew a contrast between last year's banquet, when Sir Thomas Beecham had severely denounced all younger composers, and that evening when everybody was united in praising them. He confessed, however, that he disagreed with some of the younger men, and that some of their music disagreed with him; and that sometimes he thought that the best literary parallel to much of the latest music was to be found in the frenzied utterances of the tape-machine when something had gone wrong with the works.

#### THE MUSICIANS' COMPANY AND THE ROYAL ALBERT HALL JUBILEE

So many City Companies have now but a slender connection with the trades and professions to which they owe their origin, that we are glad to note an exception in the case of the Musicians' Company. Commenting on this, the *City Press* of May 14 pointed out the prominent manner in which the members of the ancient Guild were identified with the celebration of the Jubilee of the Royal Albert Hall. The King is the only Gold Medallist of the Company, a position also held by his father. On the joint committee responsible for the details of the concert were the Senior Member and Father of the Company, Mr. Frederick Bridge; Sir Ernest Palmer, an Honorary Freeman; Sir Homewood Crawford, a Past Master; and Sir Hugh Allen and Mr. Augustus Strelton, Liverymen. In the programme were several compositions by members—the late Sir Hubert Parry, Mr. Frederick Bridge, Sir Edward Elgar, Sir Alexander Mackenzie, and Sir Charles Stanford, all Honorary Freeman; and Sir John Stainer, a Past Master.

Mr. Landon Ronald, who conducted part of the programme, is an Honorary Member; and the oldest member of the Royal Choral Society, Mr. Albert Charles Hunter, of Richmond, is a Member of the Court. A Guild so closely identified with the leading members of its profession can hardly fail to be a vital factor, even though its scope is necessarily smaller than when it received its Charter from James I. in 1604. A brief history of the Company appeared in our issue of November, 1919.

#### A COLLEGE CONCERT

BY ERIC BLOM

On June 3 I heard a students' concert at the Royal College of Music—the six hundred and eighty-ninth—and, to my shame be it confessed, the first I had ever attended, a circumstance which made me suspect that there must be many other musical people in London who have only the vaguest idea of the wonderful musical activities that are going on at this institution. It was extremely and pleasantly surprising to find that these concerts are on a level of excellence by no means beneath what may be reasonably expected from professional musicians. The orchestra, almost entirely composed of College students, is remarkably fine; a body of players moulded by regular rehearsals held twice a week, into a highly efficient band by no means lacking in routine. The playing is not invariably flawless, but it is intensely, refreshingly alive, and never betrays that polished listlessness which sometimes inevitably blunts the execution of our overworked professional orchestras. These young players are imbued with the delightful spirit of enthusiasm and healthy good fellowship which is so marked a feature of the Royal College. And to see Mr. Adrian Boult, after conducting one of the finest performances of the 'Enigma' Variations I have ever heard, join the chorus to take part with the rank and file in a performance of the *Scherzo* from Vaughan Williams' 'Sea Symphony,' is only another characteristic instance of this happy spirit that makes for confidence between professors and pupils.

The programme was all that could be desired at a students' concert. It is in the nature of things that no *recherché* repast for the fastidious musical connoisseur can be provided on such occasions; nevertheless, the scheme contained at least two things I had never heard before, and would almost certainly never have had an opportunity of hearing elsewhere—the Brahms 'Academic Festival Overture,' with the choral *Finale*, and Tchaikovsky's third Piano-forte Concerto. It is true that it is possible to live on quite happily without either of these experiences, but it is always agreeable to satisfy one's curiosity by a taste of such unfamiliar fare. The Concerto—a patchwork of meaningless but pleasant patterns of sound—was remarkably well played by Miss Eileen Parker, a pupil of Mr. Arthur Alexander. It is customary to speak of students' performances as 'promising,' but Miss Parker may be said to have fulfilled most of her promises on the spot, revealing a very sound technique and a fine sense of style. If there was little poetry to be discerned in her playing, the blame must be laid on the prosiness of the work, which is wholly devoid of any kind of feeling. The other soloists were three tenors: Mr. Archibald Winter, who sang the Spring Song from the 'Valkyrie' rather lifelessly; Mr. Tudor Davies, who was responsible for the one blot in the programme,



the theatrical and falsely sentimental Cavatina from 'Faust,' of which, however, he gave a rendering that was excellent of its kind; and Mr. Percy C. Judd, who gave a most artistic and finished performance of an aria from Bach's 'Phœbus and Pan' that was a sheer joy in its sane exuberance.

The chorus, composed of nothing but young and fresh voices—a rare thing—is excellent and full of a vitality evidently inspired by Sir Hugh Allen's spirited conducting. The *Scherzo* from the 'Sea Symphony' was vigorously and beautifully sung and played, but it suffered a little from being detached from the whole work. Set off by the surrounding movements, it makes an effective contrast, but it is too uniformly energetic and insistent when left to stand alone.

It really is time that music-lovers, and still more particularly lovers of all that is young and healthy and enthusiastic, should be exhorted to take an early opportunity of hearing these College concerts. A moderate annual subscription to the institution will entitle them to free tickets throughout the year.

### SOME MUSICAL TEXT-BOOKS.

A number of books dealing with various branches of music are here discussed briefly. Dr. Lyons' little manual, 'The Elements of Harmony' (Banks & Son, York), deals simply and concisely with the elementary facts of harmony. The author, who is well-known as a writer on educational matters, is on the whole fairly conservative in his treatment of the subject. In a prefatory note the student is reminded that the mere answering of questions and the harmonizing of melodies and basses on paper is not sufficient: he must also be able to *hear* what he writes. This matter of aural training is not, however, dealt with specifically in the book. The exercises, which include, perhaps, more than a sufficiency of figured basses, are numerous and well planned. The last chapter gives some useful general hints on harmonizing melodies and unfigured basses, illustrated by model workings of a string melody, an unfigured bass, a chorale, and a 'ground' bass. Although giving us nothing strikingly novel, Dr. Lyons' compact little work provides a thoroughly sound course for the elementary harmony student.

Miss Florence Fidler's 'A Handbook of Orchestration' (Kegan Paul, London) is planned on novel lines. The author strongly advocates the study of orchestration alike by the ordinary professional student, by the amateur singer, pianist or other instrumentalist, and by the mere listener who wishes to listen intelligently to an orchestral concert. She holds the view that although a knowledge of harmony and counterpoint is of immense service in orchestration, it is not necessary until the scores become well advanced. All that is required for good elementary orchestration is an acquaintance with the rudimentary 'elements' and a working knowledge of transposition. 'The best method to follow,' the author considers, 'is to study harmony side by side with orchestration, thus developing the tonal colour-sense simultaneously with that of structure and design. The unfortunate method of postponing the study of orchestration until the final stage of a prolonged course of theoretical training in music is reached is equivalent to forbidding a child to colour pictures until he can draw correctly.' The book is arranged in two parts which are to be used concurrently. Part 1 is a graded course of study giving practical directions to the

student for the scoring of passages from various pianoforte and orchestral works, and referring him to the particular section of Part 2 (The Instruments) which it is necessary to study. A useful feature is the provision of four compass charts dealing with Strings, Wood-wind, Brass-wind and Percussion, a Harp respectively. A bibliography gives a list of books dealing with the subject, with short descriptions of publisher, and price, and grouped for beginner, intermediate, and advanced students. The book, which is the outcome of the author's twenty years' teaching experience on the lines she suggests, is eminently practical, and teachers and students should certainly make its acquaintance.

'Musical Examination,' by Frank Wright (H. W. Gray Co., New York), is intended for organ students. The author, who is a member of the A.G.O. Examination Committee, gives some useful advice on how to prepare for the examination of that institution. His hints on general preparation for the playing of prepared pieces, sight-reading, transposition, harmony, &c., should be equally beneficial to R.C.O. candidates.

Teachers and students who are acquainted with Dr. Kitson's admirable and exhaustive 'Evolution of Harmony' will welcome the appearance of 'Elementary Harmony' (Clarendon Press). This work is in three parts, of which Parts 1 and 2 are in one hand, and are specially intended 'for beginners, for use in schools, and for students in musical institutions who have to acquire in a short time a knowledge of the main facts of harmony.' In attempting to make the book short and concise the author has been compelled to be somewhat dogmatic. The letterpress has been reduced to a minimum, while the rules and recommendations are made clear by means of copious musical examples. A valuable feature is the large number of short exercises provided for the students' working. From the outset Dr. Kitson insists on the importance of ear-training. As he rightly says, 'the student must never be allowed to put down on paper what he does not hear both physically and mentally.' In addition to special exercises dealing with this part of the student's training, the many short illustrative examples with which the book abounds also provide material for ear-exercises. Part 3 of this really excellent work will deal with chromatic harmony.

The rudiments of music are admirably set forth in H. J. Wrightson's little work, 'Elements of Theory of Music' (B. F. Wood Music Co.). Each section is treated very clearly and concisely, and followed by a set of examination papers.

Still another work on rudiments! Dr. Albert Ham, a well-known English musician who has for some years past figured prominently in the musical life of Toronto, Canada, has issued under one cover 'The Rudiments of Music and Elementary Harmony' (Novello). The plan and arrangement of the various sections differ in some respects from many other text-books, and the author 'has striven to deal particularly with those special points which, in his many years of teaching, he has found to be the *bête noir* of most students.' As a result the chapters on Time and Intervals will be found especially helpful. An Addendum gives some useful hints and suggestions on adding bar-lines and time- and key-signatures to a given melody. The section on Harmony takes the student as far as the dominant seventh, and includes chapters on modulation and the harmonization of simple melodies. Some useful tes-

ers are also provided. Dr. Ham's admirable work may be cordially recommended.

For pianists, both students and teachers, might read profit James Friskin's suggestive little book, 'Principles of Pianoforte Practice' (H. W. Co.). As analysis of muscular conditions has become so much for the present-day pupil, the author suggests that the mental processes which accompany practice might with advantage receive equally full consideration. It must suffice to mention headings under which the subject is treated: function of the ear; Concentration; Definiteness; Attention; Slow practice—its uses and dangers; place of technical studies; Correction of faults; full realisation of sound and touch—impressions; playing at sight. A careful perusal of Mr. Friskin's work should materially assist in eliminating much of the misplaced energy and unnecessary idleness which are still far too commonly associated with pianoforte practice.

G. G.

## Music in the Foreign Press

### AN UNKNOWN SONATA BY MOZART

In *La Revue Musicale* (May) G. de Saint-Foix makes his discovery at the Paris Bibliothèque Nationale of an engraved copy of a Pianoforte Sonata for four hands by Mozart. Incidentally, the writer considers the difficult question, 'Who was the composer to write a duet for the keyboard?' Mozart's father, he reminds us, proudly alleged that his son was the first to have written (in 1765) a Sonata to be played by two performers on one keyboard. And we have Mozart's sister saying that she preserved the first two pianoforte duets written by her illustrious brother.

Whether the Sonata is one of those two remains doubtful. Although in many respects crude, it contains much that is attractive. The writer considers the first movement as stilted and laboured, the Minuetto as delightful and original, the final movement as shallow, and, in parts, rather vulgar. He praises, however, some of the Intermezzi which it comprises. The work was in all likelihood written in London, in 1765. It was published at Paris by Rouillé probably between 1789 and 1791.

Johann Christian Bach's Six Sonatas (manuscript, Brussels Conservatoire) appear to have been composed before 1757. The same library comprises a Sonata by Tomelli, which may have been written as early as, or earlier than, Mozart's. The only certain point appears to be that the Pianoforte Duet was born in England.

### AN UNKNOWN WORK BY PURCELL

In *La Ménestrel* (June 3), Maurice Léna writes:

Purcell decidedly is in great favour. We have mentioned the success of his 'Beggar's Opera' . . .

### THE INFANCY OF FRENCH MUSIC

In *La Revue Musicale* (May), Amédée Gastoué describes the earliest manuscripts that give information as to music in France before the 12th century.

In the time of Charles the Great, profane music was chiefly founded on Greco-Roman traditions so far as instrumental music is concerned, and on Church music regards singing. Towards the end of the 11th century, the appearance of songs whose words are Latin, but whose rhythm and phrasing owe nothing to

Roman tradition, marks the beginning of the earliest stage of French music available for investigation. Six manuscript volumes preserved at Paris, one at the British Museum, and various fragments, enable us to study over a hundred and fifty compositions of various kinds, and supply instances of songs divided into verses, of songs with a burden, and of the Lay. About half the pieces are written in *organum* style, and the collection comprises two Motets (possibly written in the early part of the 12th century). The tunes (of which the writer adduces many examples) are often very attractive, although the question of their rhythms still gives rise to controversy.

### WHERE TO-DAY'S EVOLUTION MAY LEAD TO

It is with the latest progress of musical art that Georges Migot is concerned (*Revue Musicale*, May).

After showing that the architecture of music remains as dependent upon symmetrical relationships in the works of those modern composers who write 'vertically' as it was with the classics, he proceeds:

Can there be in music no balance without symmetry? The interest of a motive decreases in proportion with the frequency of its repetitions: 'What is wanted is a work the relationship of whose various periods will be founded not upon mere similitude, or external analogy, but upon inner, secret correspondences, discovered by the artist alone, yet subconsciously perceptible, so as to convey the impression of unity, of a will-power that guides the hearer. Why should music, with the re-appearance of a motive, always revert to its starting-point? The *melos* of antiquity did nothing of the kind. Of that *melos* Bach preserved the spirit, introducing it into 'polyphony'. Let us follow Bach's example; learn the lesson, not of his scholastic artifices, but of his horizontal writing; and proceed from him in his own spirit. Let no architectural code direct our musical imagination, or assign limits to the creative emotion which alone should be the centre of the work and determine its balance.

Hans W. David (in the *Musikblätter der Anbruch*, second April number) wonders whether Schönberg's 'atonality,' Möllendorf's 'bichromatism,' Busoni's speculations on the trisection of tones and the possibility of doing away with themes and forms, herald the winding-up of the classic-romantic period in music, or whether men who, like Pfitzner, describe the new tendencies as the aesthetics of impotence, are right. His conclusion is:

Music may be in want of new resources and admit of them, but she will never receive them from those who content themselves with ratiocinating. I can imagine a music devoid of formal scheme, of cadences, of harmony, a music whose principles would be something quite new and unheard of, but no amount of deliberate brain-work will ever bring that music into being.

### THE 'SIX'

In *Il Pianoforte* (May 15) the French composer Albert Roussel has a good word for each member of this young group:

Georges Auric is exceptionally gifted, sensitive, and humorous. Louis Durey has lofty ideals, and will achieve them when he succeeds in clarifying his style. Honegger's music is remarkable for unity of style, balance, and firmness. Of Milhaud one may expect much, provided he concentrates and remains true to himself. Poulenc's chief merits are youthful grace, charm, and simplicity. The same may be said of Germaine Tailleferre.

Among other youthful French composers, the writer mentions Roland Manuel, Henri Cluquet, Georges Migot, Le Guillard, Robert Casadesu, and Delage.



## GABRIEL FAURÉ'S INDIVIDUALITY

*Le Ménestrel* is publishing the lectures on French musicians delivered on the occasion of the series of concerts devoted to their works at the Opéra. Some of those lectures are extremely uncritical, others, like Jean Chantavoine's on Saint-Saëns, full of sound views. None is more instructive than Charles Koechlin's on Fauré:

Fauré sets to French musicians a matchless example of sincerity and genuineness. Neither following fashion nor listening to the suggestions of would-be advisers, he proceeded untrammelled in his quest for beauty. He remained simple, combining impassioned imagination and lucidity of mind. When one listens to his music one always feels secure that an apex is reached, that here is perfection. In the beautiful proportions of his music, a great lesson is embodied—a lesson that has never been more needful than now, when the younger French school is so deeply thrilled by the innovations of Schönberg, Stravinsky, and Bartók. The main features of French art at its best are continuity and perspicuity.

MAX Reger

In the same issue, Ettore Desderi considers Reger's position:

In the times of Debussy, Stravinsky, and Schönberg, his art may be considered as an anachronism; yet he has given us much that is of value. The great tradition of Bach vivifies his music, in which he gives many a convincing proof of individuality. What has prejudiced many critics, and prevented them from properly focussing his work and evolution, is the apparent contrast in his music between traditionalism and modernism.

The writer thinks that none of Reger's works are more typical than his Violin Sonatas, the first of which is his Op. 1 (1898), the eighth and last his Op. 139 (1915).

In the *Musikblätter der Anbruch* (second April number) Paul Emerich devotes a few words of praise to Reger's pianoforte works, concluding as follows:

Since the days of Johann Sebastian Bach, few men have enriched the literature of the pianoforte and of the organ with a contribution so remarkable for its abundance, loftiness, and significance.

ARNOLD SCHÖNBERG

In *Der Merker* (June 1), Dr. D. J. Bach, after referring to the activities of the *Verein für Musikalische Privataufführungen*, founded by Schönberg, writes:

Ten years ago the 'Pierrot Lunaire' songs were misunderstood. Of Schönberg's works they are precisely that which shows the composer progressing from advanced impressionism to thorough expressionism. Schönberg is the most uncompromising exponent of absolute music we have had since Brahms. In his songs, even the earliest, we see words and music associated in a new unity, which is quite independent of the text *per se*. His music is quite free from poetic, picturesque, or literary undercurrents.

BEETHOVEN

From André Suarés (*La Revue Musicale*, June):

Beethoven is the father of all romantic musicians rather than of their music. With him the musician is no longer an artist quietly devoting a plain man's life to his art: he becomes a kind of oracle, a prophet, a demiurge who carries the world and knows the answer to its riddle. Following Beethoven's lead, musicians become as many Sibyls rhapsodising in the cave of woe. Neither Bach nor Mozart, nor any older

master, had played that strange part, to which his very nature prompted Beethoven. He is essentially the warrior, the hero of music, the great man who uses music as a means. With him music ceases to be a relaxation, and becomes a religion.

In the *Merker* (May 15) Julius Bittner describes his musical experiences at a time when he was temporarily deaf in one ear:

I found the ninth Symphony far plainer sailing than more modern and better scored music, for I could chiefly hear the clear, high parts: violins, higher wood-wind, and soprani. The middle parts were muffled, and I could scarcely discern the bass. Beethoven's deafness led him to strain all parts towards their high notes, so that in practice one cannot have in that work too many 'celli and contrabasses, which sustain the bass practically alone. But to me, whereas more modern music with its greater range of deep-toned instruments sounded dull, the Ninth sounded clear and bright.

MANUEL DE FALLA

In the *Revue Musicale* (June), J. P. Alterman describes Manuel de Falla's tendencies as the direct, wonderful continuation of what had been done by Felipe Pedrell and by Albeniz. He bestows high praise on various works by that composer, especially on his dance-music, 'El amor brujo,' recently produced at Madrid, and a new work for three voices and small orchestra, 'El Retablo de Maese Pedro,' after 'Don Quijote.'

DÉODAT DE SÉVERAC

How keenly the music-lovers of France deplore the premature death of this composer is shown not only by the obituary notices, but by articles which appear in various periodicals. Gustave Samazeuilh in the *Courrier Musical*, Blanche Selva in the *Monatliche Musikalische* and the *Revue Musicale*, Achille Mestre in the last-named monthly, all have interesting things to say in praise of his work and personality.

A ONE-ARMED VIOLINIST

*Le Ménestrel* (June 3) hears from Italy that the violinist Trucchi, whose right fore-arm had been amputated, has made a successful reappearance on the concert-platform (see our Rome correspondent's notes, page 514).

A NEW ITALIAN MONTHLY

At Milan is published *Musicasti d'Italia*, a professional organ. Among the articles that appear in the first issue is one by Ettore Bontempelli on the artistic future of Italian musicians, and one on the economic future by Edgardo Corio.

M.-D. CALVOCORESSI.

## London Concerts

BY ALFRED KALISCH

Obviously the most important happenings since last month have been the concerts of the late Russian music, which took place in the early days of June. The excuse for devoting to them what may seem a disproportionate amount of space is that they are likely to be of more lasting importance than the other concerts of the month.

The advocates of the extreme forms of the new music tell us that the matter has passed beyond the realms of controversy—that the victory is won. Some have gone so far as to assert that those who do not recognise 'Le Sacre du Printemps' as one of

the half-dozen greatest musical works of all time, write themselves down as old fogeys. This method of proclaiming a victory already won before the battle has really been engaged is somewhat disconcerting, and I am far from being assured that this is the best way of winning solid success. One of the arguments used in favour of this assertion is the attitude of the audience when Mr. Eugène Goossens performed 'Le Sacre du Printemps' at Queen's Hall on June 7.

Speaking purely historically without any *arrière-pensée* as to the value of the music, this seems to me unduly optimistic. There was in the audience a very exact proportion of those who were converted before-hand; the composer was present, and it is only fair to assume that a good deal of the applause was intended for him personally, a still larger amount for Mr. Goossens' masterly achievement in conducting, and some for the players in the orchestra. Now those who are old enough to remember the kind of reception accorded the new works of Strauss, and who will make allowance for the fact that in those years English audiences were much less prone to applaud than they are now, must, I think, admit that the reception of 'Le Sacre du Printemps' was a good deal less enthusiastic than that given to 'Zarathustra' and 'Ein Heldenleben.' Yet it never occurred to any of the enthusiasts for Strauss to assert that the battle was won, and they never dreamed of claiming more than a good success in a preliminary skirmish. In spite of the dictum of the enthusiasts, therefore, we must assume that the controversy is still in being, and in carrying it on a few things should be remembered.

#### THE NEW CONTROVERSIALISTS

This, I think, is the first time, in recent controversies at any rate, that the innovators have openly boasted of making a new start, forgetting the stage which has stood the test of time, that the most original man is the most indebted man. It has generally been the Conservatives who have accused the Radicals of ignoring the foundations laid by their predecessors. Now in the three most significant uses of the last generations, those of Wagner, Strauss, and Debussy, the accusations of the Conservatives have been wrongly based on a misunderstanding of the true objects of the reformers, who have rightly claimed that they were striving for evolution and not revolution. The ultra-moderns, on the contrary, are making a boast of being revolutionary. The young Frenchman who said that the year in which 'Le Sacre du Printemps' was composed was the Year I. of music, and speaks of this as the year XI., was perhaps only posing, but still the pose is significant. The out-and-out admirers of 'Le Sacre du Printemps' are fond of quoting a saying to the effect that this work had the same effect on its generation as the B minor Mass and the Choral Symphony had upon their time. This is a double-edged weapon, for it is easy to retort that the effect was *nil*: the B minor Mass was neglected until it was rescued by Mendelssohn, and the Choral Symphony was regarded as an inaccessible mystery until the time when Wagner was responsible for revived interest in it a generation later than Beethoven's death.

This, I am aware, is what we used to call a debating society score, but at the same time arguments based on fact have a way of being more useful than those that are not.

The new Russian works we heard during the period in question were, besides 'Le Sacre du Printemps,' Prokofiev's 'Chout' and Stravinsky's Symphony for twenty-four wood-wind instruments, written in honour of the memory of Debussy. At Mr. Goossens' concert the Russian music was in contrast with some modern English music. There have also been British concerts in connection with the Congress of the British Music Society.

Here, too, it is necessary to pause to apologise for a moment to the Reformers. They object to the title of 'Modern,' or 'Ultra-Modern,' or 'Advanced'; they protest that they are 'the Musicians of to-day.' I am afraid it is not possible to use this as a workable assumption in criticism, and will take leave to go on calling them Moderns.

The most important of the modern works heard was of course 'Le Sacre du Printemps.' Here we are in a little difficulty, because the upholders of the 'Sacre' tell us that it is to be judged on its musical merits exclusively, and on the other hand that it is conditioned by the story of the ballet for which it was originally written. This form of mental gymnastics seems a little difficult to the uninitiated, especially as some of the brutalities of the music, and the strong, relentlessly reiterated rhythms, seem to have no reason apart from the story in question. The general principles underlying this modern music are fairly well known by now. The salient characteristics are what are called in the latest idiom the 'sonorities' and the rhythms, which are treated as separate qualities. Everything else is allowed to go by the board. It is not given to all to be able to judge music by such entirely new standards. Judged by ordinary standards of a person who is advanced enough to consider 'Petrouchka' a masterpiece, 'Le Sacre du Printemps' is undoubtedly a work of very great power, in which the composer shows a highly distinctive talent in the use of rhythms, but between saying so much and admitting its claim to be epoch-making, a wide gulf is fixed.

We are told that in this case we ought to consider Spring quite apart from any poetical or literary sentiment that it has. This seems very difficult to do, for away from its associations, what is Spring? and for that matter, apart from its associations, what is anything that can be a subject for music? We get back to the very driest of the abstract music of our great-grandfathers. It is also not easy to conceive how the musicians holding such theories can have a good word for Scriabin, who attempted to achieve a closer union between music and metaphysics than even Strauss, and yet the Moderns worship at his shrine.

#### THE BRITISH MUSIC

As already said, the performance was a great personal triumph for Mr. Goossens, who will now rank definitely as one of our best conductors. The same programme included Ireland's 'Forgotten Rite,' and it can be predicted with some safety that the 'Forgotten Rite' will be remembered when the 'Rite of Spring' has been forgotten. Lord Berners' 'Spanish Rhapsody' is pleasing, and Ravel's 'La Valse' improves on acquaintance. Anyone hearing it, without knowing the composer's programme, would guess that it was meant to be, as indeed it is, a sort of nightmare vision of the Valse.

The last of the very revolutionary works we heard was Stravinsky's Symphony for twenty-four wood-wind instruments in memory of Debussy, at M. Kussevitsky's last concert. It is very hard to



see what relation it can possibly have to Debussy, and one can only say that the composer must have a very strange mentality who can write in his memory such a string of sounds which in the days before the new dispensation would have been called cacophonous. Some of the audience hissed, and the presence of the composer induced a counter-demonstration of approval. M. Stravinsky is said—I do not know with what truth—to have been disappointed because the hissing was not more strenuous. That the final twenty bars of the Symphony are impressive, I should be the last to deny; but then they are not unlike what the fossils of the day before yesterday might have written.

Mr. Arthur Bliss' Concerto for strings, percussion, tenor voice, and pianoforte is, like all his music, overflowing with verve, and thoroughly British in its breezy, open-air vivacity. Miss Myra Hess played the pianoforte part with all the requisite energy, and it had to be repeated. I see that in some quarters it is mentioned as almost a reproach that there are some passages of logical development in it; personally, it gave me more pleasure than any of the other very new works.

To sum up, it seems the very new music is being badly served by over-zealous adherents. My quarrel is rather with the methods of argumentation they choose to employ than with the music itself.

We are to hear 'Le Sacre du Printemps' again, so that there may be an opportunity for revising our judgment next month.

At the concert of the British Musical Society on June 14 there was a programme which placed a great strain on the listener, and it requires more space than can be given to the whole concert to describe each item adequately. One novelty was Vaughan Williams' 'Lark ascending,' a Romance for violin and orchestra, the solo in which was admirably played by Miss Marie Hall. The whole is a good example of that strain of meditative introspection in the depicting of which Dr. Vaughan Williams' strength chiefly lies. Not many people in the audience had heard Mr. Goossens' 'Eternal Rhythm,' though it was not actually a novelty, having been produced at a Promenade Concert last year. It is a work of considerable significance, and is the high-water mark of Mr. Goossens' genius up to the present. It would be called modern by all except those who limit that epithet to all music which goes beyond that of Stravinsky. It has strength and vision, and appeals to me at least as having more chance of enduring than the much-boomed newest compositions from Russia. The programme also contained Mr. Cyril Scott's Pianoforte Concerto, with the composer at the pianoforte. Personally I preferred the vigorous first movement and the *Finale* to the slow meditative movement, which is less original in idea, and in which Mr. Scott is, more than in the other two, a victim of his own formulæ. Finally came Holst's 'The Planets.' Taken all in all, this concert gave one a comfortable feeling that the present condition of modern creative music is extremely healthy.

The other concerts in connection with the Congress include a concert of chamber music by Hurlstone, Frank Bridge, Vaughan Williams, and John Ireland, and here, too, the result made one feel that there is nothing to worry about; while the concert of Old English music given by Mrs. Gordon Woodhouse, and that by Mr. John Coates, on

June 15 and 17, respectively, showed that we had much music in the past of which we can still be proud.

It may be convenient for purposes of record to give the full programmes of the chief concerts which formed part of the Congress proceedings:

TUESDAY, JUNE 14, AT 8 P.M.

QUEEN'S HALL

ALL-BRITISH ORCHESTRAL CONCERT

The British Symphony Orchestra.

Conductors: Eugène Goossens and Adrian C. Boulton.

Overture to 'The Children' ... .. Josef Holbro  
'The Lark Ascending' ... .. R. Vaughan Williams  
Solo Violin: Marie Hall.

'The Eternal Rhythm' ... .. Eugène Goossens  
Pianoforte Concerto ... .. Cyril Scott  
The Composer at the Pianoforte.

'The Planets' ... .. Holst

WEDNESDAY, JUNE 15, AT 3 P.M.

ÆOLIAN HALL

CHAMBER MUSIC CONCERT

THE ENGLISH STRING QUARTET.

Phantasy in A minor ... .. W. Y. Hurlstone  
First Cobbett Prize in Competition for 1905.  
(Two Violins, Viola, and Violoncello)

Quartet in G ... .. Frank Bridge  
First Cobbett Prize in Competition for 1915.  
(Two Violins, Viola, and Violoncello)

Violin Sonata in D minor ... .. John Ireland  
First Cobbett Prize in Competition for 1909.  
Miss Marjorie Hayward and Mr. Harold Samuel.

Phantasy Quintet in D minor ... .. R. Vaughan Williams  
Commissioned by Mr. W. W. Cobbett in 1914.

ORCHESTRAL PLEBISCITE CONCERT

QUEEN'S HALL, THURSDAY, JUNE 16, AT 8 P.M.

'The Sea-Reivers' ... .. Bantock  
'Adventures in a Perambulator' ... .. J. Alden Carpenter  
'Enigma' Variations ... .. Elgar  
Dirge from 'Indian Suite' ... .. MacDowall  
Three numbers from 'Iphigenia in Aulis' ... .. Damrosch  
(a) Prologue—Sung by Miss Dilys Jones.  
(b) 'Entrance of the Maidens of Chalcis'

Don Quixote ... .. Strauss

Solo Violoncello: Felix Salmond.

Conductors: Walter Damrosch and Hamilton Harty.

CONCERT OF OLD ENGLISH MUSIC

ÆOLIAN HALL, FRIDAY, JUNE 17, AT 3 P.M.

THE ENGLISH SINGERS

Flora Mann, Winifred Whelen, Lilian Berger,  
Steuart Wilson, Cuthbert Kelly.

Harpiscord: Mrs. Gordon Woodhouse

Viols: Rev. Dr. Fellows, H. G. Marshall.

Violas: A. J. Webb, A. T. Jones.

Violoncellos: H. T. Triggs, C. R. Kerwood.

Madrigal (5 parts), 'O Care' ... .. Thomas Weelks

Ballet (5 parts), 'On the Plains' ... .. Thomas Weelks

The English Singers.

Fantasia. From Psalms, Sonnets, and Songs (1611) ... .. Byrd

The String Sextet.

Galliarda ... .. John Bull (1563-1621)  
Alman ... .. Thomas Morley (1551-1602)  
The Irish Ho-Boane ... .. Anon. (c. 16th century)  
The Scotch Brawl ... .. From the Strallock M.  
Nobody's Gigue ... .. Richard Farnaby (c. 1600)

Mrs. Gordon Woodhouse.

Madrigal (5 parts), 'Dainty fine bird' ... .. Orlando Gibbons

Madrigal (3 parts), 'Come follow me' ... .. Thomas Bateson

Madrigal (4 parts), 'Fair Phyllis' ... .. John Farmer

Ballet (5 parts), 'Sing we at pleasure' ... .. Thomas Weelks

The English Singers.

'Sweet honey-sucking bees' (from Second Set

of Madrigals, 1609; 'apt for both Voyals

and Voyces') ... .. W. Byrd

Lachrymæ (Brit. Mus. Add. MS. 17786-91) ... .. Dowland

Galliard (from Fullsack's Auserlesene Paduanen

und Galliard, 1607) ... .. Dowland

String Sextet.

The Pipers' Galliard ... .. John Bull

Alman ... .. William Tisdal (c. 1600)

Coranto ... .. Anon. (16th century)

Muscadin ... .. Anon. (16th century)

Sir John Graye's Galliard ... .. William Byrd (1538-1623)

Gigue—'Myselfe' ... .. John Bull

Mrs. Gordon Woodhouse.

(Continued on page 495.)

## Fain would I change that note.

July 1, 1921.

## UNACCOMPANIED PART-SONG.

Poem from Captain TOBIAS HUME'S  
*The First Part of Ains, &c.*, (1605).

Composed by JOHN IRELAND.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Allegretto con anima.**

*mf*

FAIN. Fain would I change that note To which fond Love hath charm'd me, Long,

TO. Fain would I change . . . that note To which fond Love hath charm'd me,

SOR. Fain would I change that note to which fond Love hath

ASS. Fain would I change that note To which fond Love hath

**Allegretto con anima. (♩ = 72-76.)**

*mf*

OMP. or  
 (ly.)

*cres.* long to sing by rote, . . . Fan - cy - ing that that harm'd me:

*cres.* Long, . . . to sing . . . by rote, Fan - cy - ing that that harm'd me:

*cres.* charm'd me, Long, Fan - cy - ing . . . that that harm'd me:

*cres.* charm'd me, Long to sing by rote, Fan - cy - ing that that harm'd me:

*cres.* 3

*mp* *p*

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Yet when this thought . . . doth come, "Love is the per - fect

Yet when this thought doth come, "Love is the

Yet when this thought . . . doth come, "Love is the

Yet when this thought doth come, "Love is

sum of all de - light," . . . I have no oth - er choice,

per - fect sum of all de - light," I have no oth - er

per - fect sum . . . of all de - light," I have no

the per - fect sum of all de - light," I have no oth - er

Ei - ther for pen or voice, . . . To sing . . . or write. . .

choice, Ei - ther for pen or voice, To sing or write. . .

oth - er choice, Ei - ther for pen or voice, To sing . . . or write. . .

choice, Ei - ther for pen or voice, To sing or write. . .

*mp* *cres.*

O Love! they wrong thee much That say thy sweet is bit - ter, When thy rich fruit is

*mp* *cres.*

O Love! they wrong thee, That say thy sweet is bit - ter, When thy rich

*mp* *cres.*

O Love! they wrong thee much That say thy sweet is bit - ter, When thy

*mp* *cres.*

O Love! . . they wrong thee That say thy sweet is bit - ter, When thy

*mp* *cres.*

such As no - thing can be sweet - er. Fair house of joy . .

*f* *p*

fruit is such As no - thing can be sweet - er. Fair house of

*f* *p*

rich fruit is such As no - thing can be sweet - er. Fair house of

*f* *p*

rich fruit is such As no - thing can be sweet - er. Fair house of

*f* *p*

and bliss, Where tru - est plea - sure is, I do . . a . .

*mf* *f*

joy and bliss Where tru - est plea - sure is, I do a - dore . . . .

*mf* *f*

joy and bliss Where tru - est plea - sure is, I do a . .

*mf* *f*

joy . . . . Where tru - est plea - sure is, . . I do a . .

*mf* *f*



*dolce.*  
*p*

dore thee, I do a - dore thee: I know thee what thou art, . . . I

*dolce.*  
*p*

. . . thee, I do a - dore thee: I know thee what thou art, I

*dolce.*  
*p*

dore thee, I do a - dore . . . thee: I know thee what thou art, . . . I

*dolce.*  
*p*

dore thee, I do a - dore thee: I know thee what thou art, I

*dim.* *poco rit.* *pp*

serve . . . thee with my heart, And fall . . . be - fore thee. . . .

*dim.* *poco rit.* *pp*

serve thee with my heart, And fall be - fore thee. . . .

*dim.* *poco rit.* *pp*

serve thee with my heart, And fall . . . be - fore thee. . . .

*dim.* *poco rit.* *pp*

serve thee with my heart, And fall be - fore thee. . .

(Continued from page 490.)

RECITAL OF ENGLISH SONGS BY MR. JOHN COATES  
ÆOLIAN HALL, WEDNESDAY, JUNE 15, 8 p.m.

## TUDOR GROUP

One growth ye holy' ... .. King Henry VIII.  
Styme with good companye' ... .. King Henry VIII.  
Estron wynde' ... .. Anon.; temp. King Henry VIII.  
A bancke as I lay' ... .. Anon.; temp. King Henry VIII.  
Tyltell pretty one' ... .. Anon.; temp. King Henry VI.

## ELIZABETHAN GROUP I.

In a garden green' ... .. Anon.; temp. Elizabeth  
Leno custureme' After W. Byrd and Cambridge Lute Book;  
... .. arr. by J. C.  
me again' ... .. John Dowland; 1st Booke of Ayres, 1597  
was a lover and his lass' T. Morley; 1st Booke of Ayres, 1600  
love bound me with a kisse' R. Jones; 2nd Booke of Ayres, 1601

## ELIZABETHAN GROUP II.

Once first I saw your face' ... .. Thomas Ford, 1607  
me live with me and be my love' W. Corkine's 2nd Booke of Ayres, 1612  
ere is a garden in her face' Thomas Campian;  
... .. 4th Booke of Ayres, 1617  
Flora slept' ... .. John Hilton, 1627  
rol for the New Year' Anon. (tune, 'Greensleeves,' c. 1580; words, 1642)

## STUART GROUP I.

me, lasses and lads' ... .. Anon.; temp. Charles II.  
kiss I begged' ... .. John Gamble, 1657  
ie Angler's Song' ... .. Henry Leazes, 1659  
am a poor shepherd undone' ... .. Anon., 1665  
mely swain, why sitt'st thou so?' ... .. John Playford, 1672

At the Pianoforte: Berkeley Mason.

It is now necessary to dismiss as briefly as possible the remaining concerts of the month.

The most interesting concerts given during the early days of June were the series of six pianoforte recitals by Mr. Harold Samuel at Wigmore Hall. It is really not necessary to say much about them, but a significant fact is that the audiences grew steadily, until at the last event many people were turned away. The whole series, I am told, was contrary to all expectations, a financial success—so much so, that Mr. Samuel is giving a seventh recital with a plébiscite programme on a day too late for inclusion in this month's issue. It is a very healthy sign that there are so many Bach lovers here, and that the mastery of a native pianist is so fully appreciated. Mr. Samuel has the secret of making Bach sound alive, yet strictly classical. There are many pianists who can do one or the other, but very few who can combine the two, and that is the secret of his success both with musicians and with the public.

At his last orchestral concert, on May 20, Mr. Edward Clark introduced Manuel de Falla's 'Lights in the Gardens of Spain,' for orchestra, and with the composer at the pianoforte. The composer, not, in the ordinary sense, a great pianist, but the sparseness and the sensitiveness of his rhythm are delightful. These pieces are most attractive reminders of Spanish atmosphere, scored with much arm, and they made a deep impression. The programme also contained Ravel's 'Valse Nobles et sentimentales,' which were very well played, and are always pleasant to hear. Mr. Goossens' 'Four Nocturns' are exceedingly clever sketches, in a pleasant—sometimes a little sardonic—vein of humour. Personally I preferred the first 'Gargoyle' and the last 'Marionette Show.'

At M. Kussevitsky's last orchestral concert was his most remarkable performance of Scriabin's 'Prometheus.' I have already pointed out the slight differences between M. Kussevitsky's interpretation of Scriabin and that with which we are more familiar. His climaxes were extraordinarily powerful, but the truth is dawning on us that greater familiarity does not increase our admiration for the work itself.

## MANY SOLOISTS

Kreisler achieved the extraordinary feat of giving four concerts in a fortnight, all of which were more than sold out. He did not play anything new on either of the two last occasions of the series.

The return of Mr. Moiseiwitsch on Saturday, May 21, was very welcome. He has not allowed American influences to affect his style, which retains all its well-remembered characteristics. His performance of the Brahms-Handel Variations was in particular extremely artistic, and the three new pieces of Palmgren which he played are sure to become very popular. Two other artists who have returned to us from other quarters of the globe are Miss Amy Evans and Mr. Fraser Gange. They gave a highly successful recital at Queen's Hall on June 8, at which they both showed that they had increased in artistic stature.

Miss Ethel Frank gave her last concert before her return to America on June 9. She sang as usual with much charm, and her reappearance in the autumn will be welcome. Another vocal recital of unusual interest was that given by Miss Marcia van Dresser, who is a singer of the most conspicuous finish and taste. Other vocal concerts which deserve record are those of Mr. Ingo Simon on May 31; of Miss Mylchreest, a very promising contralto, on June 7; that of Miss Sonnenberg, a contralto of whom much should be heard, on June 9; and that of Miss Winifred Jenner, a Canadian mezzo-soprano of unusual merit.

## PIANOFORTE AND VIOLONCELLO

In conclusion, a few words about pianists and violinists and other instrumentalists. Mr. Emile Freay gave a recital on May 5, and is an artistic player, and M. Spivakovsky, now an adult, also deserves mention. He has not been heard here since he was a prodigy. Miss Winifred Christie's unostentatious but charming talent is winning her many friends. M. Slivinsky is an artist of experience and authority. M. Brailovsky more than confirmed the impression he made when he was first here in the spring, and M. Pouishnov's recital at Queen's Hall on June 2 put the seal on his reputation. Of M. Rubinstein and M. Ossip Gabrilowitsch it is only necessary to say that their playing was worthy of their high reputation, and the same can be said of Miss Fanny Davies' Schumann recital on June 15.

Violin recitals have probably been more numerous this year than in any similar period in recent years. Undoubtedly, most important has been M. Toscha Seidel, a pupil of Leopold Auer, whose genuine artistry at his recital caused unbounded enthusiasm. There may be a chance of dealing with him in more detail next month. M. Losowsky is a young violinist of considerable accomplishments and high aims, and Miss Lena Kontorovitch played very brilliantly at her recital on May 26. M. Hubermann's artistry was well shown in his recital on May 28. The return of M. Boris Hambourg should be mentioned; he has become a mature artist of wide accomplishments. Record should also be made of the first appearance of the London Classical Quintet, consisting of Messrs. J. Kruse, R. Jeremy, P. Brunet, F. Ortscharkoff, and Miss Mathilde Verne. There will be an opportunity for discussing them next month.



## NOTES FOR JULY

The first musical event of July is the performance of Purcell's 'Masque of Dioclesian' in Hyde Park on July 2, under the auspices of the League of Arts. The production of M. Stravinsky's 'Le Coq et le Renard' at the Princes Theatre takes place early this month, and M. Rosing's series of performances of 'Opéra Intime' at Æolian Hall continues during the early days of the month. At the time of writing the number of concerts announced for July is mercifully small.

## Opera in London

BY FRANCIS E. BARRETT

MR. NICHOLAS GATTY'S 'PRINCE FERELON'

FIRST ANNIVERSARY OF 'THE BEGGAR'S OPERA'

If I except the répertoire performances of opera by the Carl Rosa Company at Hammersmith and Wimbledon, then the fact remains that British opera has had it all its own way this month. Two examples have been in the public eye and ear, and they both signify a great deal. In the first place Mr. Nicholas Gatty's operatic extravaganza has been brought into the light at the Old Vic., where on May 21 and 26 it was performed with great success. This is the first time that a new British opera has been given under the auspices of the Old Vic., and the matter is one for congratulation. The approval with which it was received by a large audience on a summer's evening testifies to the truth of the contention I have always made that it was only necessary to educate the public in opera to make it as appreciative of that form as of the ballad or jazz band. The Old Vic. public has been well coached in opera all these years. The course, ranging from 'The Bohemian Girl' to 'Tristan,' has had its good effect, and that effect has been to cultivate a decided appreciation of the form, and a power of analysis. This being so, and the Old Vic. patrons being well up in opera, they were fully able to realise the worth of Mr. Gatty's effort, and to appreciate its value. That value is considerable, for the work is a good light opera with music that is bright, appropriate, and never vulgar. Mr. Gatty enters into the mood of his story very freely, and is singularly happy in representing the ludicrous side of things and in making his musical jokes. The story, for which the composer is responsible, is quite simple and uninvolved, a tale of the Princess who too readily exercised the privilege of her sex in changing her mind in the matter of her suitors. The most favoured one realises the difficulty, and presents himself in various disguises. As musician, as a costumier, and as a dancer he appears in turn, only to be rejected. The Princess' fond parent is on the other hand captivated by each and every one of the individuals, but without affecting her decision. None in fact suits her, and it is only when the Prince appears as a penniless musician that she consents to be loved for herself and accepts him—to find that after all he is the Prince. The various guises adopted by the lover provide excellent opportunities for musical variety, and these Mr. Gatty meets in a singularly happy fashion. It may not be his real *métier*, nevertheless he contrives to distinguish himself in it, and I think the piece is well calculated to help to win approval for the representative work of more serious kind he is ready to give to the world when it wants it. The piece was very well put on and went splendidly. It was certainly very much more

effective than when first seen at the Ellinger Schö two years ago. Mr. Clive Carey, who was responsible for the production, greatly distinguished himself by his versatile efforts as the Prince, Miss Winifred Lawson made a very charming Wilful Princess, Miss Cecilia Nono was the Maid of Honour, and Miss Sumner Austin highly amusing as the King. As those who participated did their work with spirit especially the Singers, the Mannequins, and the Dancers. The composer conducted, and the orchestra played his score uncommonly well. Personally I think that if a manager were to present the piece for a run in suitable environment he would, to say the least, get his money back.

## FOLK OPERA

The other operatic event of the month has been the celebration of the first anniversary of the revival of 'The Beggar's Opera.' This 18th century classic has caught on decidedly with the British public. There are many reasons for its approval, and I have not the slightest doubt that the chief of these is that the music creates a responsive vibration in our natures. This is the music that is in our blood; this is the cadence we respond to; this is the type of melody our ears can grasp without effort. I had never heard the work since the first night of the revival last June, so I availed myself of Mr. Frederick Austin's invitation to 'my predicted anniversary' and now that the performance has acquired all the smoothness and finish of a year's experience, it was borne in upon me that this was the early Gilbert and Sullivan. The satire of the book, and the charm and grace of the melody, are all reflected again in the work of the Immortal Two of a century and a half later. The plain, unvarnished truth is that this is the true British style of music. It shows that we have an individuality of our own, although we try very hard to be something else when we write opera, but our real operatic style should be a thing of our own. And where it is true to type, as in 'The Beggar's Opera' and the Gilbert and Sullivan works its hold on the public ear is certain. The sooner our composers realise this fact the better it will be all the way round.

In the case of 'The Beggar's Opera' we have at the advantage of progress. Mr. Austin has brought very considerable resource to bear on his arrangement of the music, but has used it skilfully, providing accompaniments and symphonies to the numbers that are always in keeping without being pedantic, and always effective without being distracting. With one exception the company is the same as at the production. This gives us Miss Elsie French as the most delicious of Mrs. Peachums. I should not be surprised if the piece is still running at the Lyric Theatre, Hammersmith, next year, and if it is 'ma I be there to see.'

From *Punch*:

From a notice of the Handel Festival:

In 'The Night is Departing' chorus a bass lead was missed, partly because one of the singers was, I noticed, so deaf that he could not see the conductor.—*Daily Paper*.

None so blind as those that won't hear.

Selected fragments from the operas *Valaicca Rusticana*, etc., will be given at the Gaiety Theatre in Yokohama to-night by local talent.—*Japanese Paper*.

In selecting the fragments somebody seems to have torn the title.

## THE NEW CANADIAN COPYRIGHT ACT

The present British Copyright Act which was passed nearly ten years ago and which came into force ten years ago to-day, has been adopted for some time past by all the self-governing Dominions, except by Canada. That Dominion has always been a thorn in the flesh on all questions relating to copyright, as between the Mother country and the colonies, and to-day she remains true to her colours. The other Dominions have given her a good lead, instead of following suit, Canada has revoked—and revoked badly and deliberately. By means of her new Copyright Act which passed the Canadian House of Commons on May 25 ult., and which was adopted by the Senate on May 31 ult., she is on the point of destroying copyright in Canada regards all works, British and foreign, which have not been, or shall not have been, printed and published within Canadian territory; and nothing can avert the fate which threatens the life of all copyright property, which is not originally or ultimately of Canadian manufacture, from the day when the Canadian Governor in Council shall have proclaimed the Act as having come into force.

This ambidextrous Act, which gives with one hand and takes away with the other, to a large extent relies on, and adopts, the British Act and it even prints *extenso* in its Second Schedule, as being an integral part of itself, the Revised Berne Convention of 1908 and the Additional Protocol of March 20, 1914. Yet, some of its essential and most characteristic clauses, it destroys the very foundations upon which British and International Copyright measures have erected those towers of strength which have been designed to protect the work of a man's brain from attack and confiscation.

The Canadian Act, it is true, does not decline to acknowledge a Canadian Copyright in favour of those works which in their origin are British or are protected by the Revised Berne Convention. It takes a point of its cosmopolitan regard for all such works, but unfortunately it contains several sinister clauses which deprive the copyright it purports to bestow of everything which is involved in the real meaning of the word—*i.e.*, the sole right to copy.

The emasculating sections are the 13th, 14th, 15th, and the 27th, and any other clauses there may be which depend upon or carry out the objectionable features of those sections.

The substance of them amounts to this. That any work originally published in Great Britain or in any foreign country which is a party to the Revised Berne Convention, or which is granted similar protection by a certificate of the Canadian Minister, whether the work is published as a book (which includes music and other things), or as a serial, may be printed in Canada at any time after publication, under a licence granted by the Minister under certain conditions, unless the owner prints or reprints his copyright work in Canada, and, having printed it there, keeps the Canadian market reasonably supplied with copies.

The licences are not to be granted for a longer period than five years, and not more than one licence can be in existence at one period, but further licences can be granted from time to time, unless the author himself has published one or more editions in Canada. The Minister, in granting his licence, reserves certain royalties which are paid to the Minister, and are 'by him paid out to the parties entitled thereto.' No

copies of the original publication, whether British or foreign, may be imported into Canada during the period when any of these licences are running!

It has taken Canada nearly ten years to formulate this measure of confiscation. A more retrograde step has never disfigured any Copyright Act; and no more deliberate attack on the principles which govern Copyright Legislation National and International throughout nearly all the more enlightened countries of the world has ever been perpetrated. And yet Canada seems to be quite attached to the Revised Berne Convention! What Berne will think, and do, remains to be seen.

## THE RUSSIAN BALLET

BY FRANCIS E. BARRETT

Of all the organizations that were in being before the war, none has retained its hold on the public more firmly than the Russian Ballet. On May 26, through the enterprise of Mr. Charles B. Cochran, the company began a season at the Princes Theatre and at once earned the



Photo by]

[Sydney J. Loeb

ERNEST  
ANSERMET

SERGE  
DIAGHILEV

IGOR  
STRAVINSKY

SERGE  
PROKOFIEV

thanks of the public. It is certainly entitled to all the support it can receive, for it is artistically well-founded. In its chief, Serge Diaghilev, is found a man with fine artistic standards who knows what he wants and how to get it. He is a man of distinction in his work, for, unlike so many organizers of entertainments, he appreciates the value of good music. Consequently music has a special place in his plans. He does not regard it as sufficiently represented if it supply the rhythm for the dances; it must have a character of its own and be adequately presented. Moreover he gives special prominence to this branch of the art by



employing a first-class orchestra and by making a feature of musical interludes between the ballets. It has been rather a fight to win attention to this part of the programme, but he seems to have succeeded at last. The point is that there has been very ready appreciation of the undertaking, and that the Ballet has come into its own. For once that appreciation is well bestowed. The Russian Ballet is an artistically perfect organization. It is only necessary to watch the extraordinary technique of the dancers, to note the variety of their movements and mark the fact that no point is ever missed, to come to the conclusion that it is the most complete thing of its kind in existence. As to its direction there is a delightful versatility. Nothing comes amiss to M. Diaghilev. He can give us something that is all grace and charm like 'Carnaval' or he can indulge in an artistic jazz like 'Chout,' and all the time the level of attainment is high and the purpose ever clear and well expressed.

#### CHANGES IN THE COMPANY

This year finds certain changes in the company. A turn of the wheel has brought back the charming Mlle. Lopokova, who mysteriously disappeared during the Alhambra season of two years ago, and it has also turned clever M. Massine and others out of sight. But the new members are well up to their work, and the whole thing is as individual and as attractive as ever it was. M. Ansermet remains as conductor-in-chief, and seems well able to meet the many demands made upon his artistic sympathies. He has an excellent orchestra, comprising some of the best of the London players, which is saying a good deal. The size of the orchestra—well at the theatre necessitates some curious seating arrangements, and, as one result, the horns are elevated on platforms at one end of the orchestra and the trombones and tuba at the other. The effect is by no means bad, and will incidentally enable the orchestral student to realise the important part played in the score by the four horns, the charm of the instrument, and the skill of the players. At the same time, I cannot help asking why, when building theatres, architects do not look ahead a little and endeavour to realise that the place may be wanted for productions that demand a big orchestra, and dig deep in anticipation. It would be quite easy to cover over the space with a platform when only a small orchestra is required. Then we should be spared the present scattered arrangement, and should not be liable to mistake the artist at the glockenspiel and xylophone for a member of the audience indulging in a ballet of his own.

#### WELCOME TO FAVOURITES

A beginning was made with a typical programme that comprised 'Children's Tales,' (that fanciful illustration of Liadov's music), 'La Boutique Fantasque,' which will ever remain one of the best things M. Diaghilev has done, with 'Les Sylphides,' or Chopin visualised, to conclude. Mlle. Lopokova made her re-entry in 'La Boutique Fantasque,' and had an overwhelming reception. The part of the Can-Can Dancer suits her perfectly, for she invests it with all the gaiety and vitality it needs. M. Woizikovsky was the other dancer, and comported himself well in a part created by Massine. All that I could wish is that he would not imitate the make-up so closely. He can afford to stand on his own merits, as he very well shows in 'The Three-Cornered Hat.' Here, in the part originally played by Massine,

he displayed great individuality of style and remarkable technique, making the character vastly more interesting than it was before. In this same name number Mlle. Dalbaicin, a new-comer, made her appearance as the Miller's Wife. She is a Spanish dancer whose graceful movements are all in keeping with the spirit of the piece. She has considerable personal charm in which her raven black hair and big expressive eyes play no small share. Señor de Falla, composer, was present, and took an enthusiastic

#### THE ANDALUSIAN DANCERS

During the first week M. Diaghilev's last achievement was brought on to the stage under the go-as-you-please title of 'Cuadro Flamenco.' This is a company of Andalusian dancers and singers. They come from the Sunny Land, and are the first troupe of authentic Spanish dancers to appear in England. They are something entirely new. The method of dancing, and the dances themselves, something we Londoners have never seen before the mass. They do not perform a ballet; they just give their dances on a special platform in the centre of the stage, dressed in Spanish costumes, specially designed by Picasso, who has contrived a wonderful prosenium. The business begins with a song by Minarita. It is a characteristic thing enough, but strange to Northern ears as probably a ballad concerning the singer's effort would be to a Spanish audience. The curious vocal curves and glides—all in a white, hoarse tone devoid of all colour—that the lady evolves do sound particularly beautiful, yet there is no question as to their being the genuine article. But it is olives that precede the banquet—and some people do not like olives. What follows is a demonstration of command of rhythm which leaves the negro merchant in the position of some one beating 'one' on a bar. The guitars give out the tonic and dominant in 3-4 and 2-4, the company utters weird yells, and then one of them provides an extraordinary variation upon the fundamental rhythm. It is executed with feet and body, and is a prolation in excellence. Marvellous twists and gyrations are executed, including the touching of the floor with both knees in turn and throwing the whole body prone. Then there is a solo number by Mlle. Dalbaicin, in which hands and body have more to do than feet—the Spanish Dancers we know best—some graceful posturing in a long slither by La Rubia de Jerez, followed by a grotesque dance of perfect originality given by a woman, La Gabrielle, who is a humorist of no common kind. Then there is a curious contribution by the ex-Toreador Matteo Sin Pies, who executes movements on his knees. I cannot but admire his courage in overcoming his disability, but there my admiration ends. Finally, the Jota Aragonesa is given another typical dance of extraordinary energy and rhythmic variety. Its steps are well worthy of notice by English dancers. The whole is an exposition of rhythm that opens up new fields, and provides London with a new sensation, that so far it has not failed to appreciate.

#### GENERAL RÉPERTOIRE

In addition to the pieces I have enumerated 'The Good-Humoured Ladies' has also been given, the delightful Scarlatti ballet that so well displays the company's attainments as mimists as well as dancers. It goes well, for the executors have acquired a roundness of style that is very appropriate, and have improved the representation generally. Then both 'Cleopatra' and 'Scheherazade'—reminders of the old days when the Ballet fi-

burst upon us with its startling novelty—have been given, as well as the dances from 'Prince Igor' and Schumann's 'Papillons.' In these Mlle. Sokolova the stately, Mlles. Tchernicheva, De Villier, and Nemchinova, and M. Idzikovsky, and the veteran but ever young Cecchetti have given of their best.

#### THE ORCHESTRAL INTERLUDES

As I have already noted, the orchestral interludes have certainly come into their own this season, and have comprised much interesting matter presented in an uncommonly effective fashion. Among the works heard have been the Overture and March from Rimsky-Korsakov's 'Coq d'Or' and the Overture to his 'Ivan the Terrible,' Satie's 'Gymnopédies,' the *Finale* from Borodin's 'Mlada,' Eugène Goossens' 'Tam o' Shanter,' and M. Prokofiev's 'Symphonie Classique.'

#### THE NEW 'CHOUT'

Don't 'chout' would be the kindest advice concerning the new number added to the Ballet's achievements on June 9. It is an impressionistic business, for which M. Michael Larinov, the Futuristic painter, is responsible. Here we have the colour-and-sound jumble brought to a fine art. There is nowhere anything approaching form, and I can imagine the producer regretting that his exponents have that regular assortment of arms and legs that is accepted as the human shape. He does his best to disguise the fact in his costumes, which are some of the most nightmareish things I have seen. There is some sort of story—two, in fact—but I wonder that anything in the nature of a sequence was undertaken. The Master buffoon to entertain his brother buffoons slays his wife, but brings her to life with the magic of the lash. Whereupon the company proceed to do likewise, but not being in the know, the spouses fail to respond. On returning to the Master to conduct inquiries on the subject with the aid of a chopper, they fail to find him. He has disguised himself as his own cook. Then the story goes off at a tangent. The Rich Merchant seeking a wife among the offspring of the buffoons selects the Cook, with the result that he has to pay up and look pleasant while the buffoon and wife enjoy the proceeds. The whole thing is just a sound-and-colour 'rag' of which a little goes a long way. It may be that this is another of the things for which people have been waiting, and that satisfies their artistic longings. Or it may not. M. Prokofiev's 'music' is clever, but he cannot disregard line, and gives a decidedly melodious turn to some of his phrases. Others sound as if they were being played upside down or had been derived from a pianola roll reversed. The whole thing is best looked on as a joke, for which we can forgive M. Diaghilev, in view of the real charm of such things as 'The Good-Humoured Ladies,' 'La Boutique Fantasque,' 'Carnaval,' 'Papillons,' and 'The Three-Cornered Hat.' But as to its 'future' I may well say that it is passed. Personally, I should have preferred to have seen an illustration of Dukas' 'L'Apprenti Sorcier,' or a new ballet composed by an Englishman.

#### 'PETROUCHKA'

Nothing better conveys the special methods of the Russian Ballet than the quaint piece 'Petrouchka.' It was added to the list at the end of the month. Here again we have the dolls who come to life, but not as in 'La Boutique Fantasque' to

illustrate someone's music, but to be illustrated. M. Stravinsky's music to 'Petrouchka' justifies his existence more than anything else he has done, with the exception of 'L'Oiseau de Feu.' His illustration of the Ballerina, wooden of movement, hectic in complexion; of Petrouchka himself, an aristocratic person only distantly related to Punch; and the Blackamoor, haughty of mien, and, with his green coat and flaunting feather, decidedly a person of distinction, are strikingly ingenious conceptions. Their music fits them exactly. But M. Stravinsky is singularly happy in describing the rest of the scene—the bustling Russian Fair, the rival organs and dancers, the ever-present concertina, which wheezes out its major 9ths at every fair from China to Peru, and all the rest. Musically, the piece is convincing in every bar, and one can only regret that the composer has not stopped at this point. With the help of Mlle. Lopokova, M. Woizikovsky as Petrouchka, and M. Zvery as the Moor, the number astonished the audience. The composer appeared at the close. At the end of the month the allegorical 'The Midnight Sun' was added, and 'Le Sacre du Printemps,' with new choregraphy and increased process, was announced.

## Choral Notes and News

BY W. McNAUGHT

#### CHORAL CONCERTS

In 1909 a great Handel-Mendelssohn Festival was held at the Crystal Palace. On June 4 this year there was a little one—to the extent of a long afternoon's programme with two thousand five hundred voices of the Handel Festival Choir singing under Sir Frederic Cowen's direction. The Handel was 'Round about the starry Throne,' and the Mendelssohn was the 'Hymn of Praise.' There was also 'Blest Pair of Sirens,' which had a huge effect with this choir—not a diffuse, unmanageable body, but a well-knit unity—and the orchestra of hundreds led by the L.S.O. It was in this 'solemn musick' that the quality and training of the choir, and the sum of experience contained in its ranks, were best shown. Passengers in a choir are the people who give the execution a woolly effect by their lack of initiative, and who often reduce the effects of expression by singing at a uniform *mezzo-forte*. Their presence is, as a rule, easily detected whenever choralists aggregate to four figures. The Handel Festival Choir seemed to be singularly free from this leavening. An attack was an attack by all, an effect of expression was done by all, and the tone had body as well as volume. The choir also joined Dame Clara Butt in German's 'Have you news of my boy Jack?' (the composer conducting) and in 'Land of Hope and Glory.' The other solo singers were Miss Rosina Buckman—a great success—Miss Laura Evans-Williams, Mr. Maurice d'Oisly, and Mr. Kennerley Rumford, and the organist was the choir's chorus-master, Mr. Walter W. Hedcock.

BEDFORD.—May 25 was a busy and important day for the Musical Society. 'The Dream of Gerontius' was rehearsed in the morning, and performed in the afternoon and in the evening. Dr. H. A. Harding conducted an interpretation that was distinguished for its expressiveness and fine tone. The choral music had been well studied, and with a professional orchestra to help there were no



executive shortcomings. The solo parts were sung by Miss Dilys Jones, Mr. John Adams, and Captain Herbert Heyner. Mr. A. F. Parris was at the organ.

**BENFIELDSIDE CHORAL SOCIETY.**—This Society held its fourth concert at Olympia, Blackhill, under the conductorship of Dr. E. J. Sloane. The event was a great success both musically and financially. The choir sang compositions by Elgar, Wagner, Macfarren, Dudley Buck, R. P. Stewart, John E. West, R. G. Thompson, and a part-song, 'Resurgam,' by the conductor. The choir was assisted by Mr. John Dunn (violin), Mr. John Clinto (tenor), Miss May Worthington (soprano), Mr. Edwin B. Unwyn (bass-baritone), Mr. Herbert Leeming, and Mr. J. E. Palliser (accompanist).

**HAMILTON, CANADA.**—The Centenary Choir of Hamilton gave its annual concert on April 25, under the direction of Mr. W. H. Hewlett. The programme was excellent. It included Stanford's 'Songs of the Fleet,' with Mr. Frank Oldfield as soloist, choruses by Moussorgsky and Rachmaninov, Mozart's 'Ave Verum' (strings and organ), and the first performance in Canada of two Psalms by Gustav Holst.

**PAR AND DISTRICT CHORAL SOCIETY.**—At St. Blazey Picturedrome, on April 26, before a large audience, the Par and District Choral Society (conductor, Mr. C. S. Edwards), assisted by a capable orchestra, brought its 1920-21 season to a close with a spirited performance of Elgar's 'Banner of St. George,' followed by a miscellaneous Part 2.

**SOUTH LONDON.**—At Goldsmiths' College, New Cross, on May 28, the South London Philharmonic Society gave a creditable performance of 'A Tale of Old Japan,' under the direction of Mr. William H. Kerridge. The programme also included Elgar's 'Fly, singing bird' and 'The snow' and Festa's 'Down in a flow'ry vale.'

Hythe Choral Society gave an admirable rendering of Stanford's 'The Revenge' on May 24, the programme also containing part-songs by Elgar and Bantock.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Good accompanist (young lady), also vocalist and beginner on violin, wishes to meet violinist-pianist for mutual practice. Kentish Town district. Practice-room at advertiser's home.—'CECILIA,' c/o *Musical Times*.

Lady pianist (L.R.A.M.) wishes to meet violinist and 'cellist for practice of trios.—L., 57, Oakfield Road, Clapton, E. 5.

'Cellist wanted to complete chamber trio; must be accomplished. Large library of music, classics and moderns, the latter including pieces by Scriabin, Glinka, and Borodin. Practice, advancement and mutual enjoyment.—EDWARD W. ORGAN, 'Milverton,' Mayfield Road, Acocks Green, Birmingham.

Pianist (gentleman) wishes to meet violinist and/or 'cellist for regular practice. (Bradford, Yorkshire.) Classical music preferred, and would like to arrange with another pianist for pianoforte duets.—Write 'ENTHUSIAST,' c/o *Musical Times*.

Pianist-Violinist (lady) would like to meet with another pianist-violinist, near Liverpool, for mutual accompaniment.—'LOVER OF MUSIC,' c/o *Musical Times*.

Experienced lady cornet-player wishes to join good orchestra.—'RISOLUTO,' c/o *Musical Times*.

Vacancies for all instruments in new amateur orchestra. Must be experienced players for advanced music. Rehearsals every Friday, 7.30 p.m., at County School, Hildrop Road, Camden Road, N. 7.—T. G. WILLIAMS, at above address.

'Cellist and violinist (good players) for weekly string quartet and quintet practice. Birmingham. Interested in classical and modern chamber music.—'VIOLA,' c/o *Musical Times*.

Gentleman pianist wishes to meet with capable violinist with view to the mutual practice of advanced chamber music. Would collaborate in trio (p., v., and 'cello).—R. PUGH, 25, Abergile Road, Liverpool, E.

A new orchestra (amateur) beginning work in September invites applications for all instruments, ladies and gentlemen. Must be advanced performers in classical music. Rehearsals Wednesdays, 7.30 p.m., at the Training College, Breems Buildings, Chancery Lane, London, W.C. For particulars apply Musical Director.

Amateur 'cellist (male) would be glad to join trio or quartet for practice and enjoyment of good music. Clapham and Balham districts.—G. F. ASTON, 126, Taybridge Road, S.W. 11.

## Church and Organ Music

### BACH AND MARCEL DUPRÉ

M. Marcel Dupré, assistant-organist at Notre Dame, Paris, has this spring repeated his remarkable feat of performing at a series of recitals the entire organ works of J. S. Bach. The recitals this year took place at the Trocadéro (the Albert Hall of Paris) and our information is that the young organist both scored a great artistic success and actually came through the huge enterprise materially to the good, so strong is the cult of Bach in France nowadays. There were ten recitals, beginning on April 5, and the programmes were as follows:

Recital No. 1, ten Preludes and Fugues; No. 2, the 'Schübler' Chorale Preludes, miscellaneous pieces; No. 3, Pastorale, Chorale Variations; No. 4, Fugues, Fantasias; No. 5, 'The Little Organ Book'; No. 6, six Sonatas; No. 7, the Eighteen Chorale Preludes; No. 8, Seven Grand Preludes and Fugues; No. 9, the Catechism Preludes; No. 10, Passacaglia, five Toccatas and Fugues.

The critics praised without reserve. M. Laurence Ceillier (*Monde Musical*) speaks of

the extraordinary art with which Dupré carried out this most awe-inspiring of programmes; his unheard-of easefulness in execution, his prodigious technique, his clearness of articulation both of hand and foot, with that minute, clean precision of which the average pianist has no idea.

Dupré's registration was altogether interesting, says this writer, and he mentions that

the use of old Mixtures, in honour in Bach's day, was frequent, and likewise old, dusty Cromorns possessing a quality admirably suited to setting out a melody on a background of Bourdons.

Dupré made certain effects occasionally by transferring to the pedals part of the manual work:

the number of tone-colours simultaneously employed, or the distances between the superimposed parts not otherwise permitting, I suppose, of these combinations.

It was all, we are told, 'the ripe fruit of a great artist's thought,' and practical difficulties of execution were no stumbling-block to Dupré:

Thus, with uncommon presence of mind and cool head, on perceiving in the course of performance that a pedal G was out of action in the chorale, 'Whither shall I flee?' he first without a break transposed the part an octave, and then, dissatisfied with the effect, adopted the device of replacing each G with as near a note as possible, fitting each time into the harmony.

During one piece the wind pressure weakened towards the end, and M. Dupré repeated the whole, lest the hearers should go with a mistaken impression. Or, strange to say, the Trocadéro organ (which is a Cavallé-Col instrument) is not provided with an electrical blower, and in fact is, according to the *Monde Musical*, out of date in various ways:

It is a national disgrace that the French government should in no way keep up this fine instrument, which is full of dust and urgently needs overhauling. Magnificent qualities prevail in spite of the dilapidation, but the manuals are too high, the pedal-board is old-fashioned, and it *must have* an electric blower.

Mr. Joseph Bonnet, back home after a strenuous American tour of more than three hundred organ recitals, has given five historical recitals at St. Eustache, Paris, as follows: No. 1, Primitives; No. 2, Bach; No. 3, Handel and Mozart; No. 4, 19th century romantics; No. 5, Modern French school.

#### A GUILMANT MEMORIAL

Pupils and admirers of Alexandre Guilmant (1837-1911), the French organist, have set up a monument to his memory in the portico of the Trocadéro Hall, Paris. It takes the form of a tablet, with the head of the musician in a bronze medallion. At the unveiling speeches were made by MM. Widor and Vincent d'Indy. The latter related some eminences of the dead organist. At the end of an organ fugue of Bach, Guilmant was heard to exclaim, quivering with enthusiasm, 'I wish to hear no other music in Paradise, should God grant me entrance there!' He was bitterly contemptuous of the garnishings and trivesties of some of the modern German editions, and was the first to point out the faults of Peters' editions, at that time chiefly used by French musicians. During most of his career Guilmant was conservative, and was not at first won by Wagner. Then, when about fifty, he went to Bayreuth for 'Parsifal,' and:

... great was our astonishment to find him on his return in the grip of unusual sensations and filled with the most exuberant admiration for the masterpiece which had just been revealed to him.

M. d'Indy represented Guilmant as the soul of frankness and single-hearted simplicity, and a mind open to all that he considered pure and beautiful in his art. He did not stop growing, but, when an old man, applauded with all his heart Debussy's *Pelléas*. M. d'Indy wound up thus:

O musicians, my brothers, how much stronger and more powerfully armed for the march to progress would not our French art be if, without troubling over factitious theories, passing fashions, and little mutual admiration clubs, we were to follow the example of the lamented master; if we consented to march hand in hand, united in the same spirit of enthusiasm, towards the sole goal of a true artist's aim, towards the sane, pure manifestation of Eternal Beauty!

#### SOME NOTABLE ENGLISH ORGANS

By J. H. M. JAY

In the belief that a short account of a few of the more noteworthy organs—Church and otherwise—in this country may be of interest to readers of this journal, the writer has stated under particulars of some which have come under his notice, endeavouring to make his descriptions as free from technical language as possible.

To go back to the times when the Rev. Edward Husband was incumbent of St. Michael's Church, Folkestone: This genius—for such he undoubtedly was—with the aid of

Henry Jones, of the well-known South Kensington firm of organ-builders (himself a Folkestone man), designed a most remarkable instrument; one without parallel in the kingdom, or, it may safely be said, on the Continent, and upon which he gave recitals with such good effect that he not only crammed the Church, and so made himself well-known to visitors to the seaside resort as well as to residents, but also swelled the funds of several admirable institutions and provided the money for the building of the church tower.

The instrument itself contained four manuals and nearly two thousand speaking pipes. Although the latter number does not seem large for an organ of the size which the number of manuals would seem to indicate, yet the discrepancy was accounted for by the fact that the 'solo organ' was a 'dummy' as far as pipes were concerned, working several orchestral effects instead—surely a unique feature in a church organ! In appearance, as viewed from the nave, very few pipes were visible, and those few were coloured green.

No one would have imagined that anything out of the ordinary was concealed within such an unpretentious case and commonplace front; but there was very much indeed out of the ordinary, as the following list will show:

Forty-four knobs (at least eight dummies, to show a stranger organist the orchestral effects the organ contained). The Pedal stops were divided, four being placed on the one side and one (Bourdon) on the other.

Bass-drum: Worked by the feet by means of a pedal.

Cymbals: Worked in the same way. (These two pedals were placed together so that both might be played simultaneously.)

Side-drum: Played by a heel-stud (electric).

Kettledrum: Played by foot, through a pedal like a lever swell-pedal; also by a stud at the back of the organ-stool (both electric).

Gong: By pedal (mechanical).

Tubular Bells: One octave. Played from fourth (Solo) manual.

Triangle: Played from the same through two keys.

Nightingale and Cuckoo: Played by two bird-calls placed in a groove at the sides of the Choir manual.

Hail: A most realistic effect. Produced by wind from the bellows making peas in a box rattle against the sides thereof.

This makes ten 'orchestral effects,' five of which could be played together if necessary, though such a proceeding would be difficult. Moreover, by an arrangement of stops the effect of the bagpipes could be so produced as to lead the hearer to believe that several players on these weird instruments were passing the Church. It is hardly necessary to add that the organ possessed a very effective Vox Humana.

One of the most remarkable features of a very remarkable piece of furniture was that it was not provided with 16-ft. flue-stops, though it had (on the Swell manual) a reed of that pitch! The reason of this was not very clear, especially as there were no *sub*-octave couplers, though Swell and Great octave couplers were in evidence. There was also a coupler connecting the fourth (or Solo) manual to the third. The Choir knobs were, curiously enough, placed over those of the Swell.

Besides all these mechanical and electrical contrivances, there were electric signals to the blower, to the clergy vestry, and to the choir vestry—the two latter with reply indicators. And it may be of interest to say that the kettle and bass-drums (the former slung sideways over the latter) were easily accessible by removing a portion of a cupboard on the pegs of which some of the choir surplices were hung. The bells were suspended close beside these two instruments, the side-drum and cymbals being placed on a level with the front pipes. All these instruments were overhauled and tuned periodically; the motive power, controlled electrically, was provided by eight batteries situated on a level with the aforesaid pipes.

Whether the organ is still extant is a matter of conjecture so far as the writer is concerned, he not having visited Folkestone for a considerable time. The Rev. Edward



Husband composed some notable music for it, including a very realistic 'Storm.' And during the singing of the psalms and hymns in the Sunday services novel and startling effects would be produced from the recesses of the instrument, to the astonishment of those who did not know its powers.

Coming nearer the Metropolis, we find the grand Willis organ at the Alexandra Palace, Muswell Hill. This instrument is the second built for the pleasure resort by the same great artist, the first being burnt (with the Palace) just after its erection. It is said that the wood pipes were voiced by Willis himself, and that he declared that if he were to build another organ it would be to the same specification. In this connection, it is generally acknowledged by experts to be the finest of his works, and one of the best in the world, though by no means the largest.

Willis was fortunate in having in the Alexandra Palace—or, rather, its main hall, in which the organ stands—an ideal building acoustically. He was therefore enabled to formulate an almost ideal specification, free from those somewhat strange variations from the normal which are inevitable when plans for an instrument have to be drawn up to suit the peculiar shape of a building.

The Alexandra Palace instrument stands at the upper end of the concert (main) hall, above the orchestra. When it is understood that this hall can accommodate twelve thousand people, it will be seen that a powerful organ is required. And powerful it certainly is, though, strange to say, the pipes are of quite moderate scale. The balance of tone is perfect; the reeds are very fine, the Solo trumpet being on 25-in. wind, and speaking well into the hall between the front pipes. The flutes are of great beauty, as are also the soft reeds, especially the Solo orchestral clarinet.

Although not quite so large as its sister at the Royal Albert Hall, South Kensington, this organ is of the respectable size of 105 stops (89 speaking) and about 6,600 pipes, the largest of the latter—the Pedal Double Diapason 32-ft. metal—being placed in the front, and extending to 40-ft. in length.

Within the instrument there is plenty of room to move about, and passage-boards give access to every pipe for tuning. The swell-box stands at the back, almost on a level with the top of the highest pipes; curiously enough, it contains no string stops whatever—an idea said to be one of Willis' 'strong' points, in that he considered that the inclusion of certain stops in Swells would take the 'sharp edge' off their tone, and so spoil their effect. This is a point on which there may well be different views. Most persons would give an adverse opinion.

To come to the console, the knobs appear at first sight more numerous than the contents of the organ would warrant. And on looking closer we find that some of them (about eleven in all) are 'dummies.' This phenomenon is found in more than one large Willis instrument, and as it is probably not intended to provide for spare slides, the solution seems to be that the knobs are inserted to 'fill up' or counter-balance the number of knobs on either side, so as to make them, as far as possible, equal. All the same, it would be better if they had been omitted, as their presence is deceptive, and gives the instrument when viewed closely an unfinished appearance.

The stop movements are controlled by thirty-two pneumatic pistons (eight under each manual) for the manual knobs, and six composition pedals for the pedal stops—which, by the way, include four 32-ft. (two Double Diapasons, one of wood and one of metal, Sub-Bourdon, and Contra Bombard—the last-named one of the loudest registers in the instrument). The pistons working the Solo stops are arranged to draw special combinations on this manual. For instance, Claribel and Orchestral Clarinet; Claribel, Concert Flute, and Flute Octavante; Trumpet, &c. The two former are particularly lovely combinations.

Another peculiarity noticeable in this organ is the number of different actions employed. For the manuals, pneumatic lever is employed; for the pedals, tubular pneumatic; for the pistons, vacuum exhaust, which is also applied to the draw-stop movements; and for the composition pedals tracker (or 'mechanical'). The unusual arrangement of two couplers—'Pedale in Octaves No. 1' and 'Pedale in

Octaves No. 2'—is also found. Taken as a whole, however there are not so many mechanical advantages as in the Albert Hall instrument.

The wind required to supply these different actions and the high-pressure stops is provided by a large installation placed in the vaults 45-ft. below. It consists of two steam engines of twelve and eight horse-power respectively driving (by means of three-throw crankshafts) six feeders each connected to two reservoirs, and weighted to some thing like five tons. In addition to this, the eight horse power (high-pressure bellows) engine works a vacuum bellows (placed within the organ). The organist is connected with the engine-room by electric telephone. The action wind-pressure is 30-in. The cost of the whole organ is estimated at about £6,000.

To speak of the organ at the Royal Albert Hall, South Kensington, seems rather like reviving ancient history, since most people have heard of it, and many doubtless seen it, close at hand. However, as it is still reckoned a landmark, a few words upon it may not be out of place here.

It was built in the year 1871, and contains 124 stops, of which about 108 are speaking stops—not counting the inevitable 'dummies.' The pipes are of large scale, and contain a considerable amount of tin (75 per cent.) in their composition; in fact, there are sixteen tons of this valuable metal incorporated in the work. The specification is somewhat unusual, noticeably in the lack of diapason work on the manuals; this is probably on account of the peculiar acoustic properties of the building.

The instrument is rather lavishly 'fitted up,' the pistons affecting the manual stops being edged with silver. Of these pistons there are thirty-two (eight per manual), besides four each side in the key-frames. There are also eighteen combination and coupler pedals—a large number. Six of these act on the whole instrument, so as instantaneously to vary its effect.

Its age can be seen from the fact that the manual keys (overhanging in modern instruments), from their position, require a considerable stretch in 'thumbing.' The Great to Pedal coupler, also, is effected by two pedals (one taking off and the other bringing on) instead of one doing the double duty, as is the practice to-day.

The tone is very fine, despite the lack of diapasons. The numerous reed-stops, the flutes and strings, singly and in combination, are what one would expect from a knowledge of Willis' voicing. The stops of the Choir organ, though all of metal, have that charm of tone which one associates with the best wood registers. A portion of this organ (the Choir) is voiced to represent the Echo organ in large instruments. The effect is enchanting.

Curiously enough, though larger than the Alexandra Palace specimen of Willis construction, the Albert Hall instrument requires less power to blow it. The wind is supplied from bellows placed outside the Hall (at the back, if the building can be said to have any such part), driven by two steam engines of eight and five horse-power respectively. There are, of course, many extra reservoirs installed (the Alexandra Palace organ contains about twenty-two such) for reducing or increasing the pressure to certain stops—which, in the case of heavy reeds, amounts to some 25-in.—but for all that the difference in the two instruments as regards blowing apparatus is noteworthy.

From the church and concert-hall to the variety platform is rather a long leap. But it is perhaps only fair to include in this short account of notable organs that built for a 'turn' of an artist—and an artist he really is—who, as might be expected, has to travel from hall to hall, conveying the instrument with him. The organ in question was specially built by Messrs. Norman & Beard. In more ways than one was it 'specially' built, for it has to be taken to pieces at the conclusion of each engagement—that is to say, about once a week—and re-erected at the next place of performance, tuned, and generally made ready for use, in one day.

Its appearance was deceptive, the effect being as if it were built into the stage. The gilt pipes came down on either side to the floor, leaving a considerable space in the centre for the smaller work to be heard to great advantage. The stops on this four-manual organ numbered fifty-five, and

here were seven pistons to each manual—arranged two-three-two. The tone was very good.

In many respects it is interesting to compare the work of these builders with that of Messrs. Willis & Sons, the flute stops being often so similar in tone that one might be pardoned for imagining that they were the production of the same firm. This is notably the case in the instrument at All Souls' Church, Harlesden. Here we find a little gem of an organ, which, though not entitled to be ranked with these claiming special notice, is yet worth consideration on account of its almost ideal specification for an organ of its size (33 stops) and for the general effect of its ensemble. The flutes (Choir—Claribel Flute, 8-ft.; Flauto Traverso, 8-ft.; Great—Wald Flute, 8-ft.; Harmonic Flute, 4-ft.) are quite remarkably characteristic of Willis, the second on the left being a singularly beautiful stop. The same may be said of the string stops, the Choir Gamba being a delightful specimen of its kind. The writer is of opinion, however, that the trumpet reeds do not come up to the Willis standard. While admiring those of the Clarinet and Oboe class, yet the hearer is apt to be obsessed by the wonderful smoothness which the great master contrived in the production of tone from heavy-wind reeds.

Another firm of organ-builders whose work is uncommonly like that of the great artist is that of Messrs. Harrison & Harrison. As makers of large organs their name is known all over the country, a good deal of their work being reconstructions and enlargements. Notable examples are Carlisle, Ely, and Durham Cathedrals, the last-named a large four-manual, and notable for possessing a Horn on the Great, and for having the major portion of the Solo in a Swell box, including two trumpet reeds, Trombone and Tromba, the two Tubas (8-ft. and 4-ft.) being outside the box.

To the writer's mind (perhaps an old-fashioned view, as things go nowadays), a fault in many organs produced by this firm—a fault which, it is only fair to say, is not confined to these builders—is the borrowing of Pedal stops, not only from those on the manuals but also from each other. Thus, in their Willis rebuild at Carlisle Cathedral, we find a fairly good pedal (if all the registers were genuine) of seven stops (four reeds). But quite six of these are borrowed.

Borrowing is all very well when carried to only a small extent; indeed, it may be advisable for the provision of soft effects for accompaniment of equally quiet-toned manual stops. But surely there is no real need for such wholesale economy as is indicated in the above list; added to which there must be a loss of tonal power when the full pedal is employed, inasmuch as one pipe must do the work of two or more.

A very remarkable instrument, which some of the readers of this paper may recollect—and which, though made in Belgium, may be called 'English,' since it was employed in a church in this country—was that standing until comparatively recently in the Church of the Immaculate Conception, Berkeley Square, London. It was built by the firm of Annenssens, and stood on either side of the gallery over the main entrance, the console being situated midway between the two portions, so that the performer faced one and had his back to the other. Many peculiar features were to be found in it. The console itself was fitted with the ventill pedals so often found on Continental organs, and the three manuals were so disposed that the Choir (or Solo) was on top. The stopknobs were of china, and arranged over the manual keys. The Pedal contained no 32-ft. flue stops, but a reed (Tuba) of that length, with two sister registers of 16-ft. and 8-ft. respectively, the first and third presumably borrowed from the second. On the Great were to be found four reeds, bombardon, trumpet, clarion, and clarinet, the Great, strange though it seems, being the usual place on many reign-built organs for the last-named register. On the Swell were two piccolo stops, one of the ordinary 2-ft. pitch, the other of 1-ft., although the advantage of this arrangement is hard to discover. The Choir-Solo contained Tromba as a reed, and a *Fifteenth*.

The general effect of the organ was, however, undeniably good; and the same might be said of its softer effects, though how it would have sounded in the hands of an inexperienced performer may be imagined. It is now

superseded by an instrument of the extension system—another idea which does not commend itself to the writer, however ingenious and economical it may be.

This extension system is used in the organ at All Saints', Margaret Street. Not having heard this instrument, the writer can give no opinion upon its tone; but he well recollects its predecessor—said to be by Hill—a forty-seven stop four-manual, with five Pedal registers, one of 32-ft. and four of 16-ft. As may well be guessed, the Pedal bass was heard more than any other portion; for in itself the instrument was by no means a powerful one, the Solo possessing only five stops, and its reeds being Clarinet and Vox Humana—hardly a deafening or even an imposing combination.

It has been said (and there is, probably, much truth in the statement) that the ideal organ would have to be built by some three or four firms, all well-known names. Thus, Willis would voice the reeds, Hill or Walker the diapasons, yet another builder the strings, &c. Be that as it may, the excellences of one firm often hide its weaknesses; and as long as the *tout ensemble* is good the majority of hearers will be satisfied, leaving criticism to experts.

## CHURCH MUSIC SOCIETY LECTURES

### 'THE FUTURE OF CHURCH MUSIC'

A lecture was given at St. Martin-in-the-Fields, on Saturday, May 21, by Mr. C. H. Moody, C.B.E., organist of Ripon Cathedral. Mr. Moody, at the outset, said it was necessary to review the heritage of the past, and to consider especially the neglected music of the Elizabethan period, in order to arrive at a reasonable criticism of present-day Church music, as well as of that produced during the middle decades of the last century. Dealing at some length with the compositions of Redford, Tye, Robert Whyte, Byrd, Tallis, Bull, Orlando Gibbons, William Lawes, William Child, Henry Purcell, John Blow, Pelham Humfrey, Michael Wise, William Croft, and the two Wesleys, Mr. Moody said it was hard to realise how English Church music, with such an ancestry, could have descended to the banalities of Stainer, Barnby, and Dykes. It was even more difficult to understand the retention of such music in some of our Cathedrals and Churches. He did not suggest that the Victorian composers he had named were the worst offenders, but their style had been copied by weaker men, and services and anthems that were in almost every sense unworthy of performance had been widely adopted, to the exclusion of magnificent music that was all too rarely heard. He refuted the idea that the old Church music was tuneless, and quoted numerous examples in support of his contention. His sympathies in secular music were largely modern, but he differed from those who said that if Church music was to live it necessarily must proceed on parallel lines with secular development. A group of modern composers, Stanford, Alan Gray, Walford Davies, Charles Macpherson, Vaughan Williams, Martin Shaw, and Gustav Holst among them, had shown us that Church music could be modern and at the same time retain its religious tone. Few, however, had realised the special genius of the Anglican service, which cried aloud for a return to the profound musical feeling which animated the old Church composers. We saw cleverness on every hand, but it was only here and there—notably in Holst's recently published *Two Psalms*, and in Vaughan Williams' *Five Mystical Songs*—that the ecclesiastical spirit was allied with it. Our chief claim to distinction lay in the maintenance and cultivation of the priceless heritage of the past. A great and useful work might be done by efficient choirs in promoting recitals of the best anthems of all periods. He would welcome the abolition of all arrangements from foreign sources of Masses for the Choral Eucharist, and expressed his opinion that in this particular, some London churches were the chief offenders. He deprecated the selection of excerpts from the oratorios as anthems, but admitted that at certain seasons of the Church's year this was almost unavoidable. Speaking of the people's part in the Church service, Mr. Moody said the greatest need was a healthier type of hymn-tune. The Reformation robbed us of our plainsong melodies, and the later Victorian period gave us a surfeit of sickly tunes like



those associated with 'For all the Saints,' and 'Fight the good fight.' Sometimes we found a noble hymn wedded to a vulgar tune. That was a shameful *mésalliance*. The ideal hymn-book had yet to be compiled, but the 'English Hymnal' came very near it, and a notable success had been achieved in converting some of our most beautiful folk-song tunes. Comparing Barnby's tune to 'For all the Saints' with that composed by Vaughan Williams, Mr. Moody said that, to the latter composer, the Saints were indeed soldiers, whose Captain was in very truth their 'Rock, their Fortress, and their Might.' Barnby mistook them for us mortals, who 'feebly struggle.' The secret of the hold these wretched tunes had upon clergy and laity might be summed up in one word—association, an element which was a fearful stumbling-block to musical progress. We clung, rather selfishly he thought, to things that brought pleasure to our early youth, and only now and again paused to ask how far they were worthy of our riper experience. If that were admitted, it must be admitted also that our children were entitled to generous consideration in the shaping of their tastes. They ought to be encouraged in cultivating ideals of which they might not be ashamed on reaching maturity. A revolt against invertebrate Church music was certain to come, and future generations might keep away from Church in preference to assisting in the perpetuation of music that, in addition to its unworthiness, was an insult to their intelligence. It was at least as easy to learn good tunes to-day as it was to learn bad ones a generation ago. If we could not learn good new ones, let us confine our choice to good old ones, of which there was a magnificent collection. Congregational rehearsals were taking place all over the country, and it should be possible to remove the reproach that our Church music, as witnessed by the majority of the hymns sung in the churches, is an insult to the angels. Congregational singing of the right kind would be a tremendous impetus to religious observance, but the flagrant rubbish too frequently heard was calculated to drive musical people to despair. It was not always the organist who was to blame, and he (the lecturer) had never in the whole of his professional career had the good fortune to choose the hymns. He regretted that at Ripon Cathedral many of the hymn-tunes were shockingly bad.

Returning to the subject of services and anthems, Mr. Moody said that, while the orchestra was desirable in oratorio performances, he was by no means sure that it was a desirable adjunct to the ordinary services of the Church. He had heard the Chorale Eucharist accompanied by a full orchestra, and had found it a disturbing element. Personally, he preferred the organ alone or with the addition perhaps of timpani. He would welcome also, where the choir was capable, a more frequent use of a *cappella* music. In addition to its inherent attractiveness, it gave to singers a degree of self-confidence that rarely was achieved in accompanied music. Choirmasters who were inexperienced in the older schools of polyphonic composition should remember that the bar-line had little to do with accent or emphasis. To lay stress on a note because it followed the bar-line would frequently mean the accentuation of unimportant words. In this connection he would be glad if gramophone records could be made of the best anthems. It was not possible for all choirs to hear these masterpieces sung by Cathedral choirs, and some Cathedral choirs might furnish examples of how not to sing them. But records made by a small choir of gifted singers and under expert direction would meet a real need, and would, he was sure, be generally welcomed.

Concluding, Mr. Moody said that while he would be sorry to see the Anglican chant abolished, he looked forward to the time when plainsong would find wider acceptance in the Churches. On antiquarian and devotional grounds there was much to be said for a revival, and he recommended the Briggs and Frere Psalter to any who contemplated the adoption of plainsong for the psalms.

#### 'THE HYMN-TUNE IN ORGAN MUSIC'

The fourth and last lecture was given by Dr. H. G. Ley on May 28, and took the form of a recital with a few introductory and analytical remarks. Dr. Ley, speaking of the growing store of modern British organ music founded on our native hymn-tunes, made the excellent suggestion that

the necessary relief in an organ recital programme should be sometimes provided by the singing by the audience of couple of hymns, followed by organ solos based on the tunes. He was of opinion that this type of organ piece was calculated to stimulate public interest in organ music generally, because it was based on familiar themes, and as a rule its construction could be followed with ease. Dr. Ley's programme was a truly comprehensive scheme—so comprehensive, in fact, that owing to the flight of time a couple of the longer items had to be omitted. It included works by Bairstow, W. H. Harris, Harold Dark, Harvey Grace, Vaughan Williams, Basil Harwood, Stanford and Parry. Dr. Ley played finely. We are glad to welcome recitalists from across the Channel, with their vivid qualities and their fresh views of familiar works, but it is well to remember that in Dr. Ley and a few others we have organists who need fear comparison with none.

#### WESTMINSTER ABBEY

The Special Service Choir is giving London a chance of hearing, under ideal conditions, some of the finest and least familiar of sacred choral works. On June 13 it sang Palestrina's 'Stabat Mater,' Byrd's 'If that a sinner's sighs,' Bach's 'Jesu, Priceless Treasure,' and four modern Motets—one by Basil Harwood (written specially for the choir), one by Balfour Gardiner, one by Brahms, and an impressive new work by the Abbey organist, 'The Supreme Sacrifice,' in memory of the Unknown Warrior. An excellent feature was the apposite use of some organ solos played by Mr. Nicholson—Bach's E flat Fugue, and his Prelude or 'Jesu, Priceless Treasure,' which led up to the Motet or the Chorale. The congregational side was not overlooked, the large gathering joining in three fine old hymns, including 'Disposer Supreme,' to 'Hanover,' which was preceded by Parry's Prelude on the tune.

On May 21\* (too late for notice in our June issue) M. Marcel Dupré drew a great crowd to St. John's, Hammersmith. He played four works by Bach (the Fantasia and Fugue in G minor, and three Choral Preludes), his own Prelude and Fugue in B, Franck's Cantabile and 'Pièce Héroïque,' the *Scherzo* from Widor's fourth Symphony, and the *Allegro* and *Finale* from Vienne's first Symphony, ending the recital with a masterly improvisation on a couple of themes sent up by Mr. Stuart Archer—the opening phrase of the plainsong hymn-tune, 'Jesu, dulcis memoria,' and a toccata-like counter-subject. M. Dupré was at his best in the more brilliant portions of the programme, the Widor and Vienne items being wonderfully played. We were less pleased with his performance of the Bach Fantasia, which was tediously slow, and the Franck Cantabile, which was spoilt by an overdose of *rubato* and a want of balance between melody and accompaniment. His registration was not happy at times, and we heard less than we should of the foundation work of this fine Lewis-Willis organ. But he showed its promptness of speech to great advantage, and altogether gave us a stimulating ninety minutes.

H. G.

The music-book for the Liverpool Church Choir Association Festival in October next is now in hand—none too soon, by the way. It will contain six choral items, two by Sir Ivor Atkins, who, as guest-conductor, will direct the great choir of men and boys in his Magnificat and Nunc Dimittis in A and anthem, 'There is none that can resist Thy voice.' The anthems include, 'Save us, O Lord' (Bairstow), 'Let us now praise famous men' (Thorne), for men's voices only, Elgar's tuneful 'Ave Verum,' with Mendelssohn's 'O great is the depth,' which is well-chosen as a noble finale that will exercise the capacities as well as enlarge the outlook of church singers, who too often are kept in a narrow groove. Since 1913, when the previous Festival was held, with Sir Hubert Parry as guest-conductor, several notable names have perforce disappeared from the list of active supporters, but it is satisfactory to find an accession of strength in the newly-elected members of the committee—notably in Dr. J. F. Adams, the broad-minded scholar who wields such beneficent influence as vice-chancellor of Liverpool University.

W. A. R.

At the fifty-fourth Annual Festival of North Devon Musical Union, at Ilfracombe, on June 18, four hundred and forty chorists assembled, representing seventeen church choirs, chiefly from small villages. The surplined occasion numbered two hundred and sixty, the members coming from Barnstaple, St. Giles-in-the-Wood, Ambemartin, Lynton, Lynmouth, South Molton, Monkigh, Northam, Chulmleigh, Winkleigh, and Fremington. Some of these choirs were augmented by unsurplined singers, and unsurplined choirs came from Bratton Fleming, Lapford, Ilfracombe, and Idlesleigh. Mr. T. Roylands-Smith conducted, and Mr. A. W. S. Salter was at the organ. The service book was that designed for the Exeter Diocesan Musical Union, whose Festival will be held on July 19. The most successful part of the musical service was the anthem, Tchaikovsky's 'Hymn to the Trinity,' the broad finale for men's voices being very effective. M. B.

Two recitals at Jesus College Chapel, Cambridge, on June 12 and 14, presented some unusual features. At the first, three organists took part—Messrs. E. T. Allen, E. L. Burr, and G. H. Thorne. Mr. J. D. Procter played violin solos (Handel's Sonata in A and Brewer's 'Auf Wiedersehen'), and there was a quartet of vocal soloists. The organ music was by Bach, Byrde, Couperin, Humont, Handel, and Louis Vierne. At the second recital, Mr. Naylor played a programme well off the beaten track—Fantasia and Fugue by John Ernest Bach, Corelli's Sonata in C, a Prelude on Tone 1 by Cabezón (1510-66), Scarlatti's Allegro and Fugue in G minor, Passacailles by Albrande (1690) and Rebel (1703), and Wagner's 'Homage to the March.' The last-named must have sounded revolutionary after the old-world strains that preceded it.

On June 1, at St. Stephens-in-Brannell, church choirs from St. Austell, Fowey, Charlestown, Mevagissey, Gorran, Roche, St. Dennis, Par, St. Stephens, and Truro, formed a choir of over two hundred voices at the annual Choral Festival. The Canticles were sung to a setting by Wesley, and the anthem was 'O give thanks,' by E. A. Sydenham. Mr. Brennand Smith (St. Austell), conducted, and the singing was creditable in tone and accuracy, though more light and shade would have added to the effect. M. B.

In connection with the Bromley District Organists and Choirmasters' Association, a Hymn-Tune recital took place at Bromley Parish Church on May 21. A long list of tunes of various types, from plain-song to florid examples of the 19th century, was sung, interspersed with organ solos based on hymn melodies. The singing rang the changes on fauxbourdon, discant, boys and men, and unison—a good sample of the amount of variety obtainable by simple means. Mr. F. Fertel was organist and director.

A local branch of the London Society of Organists has now been formed at Battersea and Clapham, the first meeting being held on Wednesday, June 8, when an organ recital was given at St. Mark's, Battersea Rise, by Mr. Reginald E. Redman, followed by a reception in the Parish Hall. The officers of the branch are Messrs. J. T. Corbin (chairman), W. G. Leach, R. E. Redman, R. A. Stott, and the Rev. A. H. M. Eat. The hon. secretary is Mr. Charles H. Lindow, 84, Mortmore Road, S.W. 11, who will gladly forward any particulars.

The organ at St. Mary's-in-the-Wood Congregational Church, Morley, Yorks, has been rebuilt by Messrs. Abbott & Smith, of Leeds, and is now a three-manual with twenty-nine stops, and a good supply of accessories. The opening recital was given by Mr. H. Matthias Turton, of St. Aidan's, Leeds, whose programme included Stanford's Sonata in F, Debussy's Introduction and 'Passacaglia,' Debussy's 'Cortège,' two movements from Piatti's Sonata in G minor, and four pieces by Bonnet.

Mr. Geoffrey Shaw conducted a Hymn Festival at Bodmin Parish Church on May 24. Ten choirs attended under the organization of Lady Mary Trefusis, and among the tunes used were the Old 104th, 100th, 44th, and 25th, 'Wolvercote,' 'Rockingham,' 'Veni Creator,' 'Falkland,' 'Hyfrydol,' Darwall's 148th, 'University,' and 'Hanover,' and variety was secured by the use of fauxbourdon, discant, unison, and harmony. M. B.

Between sixty and seventy members of the London Society of Organists, with Mr. E. T. Cook (Southwark Cathedral), their president, visited Rochester on June 11. They attended evensong at the Cathedral, when the choir sang E. T. Cook's new service in G and Palestrina's Motet, 'Isti sunt viri sancti.' César Franck's 'Pièce Héroïque' is worthy of a finer organ than Rochester possesses, but it was admirably played by Mr. C. Hylton Stewart.

Dr. Ernest Bullock has commenced a summer season of weekly organ recitals at Exeter Cathedral with programmes representing all styles of good organ music.

#### ORGAN RECITALS

Mr. Henry Riding, St. Mary, Aldermanbury (three recitals)—Andantino, *Franck*; Triumph Song, *C. W. Pearce*; Rhapsody, *Saint-Saëns*; Offertoire in A, *Léfebure-Wély*.  
St. Mary Abchurch (four recitals)—Minuet and Trio, *Wolstenholme*; Nuptial March, *de la Tombelle*; March in F, *Goss Custard*; Adagio and Fugue, *Camidge*; Finale, *Faulkes*; Commemoration March, *John E. West*.  
Dr. George P. Allen, St. Peter's, Mansfield (two recitals)—Toccata and Fugue in D minor, *Bach*; Fantasias on 'Abide with me' and 'Christians, awake,' *Allen*; Scherzo, *Sandiford Turner*; March in E flat, *Léfebure-Wély*.

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Fantasia in G major, *Bach*; Romance and Pastorale, *Wolstenholme*; Finale, *Bossi*; Fantasia in A, *Boëllmann*.

Mr. Chastey Hector, Brighton Parish Church (two recitals)—Sonata No. 6, *Mendelssohn*; Fantasia on 'Darwall's 148th,' *Darke*; Fugue in E flat, *Bach*; Marche Religieuse, *Chauvet*; Fanfare, *Lemmens*.

Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue in G, *Bach*; Capriccio, *Ireland*; 'The Sea,' *Arnold Smith*; Rhapsody No. 2, *Howells*; Sonata No. 4, *Mendelssohn*; Toccata, *Stanford*.

Dr. Louis A. Hamand, Malvern Priory Church—Choral Song and Fugue, *Wesley*; Canzona from Symphony No. 4, *Tchaikovsky*; 'Air from County Derry,' arr. by *Hamand*; Carillon, *Vierne*.

Mr. Herbert Weatherly, St. Stephen's Walbrook—A Lemare programme: Concert Fantasia in F; Largo and Madrigal from 'Festival Suite'; Scherzo, Symphony No. 2; Finale, Symphony No. 1.

Mr. H. Cyril Robinson, St. Mary's, Haverfordwest—Fugue in B minor, *Bach*; Largo, 'New World' Symphony; Solemn Melody, *Walford Davies*; Scherzo, *Guilmant*.

Mr. Frederick Fertel, Bromley Parish Church—Fantasia, *Bubeck*; 'The Curfew,' *Horsman*; 'Alleluia,' *Dubois*.

Mr. R. Buchanan Morton, House of Hope Congregational Church, St. Paul, Minn.—Sonata No. 2, *Rheinberger*; Pièce Héroïque, *Franck*; Improvisation-Caprice, *Jongen*; Ronde Française, *Boëllmann*; Impromptu in A minor, *Coleridge-Taylor*.

Mr. W. Adams, St. Paul's, Hammersmith—Sonata No. 2 (first movement), *Rheinberger*; Lied, *Wolstenholme*; Gavotte, *Elgar*; Scherzo, *Mansfield*.

Mr. Stanley E. Lucas, Trinity Presbyterian Church, Canonbury (two recitals)—Prelude and Fugue in B minor and Fugue in E flat, *Bach*; 'Finlandia'; Festive March, *Smart*; Storm Fantasia, *Neukomm*.

Mr. Ernest H. Smith, St. James', New Brighton—Variations on 'Moscow,' *Smith*; March in E flat, *Léfebure-Wély*; Chanson du Soir, *Becker*.

Mr. Henry Poole, St. John the Baptist, Burley—Concerto in B flat, *Handel*; Imperial March, *Elgar*; 'Fingal's Cave.'



Dr. H. G. Ley, Christ Church Cathedral, Oxford (two recitals)—Overture to 'Orlando,' *Handel*; Prelude on 'Rhosymedre,' *Vaughan Williams*; Prelude and Fugue in C minor, *Bach*; Pastorale, *Frank*; Sonata No. 1, *Mendelssohn*; Overture to 'St. Cecilia's Day,' *Handel*; Sketch in A, *Harwood*; Prelude and Fugue in G major, *Bach*; Fugue in A flat minor, *Brahms*; Four Sketches, *Schumann*; Fantasia in F minor, *Mozart*.

Mr. W. G. Breach, St. John the Evangelist, Clapham Rise—Grand Chœur Symphonique, *Mansfield*; Prelude on 'Abridge,' *Charlton Palmer*; Fantasia on a Welsh Hymn Tune, *Jenkins*.

Mr. Claude A. Forster, St. John's, Forfar—Sonata No. 3, *Mendelssohn*; Concert Rondo, *Hollins*; March in A, *Clausmann*.

Miss Lillian M. Coombes, St. Lawrence Jewry—Toccata in C, *Bach*; Capriccio, *Ireland*; Fantasia on 'Darwall's 148th,' *Darke*. (Violin, Miss Annie Coombes; Sonata, *Veracini*.)

Mr. Paul Rochard, Kendal Parish Church (two recitals)—Capriccio, *Fumagalli*; Evening Song, *Bairstow*; Concert Piece, *Hollins*.

Mr. Leitch Owen, Edge Hill Parish Church—Fantasia in A minor, *Lemmens*; 'Cloche du Soir,' *Chauvet*; Prelude and Fugue in C minor, *Bach*.

Mr. Herbert E. Knott, St. Anne's, Park Hill, Moseley—Recessional, *Alan Gray*; Barcarolle, *Tchaikovsky*; March in A, *Grieg*.

Dr. Thomas Keighley, St. Ann's, Manchester—Toccata in A and Intermezzo in D, *Reger*; Four Versets on 'Ave Maris Stella,' *Dupré*; Fugue in D, *Bach*.

Dr. R. Walker Robson, Christ Church, Crouch End—Toccata and Fugue in C, *Bach*; 'La Nuit,' *Karg-Elert*; Overture in C, *Fricker*; Choral and Fugue, *Guilmant*; Prelude, Fugue, and Variation, *Frank*; Carillon, *Vierne*; Fugue, *Reubke*.

Mr. Ambrose Porter, St. Matthias, Richmond (four recitals)—Fantasia in A minor, *Lemmens*; Postlude on the Old 25th Psalm Tune, *Harwood*; Prelude on 'Rhosymedre,' *Vaughan Williams*; 'Epinikion,' *Rootham*; Prelude and Fugue in C minor, *Healey Willan*; Pastorale, *Pachelbel*; Finale in B flat, *Frank*; Sonata No. 12, *Rheinberger*; Heroic Suite, *Alec Rowley*.

Mr. F. C. J. Swanton, St. Mary's, Nenagh—Overture to 'The Messiah'; Chorale Preludes by *Bach*, *Stanford*, and *Parry*; Toccata and Fugue in D minor, *Bach*; Postlude, *Swanton*.

Mr. H. Vincent Batts, St. Mary Magdalen, St. Leonards-on-Sea—A Song of Triumph, *John E. West*; 'The Curfew,' *Horsman*; Adagio and Scherzo, *Guilmant*; Fantasia and Fugue in G minor, *Bach*; 'Finlandia.'

Mr. G. D. Cunningham, St. Alban's, Holborn—Toccata and Fugue, *Parry*; Three Choral Preludes, *Bach*; Allegro Vivace (Symphony No. 6), *Widor*; Prelude, Fugue, and Variation, *Frank*; Imperial March, *Elgar*; Introduction and Fugue, *Reubke*.

#### APPOINTMENTS

Mr. Patrick A. Black, organist and choirmaster, Dumbarton Parish Church.

Mr. Sidney Louis Coveney, organist and choirmaster, St. Margaret's, Stoke.

Mr. A. Martin Hawkins, organist and choirmaster, St. Leonard's, Heston, Middlesex.

Mr. Frank V. Mataraly, organist and choirmaster, St. Mary's, Cuddington, Worcester Park.

Mr. W. A. Montgomery, organist and choirmaster, All Saints' Cathedral, Halifax, Nova Scotia.

A Bach Festival was held at Lehigh University on May 27 and 28 by the Bach Choir, of Bethlehem, U.S.A., under Dr. Wolle. The first day's programme included the cantata, 'The Sages of Sheba,' the Ascension Oratorio, the Motet, 'Come, Jesu, come,' the cantata, 'Praise thou, Jerusalem, the Lord,' and two instrumental Suites. The second day was devoted to the Mass in B minor, which has now been given fourteen times by Dr. Wolle and his Bach Choir since their first performance in America in 1900.

## Letters to the Editor

### MODERN MUSIC

SIR,—Surely the voice of Mr. C. à Becket Williams the same voice that has been heard throughout the age condemning contemporary music as insincere, ignoble, joyless, decadent, cynical, and superficial; the same voice that condemned Bach, Mozart, Beethoven, Wagner, and most of the great masters, in their own day. Are we not getting little weary of its doleful tones? We ought to know by now that all great composers—indeed, all great artists—are some extent innovators. Art would not keep alive if it were not; and it is therefore the duty of a critic to try and get into sympathy with contemporary artists and to inquire sincerely and without prejudice, what are their aims. I cannot believe that Mr. à Becket Williams has reached this.

Mr. à Becket Williams summarizes his statements thus: 'Modern music is from the head—not from the heart.' I venture to suggest that modern music is from the head and from the heart; just as ancient music was, and as good music must needs be, since musical composition depends on a proper blending of technique with inspiration.

It is to be understood that I am speaking, like Mr. à Becket Williams, 'in a general way.' Natural there are many failures in modern music, as there were in other periods; but these do not justify a general condemnation. My main contention is that too many critics are still using purely conventional standards at failing to judge contemporary music honestly on its own merits.—Yours, &c.,

ROBERT S. ELKIN.

8 & 10, Beak Street,  
Regent Street, W. 1.  
June 1, 1921.

SIR,—Mr. C. à Becket Williams' letter in your June issue reminds me of an interesting evening I spent recently with pianist of repute who played 'modern music' till I became almost dazed with its complexity and bizarriery.

I suggested, as a change, that we should have some Beethoven or Chopin. Imagine my astonishment at receiving a reply, as nearly as possible, in these words: 'Chopin I never play, he is so effeminate; Beethoven has no attraction for me, he is so obvious, and his subjects lack virility. His sonatas appeal to me only as exercises!' Said I, at once, 'If this is to be the result of a deep study of "modern music," 'twere better left alone.' I then asked: 'Presuming I were your pupil and wished to study to become a modern composer, what kind of harmony or counterpoint would you prescribe?' 'Heaven alone knows!' said my friend, 'Harmony and systems are useless, and I must admit I should not know how to proceed.' Surely this is chaos. I am by no means retrograde, and admire much that is modern, but I fully agree with your correspondent. Much very much, 'modern music' is 'fourth-rate, insignificant and ephemeral.' Indeed, I would go further: it is no music at all.—Yours, &c.,

R. J. PITCHER.

21, Boundary Road,  
St. John's Wood, N.W. 8.

SIR,—Has not Mr. Williams in his letter in the June number made a mistake when he uses the words 'modern music' for the subject of his somewhat sweeping criticism? Surely 'ultra-modern' or 'futurist' is what he means.

Practically every composer living, young or old, must be modern in the real sense of the word—that is, he naturally has different ideas, and is taking music a step further than the men who have gone before. Because we see a futuristic picture, do we immediately come to the conclusion that it is representative of all modern art.

To my thinking the matter cannot be put in a nutshell. There are men in every generation who write music from the heart as well as from the head.—Yours, &c.,

Selly Park,  
Birmingham.

DORIS BROOKES.

June 4, 1921.

## 'THE MESSIAH'

IR.—May I correct a statement made in an account of the Jubilee of the Albert Hall (*Musical Times*, June 1)? Neither the late Prof. Prout nor Dr. Mann discovered the singing parts of 'The Messiah.' It was my good fortune to come across them myself about six months after my appointment at the Foundling. They were not found in a book behind the organ-loft, but in another one, each the girls' side of the children's gallery, the existence of which had up to that time been unknown.

I showed them first to my friend, Dr. Mann, and later to Mr. Prout, who, needless to say, were both delighted at my recovery. I enclose a note of the first performance of 'The Messiah' with the old parts, given at Finchley under the direction by the Woodside Park Musical Society during the season 1893-94.—Yours, &c., H. DAVAN WETTON.

Foundling Hospital, London, W.C.1.

June 19, 1921.

A long letter from Mr. Charles Tree on 'The correctness of the Voice' is held over.—ED., *M.T.*

## Sharps and Flats

I make bold to assert that the later works of Stravinsky and for Bolshevism. . . . I am proud to say that I did not join in the clamorous applause . . . but maintained an icy silence. . . . We had Stravinsky's Symphony for wood instruments. . . . What senseless, hideous noises! . . . Why is the author dedicated it to Debussy? Why not dedicate it to Dr. Crippen? . . . This time I am proud to say I did not maintain an icy silence. . . . I hissed. . . . —*Henry Threlfall*, in a letter to *Musical News and Herald*.

I am convinced that . . . the music [of Stravinsky's Symphony for wind instruments], its substance and its treatment, are the logical conclusion of certain features most characteristic of Debussy. . . . —*Leigh Henry*.

Stravinsky's Symphony for wind instruments, written in memory of Debussy . . . was greeted with cheers, hisses, and laughter. I had no idea Stravinsky disliked Debussy so much as this. If my own memories of a friend were as unkind as Stravinsky's of Debussy seem to be, I would try to forget him. But perhaps it is not his heart, but only his head that is wrong. Something certainly seems to have gone wrong with him of late. His music used to be original: now it is aboriginal.—*Ernest Newman*.

Very few vocal artists know what work is.—*Sir Henry Wood*.

The singers of bygone days devoted years to study, but the present-day pupils want to do in three or four months what should take three or four years to accomplish.—*Madame Albani*.

I only wish indeed that the English would give up politics, for which they have no capacity whatever, and devote themselves to music, for which they are quite extraordinarily fitted.—*Bernard Shaw*.

Another flagrant instance of Beethoven depreciation, which seems to be so rampant among a certain class of present-day music critics, has lately come under my notice. Writing about Beethoven's seventh Symphony, . . . a critic remarks [etc.] . . . These critics will be running down the Beethoven Violin Concerto next!—*Algernon Ashton*.

## Obituary

We regret to record the following death:

LEWELLYN REES, for seventeen years music supervisor of Toronto Public Schools. A native of Cardiff, he went to Canada as a young man, to take up a post as music teacher at Port Perry High School, coming back to England later for further musical studies. On his return to Canada, he held several appointments, but his principal work was as music supervisor. His death followed on a long illness, in his fifty-eighth year. Dr. Vogt considered that the Toronto school-children's singing equalled any he had heard in Europe. One of Mr. Rees' most popular achievements was the organization and direction of an annual Children's Festival on Easter Monday, at which over two thousand children sing to a vast audience.

## ROYAL ACADEMY OF MUSIC

A students' chamber concert was given at the Duke's Hall on Thursday afternoon, May 26, when the programme was both varied and interesting. Amongst the outstanding items may be mentioned a composition of considerable promise by Paul Beard—Theme and Variations for two violins (MS.) beautifully played by the composer and Mr. Jean Pougnet—the performance of Beethoven's Sonata in C sharp minor by Miss Betty Humby and that of Chopin's Ballad in G minor by Miss Rene Cook, and the singing of two songs of Sibelius by Miss Hilda Neale. The other items included movements from String Quartets by Dvorák and Elgar, the Variations from Tchaikovsky's Pianoforte Trio, songs by Bizet, Dvorák, Tchaikovsky, and Roger Quilter, and a scene from Shakespeare's 'Julius Caesar.'

The R.A.M. Club held its meeting for the present term on Saturday evening, June 4, when a large gathering of professors, pupils, and friends filled the Duke's Hall. The guests were received by the president, Dr. Richards, and Mrs. Threlfall. There was an interesting programme of music which included a selection of unaccompanied sacred music by Russian composers, beautifully sung by the choir under Mr. Beauchamp, and Mr. Dale's Phantasy for viola and pianoforte, played by Miss Dorothy Chalmers and Miss Hilda Dederich. The second part of the programme comprised a most charming dance—'The Water Lily'—danced by Miss Gwendolyn Russell with accompaniment for strings, and a play in one Act, 'The Bathroom Door,' which was produced under the direction of Mr. Acton Bond. During the interval the president thanked all who had assisted to make the evening such an artistic and social success. In referring to Mrs. Threlfall's kindness in receiving the guests, he said the name of Threlfall would ever be remembered at the R.A.M., as the late Mr. Threlfall was both chairman of the Committee of Management and also of the Associated Board, and the organ which adorned their concert hall was given by Mrs. Threlfall in his memory.

## Sixty Years Ago

From the *Musical Times* of July, 1861:

ST. JAMES'S HALL.—Mr. John Francis Barnett, the nephew of the eminent composer, gave a vocal and instrumental concert on June 25. Mr. Barnett's performances consisted of Mendelssohn's Concerto in G minor, and an elegant composition of his own; added to which, he played the pianoforte part in Mozart's Grand Symphony, known as the 'Jupiter' Symphony on account of its colossal proportions, and the prodigious combination of learning and imagination displayed in its structure.

THEOBALD'S ROAD.—A concert was given in the National Schoolroom on May 28, by the St. George-the-Martyr Choral Union. The principal singers were Miss Palmer and Mr. Wilbye Cooper. There were several other performers of more or less merit, and the choir sang various choruses, most of which were far too difficult for its powers. Mr. Hewitt played several noisy solos upon a harmonium, including the 'Hallelujah' chorus, clearly proving that you may have too much of a good thing. Mr. T. Spearing conducted.

TO BE SOLD.—A first-class Barrel Organ, containing double diapason, stopped ditto, open ditto, principal, and fifteenth, suitable for a small place of worship; and may at a small cost, be converted into a Finger Organ. It has one barrel, containing 13 tunes. The tunes are set full, rich, and powerful. Height, 10 feet. May be seen at the Ellowes Hall, Gornall, near Dudley; and to treat, apply to Mr. Richard Bourne, opposite St. Thomas' Church, Dudley.

Just published, a new BALLAD, which is already a great favourite. Post free for 18 stamps. Every one must like it. Address, Mr. Boxall, Northgate Villa, Winchester.



## ROYAL COLLEGE OF MUSIC

Concerts have been numerous. There have been two informal, three chamber, and one choral and orchestral. A valuable feature of these is the opportunity given to young composers to have their works performed before fellow-students, the severest of critics. That the standard of chamber concerts has been high may be attributed in part to the generosity of Mr. W. W. Cobbett, who has offered prizes to the value of £50 for the best performances at College concerts of British works. At an orchestral rehearsal, Manuel de Falla's 'Nights in the Gardens of Spain' and 'Three-Cornered Hat' were given with the composer at the pianoforte.

There were three hundred and fifteen entries for the free open scholarships, fourteen awards being made as follows: Scholarships tenable for three years; composition, C. E. Rubbra and E. W. Allam; pianoforte, M. E. Gilson and C. I. Sweetland; singing, M. A. Norton; organ, W. O. Minay; violin, A. M. Ford; violoncello, G. Wykeham-George; flute, B. McLay; bassoon, P. B. Draper and K. P. Grieve. Tenable for one year: singing, D. Dutson; violin, S. H. Mason; and Pauer Exhibition for Pianoforte, D. M. Ansell.

The Opera Theatre, modelled on Bayreuth, built as a memorial to Sir Hubert Parry, has been the scene of great activity, the first Act of 'Meistersinger,' the third of 'Figaro,' and the second of 'Hänsel and Gretel,' having been given as inaugural performances. The last-named, complete, the first Act of 'Madame Butterfly,' and the third Act of 'Carmen' are in rehearsal, and, amongst other things, are affording an opportunity for youthful conductors studying under Mr. Adrian C. Boulton to become proficient in their craft.

There have been two Patron's Fund Rehearsals this month, at which the New Queen's Hall Orchestra has been conducted by the composers and Mr. Adrian C. Boulton.

## MILITARY BAND MUSIC

In November last Colonel Somerville, Commandant of the Royal Military School of Music, announced through the press a scheme whereby composers were invited to produce works for military band, with the promise that a selection of the best would be performed at Kneller Hall. The letter appeared in the *Musical Times* for December, 1920. The offer covered original compositions for military band, original orchestral works arranged for military band, and arrangements of classical works. As a provision for future performances of the picked works it was arranged that a library of the scores would be formed at Kneller Hall, and a list of its contents forwarded to military band presidents and directors of civil wind bands, who for a small fee would be able to have any piece for a specified time.

The response to this invitation seems to have been satisfactory and encouraging. The following works have been chosen for performance:

June 15	...	Overture, 'The Wreckers' *	...	Ethel Smyth
July 6	...	...	...	Scherzo ... H. A. Keyser
July 6	...	...	...	Dance Suite ... H. A. Keyser
August 3	...	...	...	'Processional' * ... C. B. Rootham
August 17	...	...	...	Hungarian Rhapsody ... R. Liffé
September 7	...	...	...	'Egyptian Scenes' ... C. Harris
September 21	...	...	...	'Humoreske' in B flat ... P. Harrison

\* Originally written for orchestra.

The concerts begin at 3.30 p.m. At a special concert on September 29 all these works will be performed.

## THE GLASTONBURY FESTIVAL

The Executive Committee of this Festival has decided that owing to difficulties of travel and general adverse conditions the Summer meetings shall be confined to a week's performances at the end of August. The programmes will be devoted to short musical and spoken plays, and British chamber music. The following are among the works to be performed for the first time: 'All Fools' day,' by Josephine Baretti, with music by Clive Carey; 'The Fairy,' by Laurence Housman, with music by Kathleen Davis; 'The Death of Columbine,' an experimental dance-play by John W. Bostock and Rutland Boughton. Inquiries should be addressed to the Director of the Festival School.

## THE HEREFORD FESTIVAL

The programmes of the Hereford Festival (September 6, 7, 8, and 9) contain a fine blend of old and new. The former department it is good to see a Bach cantata ('Come, Redeemer'); in the latter Elgar occupies a worthy place. In addition to 'Gerontius,' the 'Apostles' will be heard. This great work made a deep impression when performed by the Alexandra Palace Choral Society recently. On all sides one hears the question, 'Why is it neglected?' It is to be hoped that its inclusion in the Hereford scheme will be one more step towards helping masterpieces to their rightful place. Elgar's Violoncello Concerto will be played by Miss Beatrice Harrison, who recently gave an exquisite performance of the Certeau under the composer's direction at Queen's Hall. Other modern works in the Hereford programmes are Vaughan Williams' Fantasia for strings (on a Theme of Tallis), Holst's 'Hymn of Jesus,' Walford Davies' 'Heaven's Gate,' Benjamin Dale's 'Before the Paling of the Stars,' Three Orchestral Pieces by Bainton and new works by W. H. Reed and A. Herbert Brewer. The good half of the programme consists of native works, modern. We wish Mr. Percy Hull every success in his first Festival.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

## BIRMINGHAM

The spring musical season practically closed with the twenty-first annual orchestral and vocal concert, provided for the students of the Midland Institute School of Music. The event took place at the Town Hall on June 1, and the direction of the principal, Prof. Granville Bantock. The student-compositions were an orchestral prelude 'Gavroche,' by Christopher Edmunds, an orchestral poem, 'Out of the Mist,' by Lilian Elkington, three 'Gypsy pieces' for pianoforte, by Wilfred Southworth, and a Nocturne for pianoforte, 'The Rhythms of the Night clouds,' by Lawrence Powell. Undoubted merit and a certain attempt at modernity were reflected in these compositions, along with some instances of real invention. Bach's Concerto for flute, violin and clavier, in D ('Brandenburg,' No. 5), was effectively performed by Mr. J. H. Howell, Miss Marjorie Astbury and Mr. Lionel Field, and Brahms' rarely heard Concerto in A minor, Op. 102, for violin and violoncello, was played by Messrs. C. and F. Blye. The Pianoforte Concerto in C minor, by Delius, with which the concert ended, has been performed here on several occasions. Prof. Bantock conducted in his own careful and forceful manner. The solo pianist in the Concerto was Mr. J. W. Dunn. Vocal contributions were made by Miss Gladys Jones and Mr. Charles Hill.

Music during the summer months will be chiefly supplied by military bands, including our excellent Police Band, which Mr. Appleby Matthews has trained to great efficiency. The bands will play at our parks, but concerts at the Town Hall will not be resumed until the autumn season.

## BOURNEMOUTH

From the closing down of the winter concert season at the end of April until its welcome resuscitation some five months later, is a period of comparative quietude in matters musical. After the many striking achievements of the past few months, it is only fair that Mr. Dan Godfrey and his band should be permitted a brief spell of rest. Few, any, instrumental bodies are so continuously engaged as the Bournemouth Municipal Orchestra, and if the forward policy of the Corporation is to be maintained, it is absolutely necessary that the musicians do not become jaded. When, therefore, at the weekly symphony concert of the summer season programmes are presented of a less adventurous type than is customary at the winter series, we readily acquiesce in their more restricted scope. The mere fact that good music is not entirely out of our reach during the summer months is something to Bournemouth's favour.

the time allotted to preliminary preparation for the symphony concerts is limited, it would not be just to criticise the performances from the usual standpoint. The titles only are given of those works which have had of most interest during the past month, viz.: Beethoven's C minor and 'Pastoral' Symphonies, and Mendelssohn's 'Coriolanus'; Haydn's 'Oxford' Symphony; Brahms's fourth Symphony, and Goetz's Symphony in F. The soloists have included Mlle. Juliette Folville (the 'Perseus' Concerto); Mr. Samuel Kutcher (Max Bruch's minor Violin Concerto); Mr. Harold Colombati (Piano-Concerto by Schumann); and Mr. Bertram Lewis, an exceptionally gifted leader of the Orchestra (first movement from Tchaikovsky's Violin Concerto). To conclude this month's report happily, it may be added that all who are interested in the welfare of Bournemouth are relieved to learn that a majority of the Councillors have voted for the maintenance of the Municipal Orchestra at its present strength. This of course means that the policy of financial progress is also to be sustained—which would have been impracticable had the short-sighted minority, who had endeavored to reduce the Orchestra by deducting two or three instrumentalists, been able to turn the scale. We congratulate Godfrey on his fight for efficiency and the Corporation its reaffirmation of confidence in the value of the orchestra.

### BRISTOL

The most important event of the Bristol musical season has been delayed by prevalent industrial conditions till May 18, when two concerts by the London Symphony Orchestra, under Sir Henry Wood conducting, drew enthusiastic audiences to Colston Hall in the afternoon and evening. Tchaikovsky, Mozart, Dukas, Tchaikovsky, Bach, Weber, Elgar, El Smyth, César Franck, Wagner, Strauss, Rachmaninov, and others, Percy Grainger, and Mendelssohn were the composers whose works were drawn upon for the two programmes, and every item was performed with the skill and care of detail always the high ambition of the L.S.O. In several cases the playing was a revelation to Bristol audiences. M. Leff Pouishnoff, the young player who was destined to become a planet in the pianoforte firmament, showed the high intelligence of an artist in the Elgar and Rachmaninov Concertos, and his were the only ones Sir Henry would allow.

For next season Messrs. Duck, Son, & Pinker have a most ambitious scheme of five subscription concerts on foot already in their own name. Not only world-famous artists, but leading orchestras of the day are in the programmes of the series. These, with the six Bristol Choral Society fixtures, which of more than usual interest, will be an excellent basis for the coming musical season at Bristol. Meanwhile Bristol is doing musically.

The only other outstanding feature of the month was the visit of M. Marcel Dupré, the French virtuoso of the organ, and his recitals in the afternoon and evening of May 25 were well attended. All organ-lovers had been keenly anticipating his visit, and though his programmes were of the serious order, his great Colston Hall organ under his manipulation appeared to greater advantage than during any of the previous Municipal Concert recitals. The general opinion is that he was the greatest player who had been to Bristol.

Bristol University Students' Choir of about a hundred and twenty voices, under Mr. Arthur S. Warrell, gave a highly appreciated concert on May 28, at Colston Hall, in aid of the University funds, presenting a number of items of old and modern music very capably.

On May 31 a meeting was addressed at the Folk House, Clifton Green, by Mr. Rutland Boughton, of the Glastonbury Festival School, having for its object the formation of a similar school for Bristol. The chairman, Mr. Norton Matthews, said support had been promised by a number of musical persons at Bristol. It was decided to take the preliminary steps to achieve the object desired.

Bristol Madrigal Society held a well-attended special service at Bristol Cathedral on Thursday, June 2, when a series of pieces of sacred music by old-time English composers was sung by the choir, augmented by the Madrigal

Society, with fine effect. Dr. Basil Harwood played organ solos.

Among recent organ recitals have been two by Mr. C. W. Stear, on April 13, at Colston Hall, to large and appreciative audiences, with the Bristol Gleemen assisting. Mr. Purcell J. Mansfield, organist of Paisley Abbey, gave a recital on April 28 at St. Mary Redcliff, playing three romantic works of his own. The most notable recitals were by Mr. Alfred Hollins, who again drew crowded houses to Colston Hall on May 4, assisted by the Bristol Ladies' Choir, and once more demonstrated his remarkable powers of interpretation and improvisation. It was practically a plébiscite programme, and a number of pieces selected by the audiences were included in it, viz., Weber's 'Oberon' Overture, Bach's Fugue in G minor, and 'Finlandia.' Long Ashton Parish Church organ—overhauled, enlarged, and renovated at much cost—was re-opened on May 5, the twenty-first anniversary of the appointment of Mr. G. W. Osgood as organist. Recitals were given by Mr. Vernon Blount, of All Saints', Llanelly.

### COVENTRY AND DISTRICT

There has been little music-making indoors in Coventry and the neighbourhood during the past month. The Corporation concerts at Naul's Mill Park have, however, attracted enormous gatherings, which have followed with interest some attractive programmes provided by the Guards and other military bands. The suggestion has been put forward in the local press that instead of the Corporation always relying on outside assistance for its Sunday concerts, the various local musical organizations should be engaged from time to time. It is pointed out by the writer that while it is to be admitted that many fine points of orchestral and choral works are lost in the open air, yet Coventry being without a public hall that can contain audiences of the size attracted to Naul's Mill twice every Sunday, the only means by which the good work of local societies can be brought before the general public is at such assemblies as those of the summer Sundays in the park. The writer further goes on to demonstrate how great a social force in the life of the community is the increased development of facilities for the promotion of the best music, and he advocates a winter season of municipal concerts in the city.

At Leamington, under the guidance of Mr. Lionel Wiggins, the Choral Society is preparing an ambitious programme for next season. At the recent annual meeting a membership of a hundred and thirty was reported, a total double that recorded last season. An operatic society has also just been formed in the town. Whereas only three male-voice choirs entered the Leamington and County Musical Festival last year, eleven entries have been registered this year.

Kenilworth Choral Society, at its annual concert on Empire Day, included patriotic part-songs in its programmes and also produced Stanford's 'Revenge' and Dunhill's 'Tubal Cain' for the first time in the town. Mr. T. C. Hurley conducted, and Miss Vera Hathaway contributed violin solos.

### DUBLIN

By a recent resolution of the Governors of the Royal Irish Academy of Music it was decided to establish Fellowships and Licentiatehips somewhat on the lines of the Royal Academy of Music (London). This wise decision will go far to give prestige to the diplomas issued by the Irish institution.

Dr. J. F. Larchet has been appointed Professor of Music at University College, Dublin, in succession to Dr. C. H. Kitson.

On May 18 a very successful concert was given by the University of Dublin Choral Society, under the capable conductorship of Dr. George Hewson, organist of St. Patrick's Cathedral. The chief items were Gade's 'Spring Message' and C. H. Lloyd's 'Hero and Leander,' in which Madame Borel and Mr. Wood sang their respective parts very satisfactorily. The orchestra played some items, especially Purcell's Suite, in capital style.

A interesting concert of chamber music was given at St. Ultan's on June 9, when Mr. Arthur Darby, Mr. Joseph



Schofield, and Mrs. Duncan gave thorough satisfaction in a well-selected programme. Miss Mary Maguire contributed several vocal selections.

#### EDINBURGH

The past month has been mainly occupied with the Festival—of which an account can be read elsewhere—and an operatic venture foreshadowed last month.

Mr. Hedmont has placed Edinburgh, and possibly (time will tell) Scotland, under a debt of gratitude to him for his untiring efforts to produce opera with local talent, professional and amateur. As he said himself, at the close of the first performance, such productions provide the solution of the opera question in the provinces. We cannot too highly praise the performances of 'Il Trovatore,' 'Pagliacci,' and 'Cavalleria Rusticana.' There was no trace of amateurishness about any one of these, and the choruses were excellent, particularly the male choruses in 'Trovatore.' Several singers were discovered by the venture, and we should not be surprised if operatic companies looking for talent may pick up some of these new-comers at no distant date. Among the sopranos, Miss Summers proved a finished vocalist, though perhaps lacking in dramatic power. Miss Elspeth Naysmith-Young, in 'Cavalleria Rusticana,' was described by the *Scotsman* as 'a born actress,' and her singing was very effective. Two contraltos also worthy of mention are Miss Rhodda Graham and Miss Alice M'Lauchlan. The former should have found this sphere earlier, and seldom have we witnessed such enthusiasm after a performance. It was not a tribute to a local singer, but was evoked purely on account of her histrionic and vocal gifts. Among male singers Mr. Philip Malcolm (as Tonio in 'Pagliacci'), Mr. W. Tawse, and Mr. Brodie (in various tenor rôles) proved themselves to possess gifts far beyond the average for such work. None who heard the series doubts that Mr. Hedmont's wonderful experience and personality were responsible for the extraordinary success of the week's performances. Mr. de la Haye conducted the orchestra, composed of the usual theatre band plus some amateur instrumentalists. These latter rehearsed with the company throughout the season. The playing in 'Trovatore' was excellent, and Mr. de la Haye secured wonderful phrasing and detail in the singing. We have devoted considerable space to this event, because we believe that local operatic performances, equal to and better than those of professional touring companies, are possible under proper management. We congratulate Mr. George Campbell, the first president, on his enterprise.

#### LIVERPOOL

M. Marcel Dupré drew an immense audience to his recital at St. George's Hall on June 6. It was not expected that he would be able to exploit the inexhaustible resources of the famous organ after an hour or two's rehearsal, but all the same he was on the best of terms with its leading features, which he handled with ease and effect. And in one instance, the Intermezzo from Louis Vierne's Organ Symphony, he discovered some absolutely new orchestral combinations of softer tone-colour which startled even old stagers. His Bach playing in the D major and G minor Preludes and Fugues did not convince us of the superiority of the French manner as regards *tempi*, phrasing, and built-up climax. The Fugue subjects, especially on the pedals, often did not come out sufficiently into the open until near the end, when indeed there was nothing left unsaid. But nothing could have been more delightfully neat and accurate than his playing of the familiar masterpieces entirely from memory. Dupré was more effectively heard as an exponent of modern French organ music, and supreme mastery was shown in his improvisation on a theme set by the City Organist. In this direction Dupré notably specialises, and the harmonic freshness and ingenuity by which he ennobled a not too attractive theme was nothing short of marvellous in its mental concentration through stages of lyrical and contrapuntal development, which were completed in a steady fugal exposition and brilliant *Coda* that contained a playful reference to Bach's D major Fugue. It is hoped that Messrs. Rushworth, to whose enterprise we owe this memorable visit of M. Dupré, will be able to arrange another recital.

The annual meeting of the proprietors of the Philharmonic Society, on May 20, proved a harmonious function, a Colonel Wainwright, as chairman, was able to report the past season as one of financial as well as musical success. In speaking of the great musical interest of the past season (in which the visiting conductors included Pierné, Szulc, Ansermet, Sir Henry Wood, Landon Ronald, Goossens, Tøye, and Hamilton Harty), reference was made to the notable first performance conducted by Sir Henry Wood of Rachmaninov's 'The Bells,' which had been commended by visiting London critics. The suggestion was made that the work be repeated next season, but it is certain that choral forces do not view the proposal with favour. The proprietor took the opportunity for making an almost tearful appeal to the committee to perform more music of the old masters, which he described as legitimate art, a distinction from the questionable art of the modern school. It is, however, generally felt that the Philharmonic committee well deserved the vote of thanks that was accorded for its work during last season. In its choice of music the balance had been fairly held between examples of the old and modern schools.

The Liverpool centre of the British Music Society held its annual general meeting in the Rushworth Club-rooms on June 3, when the hon. secretary (Mr. John Brook) and the hon. treasurer (Mr. William Rushworth), presented reports showing the satisfactory progress of the Centre since its inauguration. Notable visitors had included Mr. De Godfrey, Dr. Arthur Somervell, Mr. John Ireland, and Mr. Rutland Boughton, and there had been a concert given by the London Philharmonic String Quartet, and one devoted to the music of local composers. Regular orchestral practices had been held during the winter, in addition to weekly gramophone recitals of rarely-heard works. Encouraging features were the growth of the Reference Library, and the large increase in membership, which now numbers three hundred and fifty. The chairman, Mr. E. A. Behrend, outlining probable visitations during next season, referred to Prof. Walford Davies and Mr. Eugène Goossens, and said that at a garden-party in July Mr. Gustav Holst would be present, and would address the members on his work at Morley College.

Mr. J. D. Jones, who lately resigned the post which he held for many years as hon. treasurer of the Welsh Choral Union, has received a spontaneous and unexpected token of regard in a presentation from the members of the famous choral body, with whose work and successes he has so long been associated.

#### MANCHESTER AND DISTRICT

The sixty-fourth season of Hallé concerts will commence on November 3, and run, with a three weeks' Christmas and New Year interval, to March 30, 1922. The coming season will see a reversion to the old Thursday evening custom, but provision has been made for the Saturday public in the shape of four concerts of operatic recitals, one of which will consist of excerpts from 'Boris Godounov,' 'Prince Igor,' and 'A Life for the Czar.' The full syllabus is not yet available, but the visits of Siloti (December 8), Thibaud (March 9), and Michele Esposito (March 23), will be marked by Russian, French, and Italian programmes. The choral works embrace 'Omar Khayyâm' (December 1), 'The Messiah,' a Wagner evening, the B minor Mass (February 2), 'Phœbus and Pan,' along with 'The Golden Legend' (March 2), and 'The Apostles' (March 30). In addition to soloists announced in the June issue, engagements have been entered into with Misses Phyllis Lett, Desirée Ellinger, Caroline Hatchard, Dilly Jones, Kirkby Lunn, and Elsie Cochrane, and Messrs. Frank Mullings, Horace Stevens, Murray Lambert, Archie Camden, and Lenghi Cellini. The casts for 'The Apostles' and the Bach-Sullivan evening are not yet available.

Students' concerts at the two Colleges of Music and a few mid-day recitals have provided the sole musical sustenance in recent weeks, apart from the celebrations of the quincentenary of the ancient Collegiate Church, during the first week in June. At these celebrations the music each day was restricted to the period covered by the Church's life, viz., the 15th century from works of John Taverner, Robert Fayrfax (1470), and John Dunstable (1453); the 16th by Tallis,

omas Causton, and Christopher Tye; the 17th by Orlando Gibbons and Purcell; the 18th by Samuel Wesley's 'Mekate Deo,' besides Boyce, Arnold, and Travers; the 19th century brought S. S. Wesley, Walmisley, and Stainer, and the present day was represented by Parry, Stanford, Holson, and John Ireland. The student of Church music was thus afforded a fair survey of a considerable field. drawback was the hours at which these services were held, which often made them inaccessible to music-lovers engaged in business. It is to be hoped that in the coming winter it may be possible to find occasion to repeat this fine sequence, making it a quinquenary festival of English Cathedral music. I am sure it would be widely appreciated.

#### NOTTINGHAM AND DISTRICT

As was to be expected, the annual meeting of the Nottingham Sacred Harmonic Society disclosed the fact that a very considerable financial loss was sustained during the past season. The number of competing musical events at Nottingham and the local industrial depression made this a foregone conclusion, but musically the Society had reason for congratulation, all the concerts—especially 'The Apostles'—being artistically successful. Amongst the works to be given during the next season are Herman's 'Merrie England,' Hubert Bath's 'Wedding of St. Maclean,' Parts 1 and 2 of 'The Creation,' the 'Lynn of Praise,' and Parry's 'Judith.' A delightful Matinée Musicale was given on June 8, in aid of the Leen-side Girls' Club. The concert was promoted and arranged by Madame Lahey, who contributed songs in French, English, and Russian. Mrs.ilda Perry was associated with Miss Emily Roseblade in the first and last movements of César Franck's Sonata for violin and pianoforte. Miss Rose Fyelman, assisted by Miss Alice Hogg at the pianoforte, gave her translation of Einstein's 'The Pilgrimage to Kervaal,' to which Mr. Bernard Bine had specially composed the incidental music. All the artists gave their services, and the Club funds benefited a substantial sum.

#### OXFORD

The first concert of this term took place on May 5, in the Town Hall, the artists being Madame Guilhermina Suggia (violin) and Herr Adolf Mann (pianoforte). The programme was well selected, and was certainly of ample scope, ranging from Bach to Scriabin. Madame Suggia possesses a very fine instrument, upon which she seemed able to do almost anything. We have not space for details, but her *cantabile*-playing was very beautiful. Herr Mann's solos were well-chosen and most acceptable, and his accompaniments to Madame Suggia in excellent taste. On May 15 Mr. Harold Samuel gave a thoroughly excellent Bach concert in the Assembly Room of the Town Hall. His selections from 'Das Wohltemperirte Klavier' and the French Suite were played in a masterly as well as most artistic manner. We shall indeed look forward to seeing Mr. Samuel here again with his prodigious memory, not in the Assembly Room, but in the Town Hall itself. On May 27 Miss Nora Delmarr, a young soprano with a powerful voice, made her first appearance before an Oxford audience. She sang songs in nearly every style, from Percy to Roger Quilter and Percival Garratt, and seemed most equally at home with them all. She had the good fortune to have Dr. Ernest Walker as her accompanist. On June 2, in the Town Hall, Mr. Benno Moiseiwitsch gave a capital pianoforte recital, which was thoroughly enjoyed. On Sunday afternoon, June 12, came the concert of the term in the Sheldonian, with choral works by Brahms, Holst, and Vaughan Williams, and Beethoven's 'Eroica,' as a programme. Brahms' 'Song of Destiny' came first, conducted by Sir Hugh Allen. This was indeed a delight to listen to, choir and orchestra vying with each other in high artistic interpretation. The next item, Holst's 'Hymn of Jesus,' was given only last year, and the impression of that performance was still fresh. This time the choir worked hard and well at the music, and as a whole, very successfully. In Vaughan Williams' 'To the

Unknown Region' the vocal writing gave but little trouble. The 'Eroica' Symphony had not been heard here for some time, and its performance was awaited with keen interest. Mr. Maurice Besley conducted with great ability and intelligence, and was deservedly recalled amid great cheering.

#### PORTSMOUTH AND DISTRICT

Musical aspirations were amply realised at Portsmouth during the past season. The town has enjoyed a very wide range of high-class concerts, but except perhaps for the visit of Mr. J. A. Meale, of the Central Hall, Westminster, on April 11, there has been comparatively little in the way of organ music. The Town Hall organ is one of the finest in the south of England, and Mr. Meale, who was making his first appearance at Portsmouth, revealed to the full the many beautiful qualities of tone possessed by the instrument. The recital included Bach's Toccata and Fugue in D minor.

The North End Choral Society is only just completing its second season, but the singers' recent performance of 'Tom Jones' at the Town Hall would have done credit to many older organizations. There was no scenery, the Society relying on the artistic appeal of the music. Under the direction of Mr. Ernest C. Birch, choir and orchestra rose to the occasion splendidly.

The Quartet-Players, who are seeking to stimulate interest in chamber music locally, gave their second free concert at the Albert Hall on May 3. The members of the Quartet are Miss Edith Bunney (violin), Major R. Bullin, T.D. (viola), Mr. F. Cranmore (violin), and Mrs. G. B. Bullin (pianoforte). Vocal numbers were contributed by Mr. Arthur Kellet, solo tenor of St. Paul's Cathedral. A very wise choice had been exercised in the selection of the pieces, and the concert was a creditable achievement. The explanatory remarks of Major Bullin enabled the audience appreciatively to follow the music, and in view of the interest awakened it is possible that the influence of this class of music-making may be more widely extended next season.

Although the Borough of Portsmouth Philharmonic Society sustained a financial loss of £151 14s. 2d. on last season's working, thus reducing its credit balance to £216 18s. 2d., this must not be taken to indicate a falling-off of public support. Probably the reverse is the case. At all the concerts last season the Town Hall was well filled by audiences that showed keen appreciation of the programmes presented. The Society has now an honorary membership of four hundred and fifty-six, of whom three hundred and thirty-eight subscribe for the season of five concerts, ninety-five to the choral concerts only, and twenty-three to the promenade concerts only. The Society is thus, as the thirty-fifth annual report states, 'well supported by the musical people of the borough and district, and is apparently fulfilling the local demand for the best music that can be produced.' The outlay in professional fees, and additional expenses due to the promenade concerts being given monthly instead of on three consecutive evenings, were causes of the loss on the past season.

Without the support of its honorary members the Society could neither maintain the present standard of the concerts nor the position it has reached in the musical life of the borough. In future the concerts are to be known as 'orchestral concerts,' and another five are to be arranged for the coming season, the works to be performed including Sir Charles Stanford's 'Songs of the Fleet,' Vaughan Williams' 'Sea Symphony,' and 'Israel in Egypt.'

The Society is losing the services of Mr. T. Archard, who for upwards of thirty years has filled the position of joint hon. secretary. Although Mr. Archard's work was mainly connected with the chorus, he served the Society loyally and well over this long period, and his loss will be much felt by all who have been associated with him. Mr. Hugh Burry's illness precluded him from officiating as hon. conductor, but the Society was fortunate in securing the services of Mr. Arthur Bliss as deputy conductor during the season.

Two choral efforts in the immediate district call for more than passing mention. The Emsworth Musical Society's interpretation of 'Rebekah' was a very commendable



performance, the work of choir and orchestra being very effective under the direction of Mr. Alfred Agate. The Fareham Choral and Orchestral Society gave 'Hiawatha's Wedding-Feast' at its second concert of the season at the Connaught Drill Hall, Fareham. Mr. J. H. Jackson, of Southsea, who has conducted the Society since its recent formation, worked hard to bring choir and orchestra to a state of perfection, and although there are still many little faults to be remedied, the performance on the whole gave much delight. Mr. F. Major, of Winchester, sang the solo part.

Captain Eugene Spinney, at the unanimous request of the Fareham Music Circle, has consented to act as hon. conductor of the choir and orchestra of the Circle next season, with Mr. Percy Bennett as his understudy. Capt. Spinney was the founder of the Fareham Philharmonic Society, which up to the outbreak of the war was an eminently successful musical institution of the town. The Music Circle came into being only about twelve months ago, and is really a child of the old Philharmonic. It has a balance in hand of £16 on last season's working, and is going forward on more ambitious lines next season, the big work selected for performance being 'Judas Maccabæus.' Practices will start about the middle of September.

### SHEFFIELD

Dr. R. R. Terry's lecture on Tudor music, arranged by the local branch of the British Music Society, and given on May 23 in the Firth Hall of the University, aroused much interest and was greatly enjoyed. Sir Henry Hadow, in a charming speech such as he seems able to make on almost any subject at a moment's notice, afforded the lecturer the happiest of introductions to his audience. Dr. Terry gave an interesting account of his work in preparing for modern ears the scores of fascinating creations of composers whose very names are unknown to musical people of to-day. He maintained that the Church music and the secular music of the Tudor period had a good deal in common, and was by no means so different in character as one recent writer, in particular, had made out. A Benedictus by William Typp, a Kyrie by Taverner (whose work was warmly commended by the lecturer), the Benedictus from the 'Missa sine Titulo' by Tallis, and a charming Motet, 'Sacerdotes Domini,' from vol. ii. of William Byrd's 'Gradualia,' were sung as illustrations by a small choir conducted by Mr. G. E. Linfoot, and were enthusiastically received. These examples undoubtedly exhibited clearly the growth of the art of musical expression during the period covered.

The Sheffield Education Committee's policy of providing opportunities for elementary school children to learn to listen intelligently to good music is being continued. The latest occasion was a concert of suitably-chosen vocal and instrumental items arranged by that expert concert-giver, Miss Lily Foxon. It was a pronounced success, and the two thousand children who attended greatly enjoyed the experience.

A series of chamber concerts has already been arranged by the University Musical Society for next winter. The Philharmonic, Catterall, and Sheffield String Quartets have been engaged, the Meredyl Pianoforte Quartet party will furnish a programme, and Miss Helen Guest will give a pianoforte recital. There is an idea of extending the activities of the Society next season, so as to include some orchestral music.

On account of their increasing cost, and the inadequate public support which has been given to them, it has been decided to suspend the Sheffield Promenade Concerts for a season.

A branch of the English Folk-Dance Society has just been formed at Sheffield.

### SOUTH WALES

During Whitsun-week many singing festivals were held by the several religious denominations throughout the district. The following were among the most important.

A successful choral festival was held at Llantrissant Parish Church, at which fourteen choirs sang. The church was packed, and the singing throughout was of a high order. The conductor was Mr. T. Ellis Lewis, of Radyr.

The Welsh Baptists of the Pontypridd district held the annual singing festival at Tabernacle, with Mr. J. Gabriel of Argoed, as conductor; and the Welsh Baptists of the Treharris district held their annual festival at Brynhyfry Chapel, a special feature being the excellent singing of Gounod's 'By the waters of Babylon.' Mr. David Thomas conducted. The thirty-ninth annual singing festival promoted by the Welsh Calvinistic Methodists in the Pontypridd district was held at the Town Hall, the conductor being Mr. J. T. Rees, of Aberystwyth. In the Upper Rhondda district the Welsh Calvinistic Methodists held their annual festival at Gosen Chapel, Treorky, with a very large attendance.

As was to be expected in the 'Land of Song' during the present industrial unrest, very many 'free concerts' have been given in the different villages and towns with excellent results. Numerous concerts of a charitable nature have also been given, mostly in aid of the communal kitchen. The high standard of the singing has been greatly appreciated. Some of our best male-voice parties, choirs, and orchestras gave their services *con amore* at these concerts, and the events were of quite a high standard, the performers vying to make them successful. The following programme, given under the auspices of the Tredegar District Council, may be regarded as typical. On May 11, the celebrated Orpheus Male-Voice Choir under the conductorship of Mr. I. D. Evans, at the Drill Hall, sang, among other things, 'Crossing the Plain,' 'Tyrol,' 'Invictus,' and 'Destruction of Gaza,' to a packed hall, hundreds failing to gain admission. The Choir received a great ovation.

A civic welcome of the utmost cordiality was extended to the Glyndwr Male-Voice Party, on their return home from Mountain Ash, on May 26, after a tour of nineteen months through the United States and the Dominion of Canada. The singers had given five hundred and eighty-five concerts during their tour. On June 5 and June 12 they gave sacred concerts at the Sophia Gardens, Cardiff, in aid of the King Edward VII. Hospital, and they were also in evidence during the visit of H.R.H. The Prince of Wales to Cardiff (June 7-10).

The Splott Male-Voice Choir, Cardiff, has forwarded the Lord Mayor of Cardiff the sum of £30 as a donation to his Lordship's Distress Fund.

## Musical Notes from Abroad

### AMSTERDAM

By the middle of May our winter concert season has practically reached its conclusion. I have this time only made mention of the few straggling concerts which to outward appearance, especially regarding their receipts and attendance, did not succeed in disguising their belatedness. Of these must be mentioned a concert given on May 10 by the Christian Oratorio Society, which was conducted by M. Hubert Cuypers, acting as substitute for M. Schoonderbeek. The most notable feature was performance of Verdi's 'Manzoni' Requiem. It cannot be said that the singers' interpretation of this difficult work was altogether creditable or effective, even after making allowance for a few shortcomings occasioned by the choir not having had sufficient time to adjust itself to the deputizing conductor, whose reading seemed at times to differ from what the singers had got accustomed to in rehearsal. The solo quartet, comprising Mesdames M. Peltenburg and Suze Luger, and Messrs. Jos. Holthaus and Max Kloos, acquitted itself in a thoroughly meritorious way. The palm, however, went to the two lady singers. The Requiem, which in ordinary circumstances is nearly always performed alone here with us, was preceded by Overture to Vondel's 'Adam in Ballingschap,' by Hubert Cuypers, and Mahler's 'Kindertotenlieder.' The solo part in the latter work was ably sustained by M. Kloos. M. Cuypers, to whom we owe some remarkably good Church compositions, does not quite hold his own in the department of pure orchestral work, and this particular Overture not only falls short in dignity, but its general characteristics reflect a style which happily belongs to the past.

On May 20, the R.C. Oratorio Society came to the city with its annual spring concert. The mixed character of the programme, however, did not afford unlimited satisfaction. The following of Rossini's 'Stabat Mater' Debussy's 'L'Enfant prodigue,' and this in turn by a position of M. Averkamp's, the director of the Utrecht servatoire, was not a happy idea, nor can we agree that such works should be treated on one and the same emotional plane. From a purely technical point of view the performances revealed careful striving after well-graded dynamic shadings, and clear enunciation of the words. The more Mesdames Peltenburg and Luger charmed the audience by their splendid and refined singing. The lower register of M. Holthaus' tenor did not prove to be equal to requirements in Rossini's 'Stabat Mater,' and M. Jancker does not seem to be able to rid himself of a certain air of unsteadiness. M. Theo van den Byl and M. Averkamp proved themselves dexterous conductors. On May 29 a recently-formed body of picked singers, in the style of the Schola Cantorum, gave a concert in the Rotund Lutheran Church, conducted by M. Hubert Peters. Their musical discipline came out splendidly in Respighi's 'Missa Papæ Marcelli' and Sweelinck's 150th Psalm, Mozart's 'Ave verum' and Michael Haller's 'Enantibus' receiving equally fine treatment. The recitals were capably filled by the organist, M. Th. Ponten, who played Bach's Prelude in C major and Pachelbel's Canon in G minor.

The summer season of symphony concerts in the Concertgebouw will last until the end of July, the concerts being limited to two a week. For part of these concerts management has invited a number of guest-conductors, viz.: Messrs. Richard Heuckeroth, Cor Kuiler, Nico Hartz, and Willem Harmans, each of whom will conduct two concerts. The last three concerts will be directed by E. Nikisch.

The National Opera having happily survived its financial strain, wound up this year's season with the 'Ring.' It is to be hoped that existing arrangements may be favourable for the company to meet with a better financial success during the coming season. The musical activities at Scheveningen will shortly be resumed. As in the last two seasons Prof. Georg Schnéevoigt, of Stockholm, will take charge of the Hague Symphony Orchestra during the summer months. Scheveningen will of course also have its usual sprinkling of recitals and chamber music concerts. We hope to be able regularly to attend at least the more important of these concerts.

W. HARMANS.

## BERLIN

English and French musical events are mainly concentrated in the capitals of the respective countries. Berlin, which has within six centuries undergone advancement from an obscure and squalid Wendish fishing village to the capital of Germany, has in spite of all endeavours not succeeded in taking the lead in matters musical. Works that owing to the support given to music by princes and principalities were mainly produced in comparatively small towns, find their way to Berlin months and years later. Darmstadt, which is among the quietest of European cities, and only at the time of its unique exhibitions crowded by a cosmopolitan hearing, has recently produced a new opera by Eugen Albert. Those who have followed this composer's career have observed that whatever may be thought of the foolish freak of his youth, d'Albert's work, both as pianist and composer, has ever borne the stamp of true artistic earnestness and an elevated idealism. He is still one of the greatest of living pianists, but he has forsaken the brilliant and exciting life of a virtuoso to reap accumulated success as a composer.

The production of the new opera 'Scirocco,' which was written eight years ago, had to be postponed owing to the war. The text was furnished by Leo Feld and Karl M. Vetzow, and the scene is laid in the foyer of a great variety theatre at Sidi-bel-Abes, in Algeria. The libretto is partially influenced by the cinema. The score, besides some trivialities, contains passages of great beauty that proclaim d'Albert a master of instrumentation

and musical characterisation. The difficult part of the Rouquine, a kind of Carmen, was sung by Fräulein Junghausen, that of Dupont by Herr Jonsson, Herr Heuser acted as Petroff, and Fräulein Cleve as Natasche. Although the public (under the spell of the murder) at the end of Act 2 held back its applause, Acts 1 and 3 were enthusiastically acclaimed. Generalmusikdirektor Balling conducted.

Apropos Darmstadt, Beatty-Kingston's gossipy book 'Music and Manners' comes to mind. The author scathingly ridicules the dullness of the town, whose population he sets down at about three dozen and a half, and who 'exhibited a want of vital interest in anything and everything, including their own institutions, that was little short of phenomenal.' Coming from the brilliant gaieties of a London season, Darmstadt may appear to the foreigner an 'amazingly lugubrious town,' yet it teems with musical life and energy, and compares well with towns three times its size.

The orchestra of the Landestheater, under Michael Balling, has reached a high state of efficiency. Its sphere of work has widened, inasmuch as from time to time concert-tours are undertaken across the Rhine into the occupied province of Rhineland, to provide the inhabitants of Worms, Alzey, Bingen, Mayence, and Oppenheim, with high-class music. Needless to say, these concerts are much appreciated.

Much useful work is being accomplished by the Darmstadt Richard-Wagner-Verein that recently, with Frau Kwast-Hodaff at the pianoforte, celebrated the three-hundredth Vereinsabend. Darmstadt possesses three string quartet parties, with Konzertmeisters Drumm, Schnurrbusch, and Mehmel as leaders, a large mixed choir for the performance of oratorios, several male-voice societies, and many excellent pianists and violinists. Darmstadt a dull town? Nein!

F. ERCKMANN.

## MILAN

Toscanini made his reappearance at the hall of the Conservatorium on May 2, conducting his original orchestra—the 'Toscanini Scala Orchestra,' as it was known in America—just back from the United States after a most successful tour which included Canada. In forty-one cities he gave fifty-nine concerts from December 13 to April 2, a heavy undertaking also for the members of the band, considering the enormous distances separating towns in America. Two days after landing at Naples from the United States he gave a concert at the San Carlo Theatre. Rome was the next stop on his way back to Milan. It seems a superfluity to say that he was accorded a hearty welcome, seeing that he is the most popular conductor in Italy. The programme consisted of Victor de Sabata's symphonic poem, 'Juventus' (it will be remembered that De Sabata is the exceptionally clever composer of 'Il Macigno'—The Boulder—performed at La Scala in 1917 for the first time, and duly chronicled in the *Musical Times*), Beethoven's first Symphony, the Overture from the 'Barbiere,' and the March from Berlioz's 'Damnation of Faust.'

The second concert was on May 23, when the programme comprised the second Symphony of Brahms (with which Toscanini obtained very considerable success on his American tour), the same composer's fourth Symphony, Strauss' 'Death and Transfiguration,' Beethoven's fifth Symphony, Wagner's 'Romance of Siegfried' and 'Due Canzoni Italiane' of Domenico Alaleona.

The third orchestral concert conducted by Toscanini for the Society of Symphonic Concerts took place on May 27 in the same hall. The programme included Rossini's Prelude to 'Il Signor Bruschino,' Mendelssohn's 'Notturmo e Scherzo' from 'A Midsummer Night's Dream,' Strauss' 'Don Quixote,' Martucci's Notturmo and Novelette, and Beethoven's seventh Symphony.

The Camerata Italiana gave a concert in the hall of the Conservatorium on May 26. Three clever instrumentalists—Signori Martinotti (pianoforte), Foa (violin), and Pinfari (violoncello)—performed Fongatta's Trio in A minor, followed by a number of lyric items of Piazzetti, Castelnuovo-Tedesco, and Lualdi. Signorina Maria Tamaio, who was



heard in these numbers, revealed some lack of stability in her vocal production. A Sonata in D, for pianoforte and violin, by the young composer De Vecchi, betrayed little imaginative insight; but the last item of a long programme—a symphonic poem of Monteverdi, 'Il Combattimento di Tancredi e Clorinda,' composed in 1623, when he was maestro of the Chapel of St. Mark, Venice—riveted the attention of the audience. The orchestral setting had been transcribed by Toni, but in the transcribing a few important elements were overlooked, such as the *tremoli* which Monteverdi intentionally used to emphasise the words 'I due tori gelosi e d'ira ardenti' (Burning with rage and jealousy), &c., and the *pizzicati* illustrative of 'Cozzan con gli elmi insieme e con gli scudi' (They clash with their helmets and shields). Signorina Luia Sigalla and Signor Castellazzi did well in the vocal numbers.

Towards the middle of June there are to be some open-air performances of 'La Gioconda' and 'Il Figliuol Prodigo' of Ponchielli, at the Arena at Milan, which is a modern venue usually devoted to sport. The season is being organized and run by the Society Lirica Italiana Ars, to which is due the merit of staging open-air operatic performances last year at Verona in the old Roman amphitheatre called the Arena. The work of setting up the stage, which was planned by Engineer Albertini, Director of La Scala, and Engineer Greppi, is being carried out with alacrity. The principal artists taking part are Poli-Randaccio (who is shortly to sing the part of Aida in Verdi's opera in open-air performances at the Stadium, Rome), Voltolini, Dragoni, Montelauro, Giovannelli, and Pilotto. The orchestra will be conducted by maestro Pietro Fabbroni. E. HERBERT-CESARI.

## ROME

### THE AUGUSTEUM

With the visit of Mengelberg the actual concert season has happily terminated. It had assumed a special importance as being commemorative of Beethoven, and the cycle of Beethovenian performances was closed by Mengelberg, to whom had been entrusted the production of the first and ninth Symphonies. The first was given twice; the ninth was heard three times, and these performances, worthy of all praise as regards orchestral and vocal execution, proved a memorable event in Roman musical annals. It is not unknown that the ninth Symphony presents difficulties of no common degree, not alone in its orchestration, but also for its exacting vocal demands. It is no easy task to guide a great orchestra up to that momentous pause in the fourth tempo, in which the audience instinctively feels the impelling necessity for the intervention of the human voice. On the other hand, if the performance does not succeed in producing that impression, it has certainly failed to interpret the spirit of Beethoven. Now, to be frank, Mengelberg arrives at this result by a means which is greatly to be regretted, namely, by meticulous care for every harmonic and melodic detail of the orchestra. It must be said, however, that this is his way of interpreting Beethoven, and we noted it equally in his direction of the first and fifth Symphonies, which he gave at his first concert. The net result is that he treats his orchestra as though it were a students' class, every unit of which depended on the conductor's eye and finger—but naturally the 'great line' of the performance is irremediably lost. Once arrived at the choral part of the ninth Symphony, however, Mengelberg lets himself go, and the execution takes on an ensemble character which is all that can be desired. The meticulous care which I have mentioned is evident only in the master's interpretation of Beethoven. In his Wagnerian direction (the 'Meistersinger' Prelude, 'Tannhäuser' Overture, and the Funeral March in 'Götterdämmerung'), and in his interpretation of Strauss' 'Don Juan,' Mengelberg has shown himself to retain all that mastery of interpretation which has made him a world-celebrity. Most unhappy, on the other hand, has been the result of his production of Mahler's first Symphony, a work hitherto unknown to the Roman public. Lasting over an hour, and with a painful elaboration of futile motives, its production raised a storm of protest, and only out of respect for the distinguished conductor did the great audience that crowded the Augusteum suffer the work to proceed to a conclusion.

Victor Gui, the Roman, fresh from his triumphal tour in Spain, has also participated in the Beethovenian commemoration by his direction of the second Symphony. The performance left something to be desired on the part of the interpretation. Excellent, however, was Gui's reading of Mancinelli's 'Cleopatra' Overture. At the same concert the young maestro conducted his own poem, 'Giomata Festa,' which had a mixed reception, and did not reveal any notable merit.

On May 28, at the Sala Bach, a notable concert was given by the Roman pianist, Signorina Maria Von Eles, assisted by Signor Vincenzo Cantani, first violin of the Naples Quartet. Signorina Von Eles initiated her career at Rome before the war with an exceptionally successful concert at the Costanzi, and during recent years has won great praise abroad, especially in Switzerland. A pupil of Sgambati, she has also enjoyed the training of several great pianists, notably of Paderewski, from whom she has imbibed a special interpretation of Chopin. Possessed of rare technical ability, she is marked as one of the first lady pianists of Rome, and it will be interesting to see what judgment the London public passes on her during her projected tour of England. The concert season at the Sala Bach closed with a concert devoted to German music of the 17th and 18th centuries, directed by Dr. Hippolyte Galante, who has revealed himself as a conductor of no mean ability, particularly in the exceptionally successful Holy Week concerts to which I alluded in a previous letter. Assisted by the new Roman Quartet, Dr. Galante presented Handel's Concerto Grosso No. 5, in D major; the Pavana at Gagliarda of Farina, the Paduana of Scheidt, and Philip Emanuel Bach's Symphony in D.

A good deal of interest has been raised at Rome by a concert given by Signor Luigi Trucchi, a young violinist who, born in 1895 at Spezia, studied at Paris, and had already begun his career when he was called to the arm. At the battle of the Piave he lost his right arm, which was amputated at the elbow. It would have seemed that his career as a violinist was terminated; but with marvellous courage and faith, the young soldier set himself to ponder on a possible remedy, and invented an artificial arm which terminates in a screw-section in which the bow is fixed. With this arrangement, and surmounting stupendous difficulties, Trucchi has achieved almost a miracle and has taken his place as a concert soloist! In an interview, I asked him whether he thought that any other artist in his position would try the same invention, and his reply was touching: 'I do not think so,' he said, 'I could tell you the difficulties I found, you would scarcely believe me. From morning to night I had to work, and found myself in worse position than a beginner, because the wrist work I had to learn to do with the shoulder.' His patience and courage, however, have been crowned with success, and last year he was honoured by a command to play at court, on the occasion of the visit of the Shah of Persia. On May 23 he gave a concert at the Quirinal Theatre. The programme is subjoined, and is sufficient proof of the ability which he has acquired with his unique invention: Raff's Cavatina, Cambini's Sonata in F major, Corelli's Badinerie, Bazzini's Elegy, Mozart's Concerto in G major, and Vivaldi's third Sonata, and De Bériot's G major Concerto.

After the great success of 'Piccolo Marat,' Mascagni's opera has been the object of great festivities at Rome. In order to celebrate the thirty-first anniversary of 'Cavalleria Rusticana,' a special fête was organized at the Costa, at which, besides the new opera, Mascagni directed 'Hymn to the Sun' from 'Iris,' and the Intermezzo of 'Cavalleria,' and Senator Bergamini, the director of the *Giornale d'Italia*, made a congratulatory speech. Later on a public lunch was offered in the composer's honour, at which the chief artists and publicists of the city assisted.

LEONARD PEYTON

The Training School for Music Teachers (73, High Street, Marylebone, W.1), announces a course in Music Appreciation and Pianoforte Teaching, at Bexhill, from July 30 to August 20.

## PARIS

OPERA *versus* CINEMA

he oft-recurring financial trouble at the Opéra has again piped up, and the management is seriously thinking of big cinema performances on certain days. These, however, would not be of the ordinary kind. Charlie Chaplin films (so popular throughout France) will not be allowed to cross the sanctified portals of the 'National Academy of Music and Dance.' The films must, it is understood, be artistic, as well as instructive, and accompanied by appropriate music, even including singing. The Director and the Minister of Fine Arts are considering the matter, and wondering if money really can be made out of expensive venture. At present, despite the Government subsidy of 800,000 francs a year, and full houses, the Opera is run at a loss. Meanwhile, one half of Paris is agitated at the idea of the Opéra being degraded to the level of a 'picture-house,' while the other half is frankly amused. And the facetious papers are indulging in jests at the expense of the much-tried management.

Money, then, being scarce, the nearest approach to a novelty has been 'Thaïs,' with Mlle. Fanny Heldy and M. Grand in the two principal parts, and a revival of Berlioz's 'Les Troyens.' The last-named, which failed when first produced at Paris, is not immensely interesting, though it mainly forms part of our musical education. 'Thaïs,' however, is always welcome, and the Athanaël of M. Rouard is a fine impersonation, both vocally and dramatically. Few tones have so resonant and round a voice, and fewer still possess to the same extent the art of colouring. As to the singing of Mlle. Heldy, it compares favourably with the impersonations of others who essay the rôle. And their number is legion—probably every lyric soprano in France has sung the part.

## MESSAGER'S 'LA PETITE FONCTIONNAIRE'

Messager, who is best remembered in London as the chief musical director, and as one of the conductors at the Festival Garden, has again come into prominence—with a new opéra musicale, 'Le Petite Fonctionnaire,' designed to continue the languishing line of opérette, once a famous French product. Unfortunately, Messager is neither an enchanter nor a Planquette, nor yet a Lecocq. The music which was shown in 'Véronique' (of pleasant memory) apparently has exhausted the composer's ability to write spontaneous and sympathetic music. Still, 'Le Petite Fonctionnaire,' though not a second 'Véronique,' has several qualities to recommend it. The music is not without a certain charm. Some of the phrases are elegantly melodious. We can admire the reserve that dominates the instrumentation; and the air, 'C'était un rêve,' is engagingly sentimental, but this effort to restore opérette to the position which it occupied at Paris for so many years is not likely to ensure an enduring success. That tiresome 'East Lynne' of French lyric stage, 'Les Cloches de Corneville,' probably outlast Messager's latest work.

'La Petite Fonctionnaire,' the book of which is by Alfred Assolant and Xavier Roux, owes a good deal to its interpreters. Mlle. Edmée Favart uses her little voice with considerable skill, and acts most admirably; and Defreyne, an excellent artist, sings with taste and always with the right expression. The conductor (M. Letombe) and the well-chosen orchestra did excellently.

## OTHER THEATRES

The chief event at the Opéra-Comique has been the appearance of the Japanese singer, Mlle. Tamaki Miura, in the rôle of 'Madame Butterfly,' upon the occasion of a benefit performance. Knowledge of French not being amongst her accomplishments, she sang in Italian. Her voice is hard, but under her good control; and the singer looked and acted the part in what one imagines to be the true Cio-cio-San manner. His respect her impersonation is preferable to that of the stage Western Butterfly, who cannot be induced to make her nose à la Japonaise. 'Lorenzaccio' and 'Gismonda' have been revived, but in other respects the scheme of things remains unaltered, 'Mireille,' which is *très* Gounod, being sung as often as any other opera. 'La Rôtisserie de la rue Pédanque' also has made a success, Lévadé's music

having much to recommend it to those whose affections are set upon the new school. M. Jean Périer recently appeared in this work, the limits of his vocal resources in no way interfering with his reception by an enthusiastic audience.

At the Gaieté-Lyrique the season of Russian Ballet has introduced Prokofiev's 'Chout,' the music of which is rhythmic, without being particularly musical, and generally flamboyant, though full of originality—of the wrong kind. Prokofiev is young; consequently the coming years may calm his exuberance and develop in him a greater sense of the fitness of things. At present his ideas, judging from 'Chout,' are a trifle too chaotic for the average listener.

## CONCERTS ASSORTED

Despite the season being practically over, a great many concerts have taken place, several being well worth sitting out in the heat. Particularly attractive, for example, was the singing of Mlle. Rosa Castelli, who uses an extensive voice in accordance with *bel canto* traditions, a rare thing in these vocally degenerate days. She was associated with Mlle. Antoinette Barillon, whose virtuosity in Liszt's 'Thirteenth Rhapsody' is remarkable—even in an age of super-competent Liszt players. Mention, too, may be made of the concert given by the D.O.F. Trio (Madame Jeanne Fromont and MMs. Louis Delune and Paul Oberdörffer), the programme of which included M. Delune's 'Fantasie en trio, sur un motif de vieille chanson française.' It is a particularly effective composition, showing the soundest musicianship, and was extremely well received, while the spirit of the *vieille chanson française* is most faithfully preserved. M. Jacques Thibaud has made a very welcome reappearance, the impeccability of his playing creating its customary effect.

M. Maurice Renaud has been elected president of the Union Professionnelle des Maîtres du Chant Français, Madame Rose Caron being the vice-president, while Mlle. Grandjean and M. Albers are amongst the delegates—truly a distinguished company. Miss Mary Garden is not of the delegates, but having just been awarded the Legion of Honour for 'services rendered to French music in the United States,' she doubtless feels compensated.

M. Jacques Hébertot, the ever enterprising director of the Théâtre des Champs Élysées, announces three concerts for the purpose of introducing to Paris the 'bruiteurs futuristes,' an Italian invention of Luigi Russolo, who has composed special music for these instruments. It is claimed for them that they are not 'des instruments bizarres et cacophoniques. Les Bruiteurs futuristes sont des instruments de musique absolument nouveaux qui donnent, avec des timbres nouveaux (dont plusieurs très doux), toute la gamme musicale.'

GEORGE CECIL.

## VIENNA

The most interesting item during May was the new study of Mozart's 'Don Juan,' produced at the Opera on May 20, under the direction of Dr. Strauss. For this work wooden wings with doors were used, the scenes being changed merely by altering the backcloth. As in the Vienna production of 'Così fan tutte,' the pianoforte recitative was played by the conductor. The cast at the first performance comprised Alfred Jerger (of the National Theatre, Munich), in the title-rôle, Fräulein Mihacsek as Donna Elvira, Herr Marthoff as the Governor, Frau Wildbrunn (of the Berlin Opera) as Donna Anna, Herr Piccaver as Don Ottavio, Herr Mayr as Leporello, and Frau Schumann as Zerlina. The production had a tremendous reception.

On May 28 Shakespeare's 'The Tempest' was produced as a Pastoral in the gardens of the Belvedere Palace, with new music by Felix Weingartner. This music, melodious but nothing more, does not compare with Mr. Bliss' music for the recent London production of the play.

Three performances of 'Parsifal' were given at the Opera on May 26, 28, and 29. On each occasion the title-rôle was sustained by Herr Oestvig, Kundry being represented by Frau Kruger at the first performance, and on May 28 and 29 by Frau Wildbrunn, of Berlin, who is undoubtedly the greatest Kundry of to-day. Alfred Jerger sang Amfortas at the first and third performances, and Gurnemann at the second. Gurnemann was also represented by Herr Mayr on May 26 and by Herr Manowarda on May 29.



The orchestra at all three performances was under the direction of Director Schalk.

The coming Festival at Salzburg presents special interest owing to the fact that the Vienna Opera is assisting. Dr. Strauss has just completed a new opera which will have its first performance on this occasion, all the parts being sustained by members of the Vienna company, under the direction of the composer.

Ballets have been absent from the Opera programmes since the return of the Ballet from Spain, a deprivation that is due to the non-arrival of scenery, dresses, &c., but a performance of 'Die Puppenfee' was given on June 3, this being the first ballet we have had since the production of 'Scheherazade' in February.

STANLEY WINNEY.

## Miscellaneous

### THE ENGLISH FOLK-DANCE SOCIETY

The English Folk-Dance Society will hold a week's Festival of Folk-Song and Dance at the King's Theatre, Hammersmith, commencing on July 4. There will be eight performances—six at 8 and two at 2.30. Four entirely different programmes will be presented. In addition to the songs and dances, there will be choral arrangements of Folk-airs sung by the Oriana Madrigal Society and the Northern Singers (vocal quartet). The folk-songs will be sung by Miss Gwen Ffrangcon-Davies and Mr. Clive Carey, the latter singing also Butterworth's 'Shropshire Lad' song-cycle. The dance accompaniments—over seventy airs—will be played by a small orchestra. Altogether, a delightful bill of fare, and a unique opportunity for getting to know something of our rich heritage of national song and dance. Inquiries should be addressed to Mr. Bertram Gavin, 7, Sicilian House, Sicilian Avenue, Southampton Row, W.C.1. The Society will also hold a Summer Vacation School of Folk-Song and Dance at Cheltenham from July 30 to August 20.

The Amphion Society of Seattle gave a miscellaneous choral concert on May 11, under the direction of Mr. Claude Madden. The programme included Sullivan's 'The Beleaguered,' Horatio Parker's 'Spirit of beauty,' Robertson's arrangement of the 'Loch Leven love lament,' other light choral pieces, and vocal solos by Miss May Dearborn Schwab.

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- |                                       |                 |                               |                       |
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| If thou would'st ease thine heart ... | <i>Beddoes</i>  | 5. Through the ivory gate ... | <i>Julian Sturgis</i> |
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## FOURTH SET.

- |                                     |                               |  |              |
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| *Thine eyes still shined for me ... | <i>Emerson</i>                | 4. Weep you no more ...                    | <i>Anon.</i> |
| *When lovers meet again ...         | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | <i>Byron</i> |
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- |                            |                       |                                   |                                |
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- |                                       |                       |  |                       |
|---------------------------------------|-----------------------|--|-----------------------|
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| Follow a shadow ...                   | <i>Ben Jonson</i>     | 5. Julia ...                                 | <i>Herrick</i>        |
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- |                         |                               |                         |                        |
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H. ELLIOT BUTTON

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The

# Competition Festival Record

No. 156.

LYTHAM—June 9, 10, 11.

1920 saw an attempt to revive interest in this meeting, but not until January of this year did it prove possible to re-commence operations. Held at the Pier Pavilion and Floral Hall, this Festival depends more than most on fine weather. So inadequate is the accommodation for marshalling numerous choirs that a wet night would spell disaster, owing to absence of shelter. For twenty years the executive has had luck, and this year was no exception, but it poured the next day! The vocal solo classes drew on music of wide range and varied emotional feeling, but it cannot be said that, compared with 1914 standards, the quality of this year's candidates affords any satisfaction. A bunch of contraltos was a possible exception. Technique of the present generation of amateur singers in these parts has not yet reached the point where it will unconsciously obey the dictates of the brain; and worse still, in many cases the necessity for assimilating the poet's mood did not appear to have dawned on them—which only proves the need for a revival everywhere of these competitive festival aids to a higher standard in this branch of work. Dr. Bairstow, Mr. Julius Harrison, and Mr. Hamilton Harris, in turn, urged on the competitors the need for something more than had been revealed in these solos. Here, as elsewhere in this part of Lancashire, the festival spirit has lost much of its grip on the school life of the neighbourhood. The school-class had most interesting music, not too severe in style; but no day-school sent a solitary entry. A choir of children from one of the Sunday schools in the locality appeared alone; four Sunday-school choirs showed great variation in age, but here again festival experience will make them more efficient in adult church choir work later in life. Young as they were, the comparative instinct was clearly discernible, and some had pretty shrewd comments to make on the varied interpretations of the works.

The final day's choral singing brought music that was thoroughly delightful—Elgar's 'Praise to the Holiest,' Harrison's 'The green woods laugh,' Quilter's 'To Daffodils,' Dowland's 'Come again, sweet love,' Edwards's 'In going to my lonely bed,' Cornelius's 'Hero's rest,' and 'O Death, thou art the tranquil night,' Brahms's Alto Rhapsody, and glees by Webbe, Horsley, Walmisley, &c. There was also a work which not many years ago was pronounced impossible to sing correctly—Bantock's 'Leprehaun,' but the winning mixed-voice choir not merely reeled it off correctly as to its baffling notation, but was so much at ease that all the essential elf-like witchery of the thing bubbled out as naturally and as freshly as could be: the fun of it was in the singers' faces and in their voices.

'O Death, thou art the tranquil night' was one of the epoch-marking bits of music. Sung for the first time in England in 1905, much modern music in the choral song line springs straight from it. After hearing this song at Morecambe in 1905, Mr. Frederic Corder wrote that vivid article in this journal in which he spoke of 'the crowning glory of the North Country—her mixed-voice choirs'—just is Elgar a little earlier had written of the Brahms singing 'somewhere farther North.' The inspiration of such writing is Cornelius gives us in this work is far from exhausted—it should be sung more frequently. Choirs can never tire of it, but if they want a little bit of fun, then let choirmasters turn them loose on 'The Leprehaun.'

The male-voice singing was chiefly notable for the appearance of the Manchester Orpheus Glee Society under Mr. Sidney Smith. It was a more numerous body

of singers than most of the other competitors, and showed that virtue had not gone out of it despite its long hibernation. Blackpool singers in nearly every class on this final day were much to the fore, and notwithstanding a partial eclipse at Morecambe recently, the art of Blackpool Glee and Madrigal Society, under Mr. Herbert Whittaker, shone out with its old-time brilliance. On several occasions the work of the official accompanist, Mr. A. V. Jackson, earned warm praise from both the judges and the public.

The chief results were as follows:

## FEMALE-VOICE CHOIRS.

- 1st. Blackpool Glee and Madrigal Society.
- 2nd. Blackpool Orpheus.
- 3rd. Blackpool Lyric.

## MALE-VOICE CHOIRS (Alto-lead).

- 1st. Morecambe.
- 2nd. Barrowford.
- 3rd. Goodshaw.

## MIXED-VOICE CHOIRS.

- 1st. Blackpool Glee and Madrigal Society.
- 2nd. Blackpool Orpheus.
- 3rd. Accrington.

## MALE-VOICE CHOIRS (Tenor-lead).

- 1st. Manchester Orpheus.
- 2nd. Blackpool Glee and Madrigal Society.
- 3rd. Blackpool Orpheus.

## BRISTOL EISTEDDFOD.

This event, now in its nineteenth year, was held at the Colston Hall on June 6, 7, 9, and 11. There were nearly a thousand entries, the record of last year being beaten by about a hundred. The Festival was very strong on the vocal solo side, with three hundred female soloists, forty-five baritones, and sixteen tenors. Choral entries were few. A new class for mimes was started last year, and looks like being a successful addition to the regular scheme. Folk-dances and singing-games kept Mr. Cecil Sharp busy for a long day. Of the vocal soloists the greatest promise was shown in the novice classes. Among the seventy-four young contraltos were some fine voices in the making—sometimes in the marring, unfortunately. The 'wobble' was a constant trial, and the judges grew weary of uttering complaints and admonitions on this score. As usual, too great a distance separated the best singers from the worst. It was obvious that most of the latter were where they were simply because of easily avoidable wrong methods, either picked up or acquired from voice strainers. It is lamentable to reflect on the number of promising organs that deteriorate into what Dr. Brewer called 'the cinema voice.' However, such competitions as these are a very practical way of demonstrating the difference between right and wrong methods. The contests—preliminary as well as final—attracted large audiences, and it was a significant and encouraging fact that, practically without exception, the most applauded competitors were those who went to work the right way. If there is a more direct method of educating young singers and the public than this, we have not yet heard of it. Such experiences are the best answer to those who would limit competitive festivals to choral events. The judges were Dr. Herbert Brewer, Mr. Granville Humphries, Mr. Harvey Grace, Mr. Herbert Dawson, and Mr. Cecil Sharp.



## EDINBURGH.

The second Edinburgh Festival was held from May 21 to 28, 1921. It was an unequalled success, and the entries and enthusiasm exceeded the splendid first effort of last year. The adjudicators were Mr. Ernest Newman, Mr. Gustav Holst, and Mr. Hugh S. Robertson. The two former, although well-known to musicians here, were not known in this capacity, and their criticisms were looked forward to with the keenest interest. Mr. Newman's judgments were a liberal education, and Mr. Holst, who was inclined to be more philosophical, struck a very high note of idealism.

The instrumental classes were undoubtedly the feature this year, particularly the string trios and quartets and the pianoforte solos and duets. On the vocal side the altos were most promising, while sopranos and tenors were of a high average.

The real thrill of the Festival was the combination of the seven male-voice choirs on the closing night. In Elgar's 'Feasting I watch' the audience had the experience—quite new to Edinburgh—of hearing three hundred male-voices well balanced as regards parts and sensitive to the poetic ideas of the conductor, Mr. Robertson. The following were the awards in the challenge classes for adult choirs:

## CHURCH CHOIRS.

- 1st. Augustine Church Choir, Edinburgh (Mr. James B. Lyall).
- 2nd. St. Andrew's U.F. Church, Edinburgh (Mr. Marcus Dods).

## MALE-VOICE CHOIRS.

- 1st. Greenock (Mr. A. J. Gourlay).
- 2nd. { Singer Musical Association (Mr. Thomas H. Allwood).  
Clydebank Male-Voice Choir (Mr. James D. Fleming).

## FEMALE-VOICE CHOIRS.

- 1st. St. George Ladies' Choir, Glasgow (Mr. William Wilson).
- 2nd. St. Andrew's Choir, Edinburgh (Mr. Marcus Dods).

## MIXED-VOICE CHOIRS.

- 1st. St. George Musical Association, Glasgow (Mr. William Wilson).
- 2nd. Mr. James Moodie's Choir, Dunfermline (Mr. James Moodie).

## CORNWALL—May 25-27.

This Festival, under the guidance of Lady Mary Trefusis as hon. secretary, continues to raise the musical standard in various parts of Cornwall. This year—the twelfth year of the competitions—Camborne was the place of meeting. The best feature of the Festival was the support given by school choirs. Vocal solos were introduced as a new feature in deference to the opinion, expressed by conductors, that a raising of individual standard would help to improve collective singing. The adjudicator was Mr. Geoffrey Shaw.

## SCHOOL CHOIRS.

A rigid insistence on sight-singing did not deter entrants. Two special classes for sight-singing drew seven entries and six entries. The winners were Probus School (in the easier test) and Camborne Roskear.

For the awarding of banners the marks for prepared singing and sight-singing were added. In three classes for Primary Schools, which drew thirteen entries, the first places went to Probus School, Fradgan (Newlyn) School, and Camborne Roskear Girls' School. Among the Secondary Schools, Penzance County School was the best in sight-reading, and gave the best interpretation of the two test-pieces—Wood's 'Mater ora filium' and George Dyson's 'A Fairy Madrigal.'

## ADULT CHOIRS.

The shields in the chief classes were won by Camborne Women's Choir, Falmouth Male-Voice Choir, and Falmouth Philharmonic Voluntary Choir. The mixed-voice tests were Wilbye's 'Flora gave me fairest flowers' and Parry's 'Better music ne'er was known.' The male-voice choirs

sang Bantock's arrangement of 'Down among the dear men' and Elgar's 'It's oh! to be a wild wind.' Camborne Holman No. 1 Choir gave the best interpretation, but lost position in the sight-test.

## VOCAL SOLOS.

The prize-winners were Miss Isabel Rider (soprano), Miss Dorothy Howard (mezzo-soprano), Miss K. Sara (contralto), Mr. Eley (tenor), Mr. G. Hodge (baritone), and Mr. L. P. Cowell (bass). The test songs were well chosen.

Each day ended with a concert by prize-winners and massed choirs conducted by Mr. Shaw.

## WORCESTERSHIRE.

The success of these competitions, held at Kidderminster on May 11 and 12, was endangered by transport difficulties but a satisfactory number of choirs arrived, and the interest of the competitions was high. The two-part singing by schools was good in quantity and quality, the best choir being those from Tenbury Church of England School (Mr. T. Long) and Kidderminster New Meeting Girls' School. In a more advanced class of juniors some remarkable singing was given by Worcester Secondary School for Girls (Miss Tyers), who were awarded full marks for one piece and ninety-eight for the other. In a competition for Plain-Chant singing, Malvern Girls' Friendly Society (Miss Alder) was first. Bewdley and Wribbenhall Choral Society (first) and Hagley Choral Society (second) were the only mixed-voice competitors in the open class. Both are conducted by Mr. H. Oakes. Among the village choirs the first prizes were won by Himbleton Choral Society (Rev. R. H. Craze), Croome Choral Society (Rev. H. Bennett) and Stoke Works Male Choir (Miss Male). The Festival ended with a combined performance of Elgar's 'The Banner of St. George,' under Sir Ivor Atkins. Dr. Bairstow adjudicated.

## MANCHESTER ORPHEUS GLEE SOCIETY.

The members of this famous male-voice choir celebrated the 'silver wedding' of the Society by presenting the conductor, Mr. Walter S. Nesbitt, with a life-size portrait of himself. The president, Mr. Walter Butterworth, in making the presentation, observed that during the past twenty-five years Mr. Nesbitt had done a good deal for the musical life of Manchester, and his influence had even reached far beyond the city. His musical career as Cathedral chorister, as organist, as a member of the Hallé choir, as director of music at the Greek Church for over twenty years, and as conductor of this Society for twenty-five years, had made his whole life, so to say instinct with music. During the first fifteen years of its existence the choir, which has always adhered to the alto lead, won no less than fifty-six first prizes, thrice at the National Eisteddfod, and also at the Welsh International Festival at Cardiff, when M. Laurent de Rillé adjudicated. It also carried off premier honours at several of the great Northern Festivals, including Blackpool, Morecambe, and the first and only Male-Voice Belle Vue Contest, held in 1903. In addition to competitive work the choir has been heard at Queen's Hall, London, and has made more than one Continental trip, having sung at Paris, Cologne, Frankfurt, and other German towns.

In 1911 the Society decided to withdraw temporarily from the Competitive Festival movement—a lapse that was extended by the outbreak of the War. But now it has resolved to enter the arena once again, and with this object in view to build up a larger choir, strengthened by new and younger members. Although Mr. Nesbitt will still retain his position as conductor in general, the conductorship for competitive work will devolve on Mr. G. Sidney Smith, a member of the Society, who has been a successful trainer of juvenile choirs.

In the challenge shield choral classes of the Morecambe Festival Sir Ivor Atkins did not adjudicate alone, as was stated in our last issue, but was associated with Mr. W. Barclay Squire.

# Thus saith the Lord God

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GEORGE C. MARTIN.

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 37. Almighty God, give us ... Wesley 3d.  
 69. And all the people saw J. Stainer 6d.  
 6. And God shall wipe Greenish 3d.  
 25. And in that day F. R. Rickman 3d.  
 29. And it was the third hour Elvey 4d.  
 58. And Jacob was left alone J. Stainer 6d.  
 55. And Jesus entered H. W. Davies 4d.  
 32. And suddenly there came H. J. Wood 3d.  
 75. And the Lord said T. W. Stephenson 3d.  
 57. And the wall of the city Oliver King 3d.  
 28. And there shall be signs Naylor 4d.  
 2. And when the day ... C. W. Smith 3d.  
 51. Angel Spirits P. Tchaikovsky 2d.  
 12. Angel voices, ever singing E. V. Hall 3d.  
 17. Angels from the realms Cowen 3d.  
 51. Ditto ... P. E. Fletcher 3d.  
 51. Ditto ... E. V. Hall 3d.  
 27. Arise, shine ... T. Adams 3d.  
 3. Ditto ... G. F. Cobb 4d.  
 28. Art thou weary ... C. H. Lloyd 6d.  
 48. As Christ was raised Wareing 3d.  
 11. As I live, saith the Lord E. T. Chipp 3d.  
 31. As it began to dawn Ch. Vincent 3d.  
 38. As Moses lifted up F. Gostelow 3d.  
 3. As the earth bringeth A. H. Brewer 4d.  
 24. As the hart pants (S. S. T. B.) Gounod 3d.  
 17. Ascribe unto the Lord Travers 3d.  
 39. Ditto ... S. S. Wesley 4d.  
 56. At the Lamb's High E. V. Hall 3d.  
 56. At the Sepulchre H. W. Wareing 4d.  
 27. Author of Life Divine Button 2d.  
 20. Awake, awake ... John E. West 3d.  
 20. Awake, awake, put on Greenish 3d.  
 56. Ditto ... J. Stainer 6d.  
 56. Ditto ... Stephenson 4d.  
 19. Ditto ... M. Wise 4d.  
 15. Awake! O Zion ... C. Forrester 3d.  
 29. Awake, thou that sleepest Stainer 6d.  
 29. Awake up, my glory M. Wise 3d.  
 14. Be glad and rejoice M. B. Foster 3d.  
 78. Ditto ... B. Steane 3d.  
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 39. Be glad then, ye ... A. Hollins 3d.  
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 57. Ditto ... E. A. Sydenham 3d.  
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 11. Behold, all the earth G. F. Huntley 3d.  
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 9. Ditto (S. A. T. B.) Caldicott 3d.  
 39. Ditto ... Hamilton Clarke 4d.  
 39. Behold, I bring you J. Barnby 3d.  
 28. Ditto ... J. Maude Crament 4d.  
 6. Ditto ... E. V. Hall 3d.  
 0. Behold, I come quickly Ivor Atkins 3d.  
 3. Behold, I have given you C. Harris 3d.  
 554. Behold, I send ... J. V. Roberts 4d.  
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# THUS SAITH THE LORD GOD

## HARVEST ANTHEM

COMPOSED BY

Genesis viii. 22.

Psalms civ. 24; lxx. 13.

GEORGE C. MARTIN.

LONDON: NOVELLO AND COMPANY LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Slowly. ♩ = 60.*

TENORS. *f* Thus saith the

BASSES. *f* Thus saith the

ORGAN. *f Gt. Ped.*

Lord God : . . While the earth re - main - eth, seed - time,

Lord God : . . While the earth re - main - eth, seed - time,

seed - time and har - vest, *fz* cold, *fz* cold and

seed - time and har - vest, *cres* cold, *cen* cold and *do.*

## THUS SAITH THE LORD GOD.

*mf*  
heat, . . . sum - - mer, sum - - mer and win - - ter,  
*mf*  
heat, . . . sum - - mer, sum - - mer and win - - ter,  
*Sw. mf*  
*Gt. Man.*  
*f* *Slow.* *>* *ff*  
day, . . . day . . . and night shall nev - - er cease. . .  
*f* *Slow.* *>* *ff*  
day, . . . day . . . and night shall nev - - er cease. . .  
*f* *cres.* *cres.* *ff*  
*Ped.*

*Faster.*  $\text{♩} = 80.$   
*Gt. f legato.* *cres. ed accel.*

**SOPRANO.** *Allegro.*  $\text{♩} = 100.$  *f*  
**ALTO.** *f*  
**TENOR.** *f*  
**BASS.** *f*  
O Lord, how man - i - fold, how  
*Allegro.*  $\text{♩} = 100.$



THUS SAITH THE LORD GOD.

Lord, how man - i - fold, . . . O Lord, . . . how man - i -  
 man - i - fold are Thy works, . . . O Lord, how man - i -  
 - fold are Thy works, O Lord, how man - i - fold . . .  
 man - i - fold are Thy works, O Lord, how man - i - fold . . .

- fold . . . are . . . Thy works : in wis - dom hast Thou made them all, in  
 - fold are Thy works, are . . . Thy works : in wis - dom hast Thou  
 are . . . Thy works, how man - i - fold are Thy works : in  
 are Thy works, how man - i - fold are Thy works : in

wis - dom hast Thou made them all ; the earth is full of Thy  
 made them all, in wis - dom hast Thou made them all ; the earth . . is . . full of Thy  
 wis-dom hast Thou made them all ; the earth . . is full, is . . full of Thy  
 wis - dom hast Thou made . . them all ; the earth . . is . . full of Thy

THUS SAITH THE LORD GOD.

THINE SHALL THE LORD GOD.

*cres.* rich es, the earth is full of Thy rich

*cres.* rich es, the earth . . . is . . full of Thy rich - -

*cres.* rich - - - es, the earth . . is . . full of Thy rich - -

*cres.* rich - - - es, . . . the earth is full of Thy rich - -

*cres.* rich - - - es, . . . the earth is full of Thy rich - -

es, the earth is full of Thy rich - - es.

es, the earth . . is . . full of Thy rich - - es.

es, the earth . . is . . full of Thy rich - - es. O

es, the earth is full of Thy rich - - es. O Lord, how

O Lord, how manifold are Thy works, . . . are . . . Thy  
 O Lord, how manifold are Thy works, . . . are . . . Thy  
 Lord, how manifold are Thy works, how manifold are . . . Thy  
 man - i - fold, how manifold are Thy works, Thy



THUS SAITH THE LORD GOD.

*dim.* *Slower.* *p*

works, . . in wis - dom hast Thou made . . . them all. . .

*dim.* *Slower.* *p*

works, . . in wis - dom hast Thou made . . . them all. . .

*dim.* *Slower.* *p*

works, . . in wis - dom hast Thou made . . . them all. . .

*dim.* *Slower.* *p*

works, . . in wis - dom hast Thou made . . . them all. . .

*Andante pastorale.*  $\text{♩} = 92.$  *legato.* *p*

The folds . . shall be

*Andante pastorale.*  $\text{♩} = 92.$  *simile.* *p Sw. with soft Reeds.*

full of sheep, and the val-leys shall stand so thick with corn, The folds . . shall be

*legato.* *p*

The folds . . shall be

THUS SAITH THE LORD GOD:

full of sheep, and the val-leys shall stand so thick with corn,  
full of sheep, and the val-leys shall stand so thick with corn, the val-leys shall stand so  
The val-leys shall stand so  
they shout for joy, they al - so sing, they shout . . . for  
thick with corn, they shout for joy, they al - so sing, they shout . . . for  
thick with corn, they shout for joy, they al - so sing, they shout . . . for  
They shout for joy, they al - so sing, they shout . . . for  
joy, they al - so sing, the folds . . . shall be  
joy, they al - so sing, the folds . . . shall be  
joy, they al - so sing, the folds . . . shall be  
joy, they al - so sing, the folds . . . shall be  
dim. Sw. p



THUS SAITH THE LORD GOD.

full of sheep, and the val-leys shall stand so thick with corn, the

full of sheep, and the val-leys shall stand so thick with corn, the

full of sheep, and the val-leys shall stand so thick with corn, the

full of sheep, the

*Solo.*

*L.H.*

*Gt. mf*

val-leys shall stand so thick with corn, the val-leys shall stand so thick with corn, they

val-leys shall stand so thick with corn, the val-leys shall stand so thick with corn, they

val-leys shall stand so thick with corn, the val-leys shall stand so thick with corn, they

val-leys shall stand so thick with corn, the val-leys shall stand so thick with corn, they

shout for joy, they al - so sing, they shout . . . for joy, they shout for

shout for joy, they al - so sing, they shout . . . for joy. they

shout for joy, they al - so sing, they shout, they shout for joy, they shout for

shout for joy, they al - so sing, they shout . . . for joy, they shout for

*legato.*

THUS SAITH THE LORD GOD.

*A little faster.*

"NUN DANKET."

cen do. *ff*

joy, they al so sing, . . . they al - so sing. Now

cen do. *ff*

shout for joy, they al - so sing, . . . they al - so sing. Now

cen do. *ff*

joy, they al - so, al - so sing, . . . they al - so sing. Now

cen do. *ff*

joy, they al - so, al - so sing, . . . they al - so sing. Now

*Full Swell open.* *A little faster.*

*Gt. to Ped.*

thank we all our God, . . . With heart, and

thank we all our God, . . . With heart, and

thank we all our God, . . . With heart, and

thank we all our God, . . . With heart, and

hands, and voi - ces, . . . Who won - drous

hands, and voi - ces, . . . Who won - drous

hands, and voi - ces, . . . Who won - drous

hands, and voi - ces, . . . Who won - drous



THUS SAITH THE LORD GOD.

things hath done, . . . . . In Whom His world re - joice - - -

things hath done, . . . . . In Whom His world re - joice - - -

things hath done, . . . . . In Whom His world re - joice - - -

things hath done, . . . . . In Whom His world re - joice - - -

The first system of the musical score features four vocal staves (three treble and one bass) and a piano accompaniment. The lyrics are 'things hath done, . . . . . In Whom His world re - joice - - -'. The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

- es, . . . . . Who from our mo - ther's arms . . . . . Hath

- es, . . . . . Who from our mo - ther's arms . . . . . Hath

- es, . . . . . Who from our mo - ther's arms . . . . . Hath

- es, . . . . . Who from our mo - ther's arms . . . . . Hath

The second system continues the musical score with the same four vocal staves and piano accompaniment. The lyrics are '- es, . . . . . Who from our mo - ther's arms . . . . . Hath'. The piano accompaniment maintains its rhythmic pattern.

bless'd us on our way . . . . . With count - less gifts of

bless'd us on our way . . . . . With count - less gifts of

bless'd us on our way . . . . . With count - less gifts of

bless'd us on our way . . . . . With count - less gifts of

The third system concludes the musical score with the same four vocal staves and piano accompaniment. The lyrics are 'bless'd us on our way . . . . . With count - less gifts of'. The piano accompaniment ends with a final chord.

THUS SAITH THE LORD GOD.

*Allargando.*

love, . . . . And still is ours to - day. . . . .

love, . . . . And still is ours to - day. . . . .

love, . . . . And still is ours to - day. . . . .

love, . . . . And still is ours to - day. . . . .

*Allargando.*

love, . . . . And still is ours to - day. . . . .

love, . . . . And still is ours to - day. . . . .

love, . . . . And still is ours to - day. . . . .

love, . . . . And still is ours to - day. . . . .

*Slow.*

A - - - men, A - - - men. . .

*Slow.*

A - - - men, A - - - men. . .

*Slow.*

A - - - men, A - - - men. . .

*Slow.*

A - - - men, A - - - men. . .

*Slow.*

A - - - men, A - - - men. . .



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388.	Ditto ...	Roberts	3d.	280.	Ditto ...	Elvey	6d.	403.	In my Father's house	Crament	3d.
517.	Great and marvellous	J. F. Bridge	4d.	496.	I came not to call...	C. Vincent	3d.	777.	Ditto ...	H. Elliot Butten	3d.
187.	Ditto ...	Monk	3d.	207.	I cried unto the Lord	Heap	4d.	102.	In sweet consent	E. H. Thorne	3d.
848.	Ditto ...	T. Tomkins	3d.	537.	I declare to you	Cruikshank	3d.	802.	In that day (Christmas)	Bridge	3d.
223.	Great is Jehovah (Male)	Schubert	4d.	168.	I desired wisdom	J. Stainer	6d.	278.	Ditto ...	G. Elvey	4d.
987.	Ditto ...	Schubert	4d.	230.	I did call upon the Lord	Pattison	4d.	720.	In the beginning	C. Macpherson	3d.
602.	Great is our Lord	M. B. Foster	4d.	515.	I do not ask, O Lord	Roberts	3d.	582.	Ditto ...	F. Tozer	3d.
136.	Great is the Lord	Hayes	4d.	117.	I have set God ...	Blake	6d.	800.	In the day shalt ...	H. W. Wareing	3d.
708.	Ditto ...	A. W. Marchant	3d.	429.	Ditto ...	Hamilton Clarke	4d.	338.	In the fear of the Lord	J. V. Roberts	3d.
237.	Ditto ...	F. Ouseley	6d.	130.	Ditto ...	J. Goldwin	3d.	980.	In the hour of my	... Davies	3d.
481.	Ditto ...	B. Steane	6d.	122.	I have surely built	Boyce	4d.	659.	In the Lord ...	C. Macpherson	4d.
813.	Ditto ...	E. A. Sydenham	3d.	219.	Ditto ...	T. T. Trinnell	4d.	282.	Ditto ...	R. Stewart	4d.
220.	Grieve not the Holy Spirit	Stainer	3d.	590.	I heard a great voice	G. F. Cobb	3d.	385.	In Thee, O Lord...	S. C. Taylor	3d.
609.	Guide me, O Thou	H. Blair	3d.	396.	I heard a voice ...	John Goss	2d.	33.	Ditto ...	... B. Tours	3d.
427.	Hail! gladdening Light	J. T. Field	2d.	903.	I looked, and behold	H. Willan	3d.	148.	Ditto ...	J. Weldon	3d.
545.	Ditto ...	Martin	4d.	1029.	I love to hear ...	M. B. Foster	3d.	725.	Is it not wheat-harvest	T. Adams	3d.
326.	Hail, thou that art	A. Carnall	4d.	1022.	I saw the Lord ...	C. Harris	3d.	467.	Is it nothing (s.a.)	M. B. Foster	3d.
563.	Hail to the Christ	J. Barnby	3d.	171.	Ditto ...	J. Stainer	6d.	571.	Ditto (4 voices)	M. B. Foster	3d.
945.	Hail, true Body ...	H. Willan	2d.	114.	I was glad ...	T. Attwood	4d.	91.	It came even to pass	Ouseley	4d.
499.	Hallelujah, Christ is risen	Stearne	3d.	993.	Ditto ...	A. H. Brewer	3d.	180.	It is a good thing	J. Barnby	6d.
382.	Hallelujah! the Light	Oliver King	3d.	32.	Ditto ...	G. Elvey	3d.	231.	Ditto ...	T. M. Pattison	4d.
173.	Happy is the man	E. P. Prout	8d.	79.	Ditto ...	C. E. Horsley	6d.	215.	It shall come to pass	Garrett	6d.
681.	Hark, the glad sound	M. B. Foster	3d.	743.	Ditto ...	C. H. H. Parry	4d.	908.	Jesu, Lord of life and glory	Elgar	3d.
909.	Ditto ...	A. R. Gaul	3d.	379.	Ditto ...	T. T. Trinnell	4d.	397.	Jesu, lover of my soul (Male)	F. H. H. H.	3d.
487.	Ditto ...	E. V. Hall	3d.	119.	I was in the spirit	Blow	6d.	907.	Jesu, meek and lowly	Elgar	3d.
345.	Hark, the herald angels	E. V. Hall	3d.	205.	I will always give thanks	Clarke	3d.	1031.	Jesu, our Lord ...	Ch. Gounod	3d.
444.	Hark! what news	Oliver King	3d.	1064.	I will cause the shower	Naylor	3d.	654.	Jesu, Thou joy ...	E. H. Davies	3d.
404.	Harvest Hymn ...	F. Tozer	3d.	874.	I will cry unto God	H. J. King	3d.	844.	Jesu, Thou sweetness	H. J. King	3d.
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784.	Have mercy upon me	J. Barnby	4d.	502.	I will extol Thee ...	C. M. Hudson	3d.	455.	Jesu Christ is risen	Oliver King	3d.
535.	Ditto ...	J. Goss	4d.	1068.	Ditto ...	John E. West	3d.	788.	Jesu Christ is risen to-day	Gaul	3d.
1013.	Ditto ...	E. Minshall	3d.	29.	I will give thanks	J. Barnby	4d.	4971.	Jesu Christ! no longer now	Foster	3d.
377.	Ditto ...	Kellow J. Pye	3d.	156.	Ditto ...	E. J. Hopkins	6d.	618.	Jesu of Nazareth	G. Byrd	4d.
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898.	He that spared not His	Gladstone	3d.	437.	I will greatly rejoice	Cruikshank	4d.	997.	Ditto (4 voices)	J. Barnby	4d.
900.	He will swallow up death	Wesley	12d.	1037.	Ditto ...	E. C. Bairstow	3d.	581.	Kings shall be thy	G. C. Martin	2d.
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This is not the publishers' title for the series of booklets on music subjects, a selection from which has just come to hand, but ours. We choose it for two reasons, firstly because of its sonorous alliterative "artful aid"—it looks well at the head of a magazine article and gives a certain degree of distinction to, and awakens a passing sense of interest in, an index, which is always a dreary thing to read; and secondly because the pamphlets are indeed both bright and breezy. Their essential purpose is educational, and if ever a Royal Road to knowledge was created, it certainly has been incorporated within the structure of these little books. One reads them as one might read a newspaper article or a novel, so clear is their diction and so interestingly is the matter served up and arranged, and one at the end is astounded at the vast amount of information one has assimilated in the process.

The first two are dedicated to pianists, the next two to singers, and the fifth—there are five in all—to all (musicians or others) whom it may concern. Mr. E. Douglas Taylor has written the pianist's treatises respectively entitled *The Secret of Musical Expression* and *The Secret of Successful Practice*. And we are let into these secrets, and have become quite mysterious about it before we realise—indeed we ever do so—that they never were secrets at all. But that is where the genius of the author emerges. He tells us a secret—only pretending of course—and we are so delighted at having been let into his confidence that we never forget it again. Mr. Cecil Lawrence also makes a secret of necessity in one of his volumes, *The Secret of Acquiring a Beautiful Voice and becoming a Successful Singer*. But perhaps it is a real secret in this case, for as every teacher of singing knows, there is only one genuine method of voice-training: his own *How to Sing a Song* is the title of his other book. This volume deals chiefly with the great problem of interpretation, and it should have a very extensive sale, as most of the present works of the kind are somewhat large and expensive. *Musical Sound*, by Edward Watson, is a well arranged and clearly expressed Introduction to the Study of Acoustics. It has been specially written for the use of Candidates for the Higher Musical Examinations: R.C.O., R.A.M., R.C.M., Trinity College, and so on, and it is really a masterly exposition of the subject, which in so small a compass is indeed remarkable in more senses than one. The volumes are tastefully got up, and are published at the small price of 1s. 3d. each.

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# The Musical Times

AND SINGING-CLASS CIRCULAR

AUGUST 1 1921

## EARLY ENGLISH CHAMBER MUSIC

BY RUTLAND BOUGHTON

### I.

During the economic chaos of the years in front of us, it seems as though the most feasible branch of serious musical art will prove to be chamber music. In times of financial difficulty the arts are the first of the charities to suffer. During such periods large undertakings of opera and symphony may have a more or less intermittent life, especially if they can be organized upon a co-operative basis; but even then they will be something of a gamble. However, music and art of some sort people must have, even in the most materialistic or decrepit civilization. Circuses may come a long way after bread in the public need, but they do come, and before most material luxuries. The future then seems to rest with those forms of art which are least dependent on 'patronage,' or on the goodwill of people who feel it is up to them to give of their superfluity an occasional coin to art. Chamber music fulfils this requirement twice over; it is not only less costly when we demand it in perfection from professional performers, but it is a form of music particularly suitable for amateurs to make among themselves; and that, to my way of thinking, is most important of all. If the fine arts are to survive at all as elements of culture during the period of revolution upon which we are just entering, they must be, they will be, cultivated away from the wayward passions of public life, and free from the chances of speculative commercial effort. Not that the more turbulent moods of the greater world will fail to find their own music—a music which will be great and noble, or vulgar and mean according to the spirit informing the general passions of men and women—but that music will never be *enjoyed* in any real sense of the word during this generation, though it may from time to time flash out to popularity or damnation.

Now, believing that music is the most impersonal and spiritual activity possible to human beings, and that the fruits of the finest art of the last three centuries may have to be saved and developed by musicians and music-lovers much as the classical drama of Japan was saved by the actors of the Jōh during the difficult transition from the rule of the Samurai to that of a constitutional monarchy, it seems important for us to consider the material already in existence, its developing tendencies and possibilities, and some proper means of preserving it in continuous life and growth. Because for the time being we are likely to be deprived of the interest and joy of art-works involving much expense in production, there seems to be the greater

reason for fostering the growth of the smaller and more practicable forms. We need not discuss songs and music for the keyed instruments; they are safe in any case. Nor need we waste time in talking about the string music of the great German composers; that also is secure for generations to come. But there is a whole tract of lesser-known concerted chamber music of British origin, ignorance of which is likely to baulk our own native developments. Even as we are only just beginning to realise the folly of our past efforts to develop a great native choral art from the works of Bach and Handel rather than the Elizabethan madrigalists and Purcell, so we shall shortly be aware that the English string music of the 17th and 18th centuries is much more comprehensible, idiomatic, and suggestive for development by modern British composers than the master-works of Bach, Beethoven, and Brahms.

The vocal as well as the concerted instrumental music of the Elizabethans belongs, of course, to the category of chamber music. Madrigals were 'apt for voyces and vials,' and the string Fantazias of Byrd were practically Madrigals without Words. Now the fact that our string quartets play these pieces so seldom is not because they are ineffective (for in performance they have a sweetness and subtlety unlike anything else in the realm of chamber music), but because they are very difficult; they are ridiculously simple in the degree of technique needed to play the notes, but the necessary ensemble is so unlike ordinary quartet-playing, and the resultant beauty so different from the beauty generally recognised as chamberly musical, that our first aural impression is of primitiveness and even monotony. But that is really in the false attitude of the listener. Remember how varying is taste in the matter of human form and feature. We do not know how lovely certain types of humanity are until some Leonardo or Rossetti has worshipped them and accustomed us to their strangeness, and to the fact that our own limited capacity for appreciation has shut us in from the joy of a greater world than we have realised. And so until we have heard Elizabethan string music played often, quietly, with nuance at once assured, free, and tender, we shall remain deaf to its murmurous honey-song. But it is there, in an understanding of what those early English composers were at, that our proper joy in and study of chamber music should begin.

There are not only the few pieces by Byrd, Dowland, and others, originally written for strings; not only the mass of madrigals intended indifferently for voices or families of viols; there is also a whole range of music which, though transcribed for keyed instruments, is polyphonic in idiom and therefore much more satisfactory in a combination of instruments than when heard through the anti-polyphonic medium of organ or pianoforte. Many things originally written for virginals or harpsichord can be transcribed for the modern string quartet or small string band with an enormous increase in beauty, and in that



sense of rightness and conviction which we call 'effect.' Arrangements have a bad name because the arranger is only too often desirous of offering an improved (*i.e.*, altered and modernised) version of the original; the result of such arrangements, of course, proves only that the arranger lived at a later date and had not the honesty and musicianship, or the imagination, necessary to let the greater man speak for himself. But there is not much scope for that sort of arranger in the transference, say, of a virginal piece by Byrd to a quartet of strings. The transcriber has only to follow the threads of theme and allot them to one or other of his modern instruments, the only absolutely necessary violation of the original being the occasional substitution of a different octave or a change-over of parts to solve a problem of compass. The exquisite purist who prefers to keep such music dead on his shelves rather than hear it otherwise than as originally written, should be reminded that without some help from the arranger we should simply have to do without that greater part of avowed Early English chamber music which involves the building upon a figured bass. The sonatas for strings and harpsichord by Purcell and others, and those splendid though comparatively unknown early 18th century Sonatas for violin and bass, are incomplete until the musicianship of some arranger (at leisure or during the actual performance) has followed the instructions of the composer and filled in the right harmony with whatever of apt imitation and modest decoration he is capable. That is no field for an arranger in search of personal glory, but for a cultured and imaginative musician, happy to surrender his soul that he may enlarge it in sympathy and understanding of a greater man's experience and record. We have such a man, and he has done a mass of splendid work which we will refer to later.

## II.

First let us deal with the music of Purcell, who wrote twenty-two sonatas for two violins, figured bass, and optional gamba or 'cello part, one violin sonata, and a very large quantity of music for string quartet, which, because it is ostensibly incidental music for the theatre, has never been properly recognised for what it really is—chamber music of the most perfect kind.

Of the sonatas only the Golden Sonata is played with any frequency. It had the ill-luck to get a nick-name, and being by that means easily remembered, it is put on at all those dreadful affairs where people grub into the music of the past because they love dust. And because it is mostly played by such people and seldom by fine artists, we are made aware chiefly of the dust that is disturbed by the floundering of the poor fiddlers who make sounds corresponding to those made by our first reading of Chaucer. Under such guidance we can be but vaguely aware of the golden quality of its art—a quality in which it by no means outshines other of the master's

Sonatas. Three others, though not the most attractive, are easily obtainable in Messrs. Augener's edition; but the remainder only in the complete subscription edition of the Purcell Society published by Messrs. Novello—and even then you must copy your own parts. But they are worth it. Why these works are not in the regular repertoire of chamber music players is amazing and discreditable to us. Perhaps it is because, owing to the absence of viola part, they do not fit in with the general work of such organizations: they suit neither the tripartite group nor the complete string quartet. But the very fact that no viola is necessary, added to the fact that their technical requirements are comparatively modest, should make many amateur organizations jump at them; and there are many violaless string bands which at present have to confine themselves to arrant rubbish for lack of published music for such combinations. These Sonatas should bulk very largely in the studies of schools and amateur musicians. However, to encourage such people and reassure them that these works of Purcell are worthy their attention it is up to our best string quartets to master their idiom and include them in first-rate programmes. The pianoforte elaboration of the figured basses made for the Purcell Society by Sir Charles Stanford and Mr. Fuller-Maitland will serve the general purpose. But with the precedent of Bach's clavier arrangements of the Vivaldi Violin Concertos, I do not think we need fear to rearrange certain of the Sonatas for our own special personal needs. The 'cello parts are for the most part duplications of the figured bass: so I have arranged some of these Sonatas for pianoforte, violin, and violoncello, giving the 'cello most of the second violin part (sometimes an octave lower sometimes to pitch), and leaving the pianist's left hand to sustain the bass; sometimes, on the other hand, giving the 'cello the real bass and carrying on the second violin part and the suggestions of the figured bass on the pianoforte. I do not affirm that this is the best thing to do. I merely say that it is effective, and we should be wise so to enjoy the Purcell Sonatas than allow our friends to remain in complete ignorance of them or get the impression that they have merely a historical interest and deserve only to be relegated to scratch performances as illustrations to lectures.

The difficulties in the way of a good ensemble are fewer in the Purcell Sonatas than in the string music of the Elizabethan period. Restoration music is nearer in idiom and conception to what is now generally accepted as chamber music. But the line of descent is unbroken, and it is as easy to follow the development of musical thought from Byrd to Purcell as the parallel development building from Early English Gothic to the latter-day domestic architecture of the Cotswolds. Even though Palladian influences were at work in the music of Purcell's day, the native madrigal conception was never entirely abjured. Though its folk-music core has disappeared, its phrase-form continues in Purcell's Sonatas; also its free rhythmic

regarding the suggestions of the bar-line; its joy in the clash of the false relation, and even in those resonances arising in polyphony which can find no theoretic justification from a harmonic standpoint. I have suggested that a close parallel existed in musical and architectural activities from Tudor to Jacobean times. Analogous suggestions will be found in the passage of the drama. The warmth, power, and depth of Shakespeare gradually waned to the cold, rather cruel, and superficial brilliancy of Wycherley. And we are just beginning to realise that though Purcell was in some ways (chiefly those of external pictorial and dramatic capacity) the greatest of the English composers, in other ways, and those not the least important, he was inferior to Byrd and even to Farnaby. Because music can always live free of the vulgarity of material things the descent from Byrd to Purcell was not so obviously a collapse of the finer spirit of man as was the drop from 'Hamlet' to 'The Country Wife,' but it was equally heartless and self-satisfied. While the music of the madrigalians was born in the joy of a spiritual adventure, and suggests more than it says, the music of Purcell is an almost perfect expression of that condition of mind which is content to enjoy those things of which it is certain. From Byrd and Morley issue all manner of suggestions for the development of their art as a most important branch of human activity; but we should be wise to rest grateful in Purcell's music with what it can give of perfect balance and honesty of workmanship—a good deal to be thankful for in these days of musical imbalance and dishonesty. Purcell had at least taken the trouble to discipline his parts to a fine euphony; and such euphony is above all necessary to the tenuous atmosphere of chamber music. The musical fogs raised by the combined insensitiveness, carelessness, and wastefulness of many modern composers are less unendurable in large masses of orchestral and choral sound than in art for which only a few musicians meet. In chamber music, slovenliness and weakness are not to be tolerated; and if these chamber works of Purcell's do not reach the heights of art where a divine message informs noble workmanship, neither do they fall to the depths where a devilish message is revealed in the confusion occasioned by laziness. Purcell's Sonatas remain throughout upstanding examples of beautiful decorative musical art, and so far they are the finest productions of deliberate and developed English chamber music.

Purcell's incidental dramatic music was almost invariably scored for string quartet, but of course was not originally intended for performance in the chamber. There, however, it will find its permanent home. Sir Henry Wood, Mr. Albert Coates, and others have dished up some of these pieces for large string orchestra, and have proved them much to the liking of the audiences. But there is a much wider scope for them. Without counting the many instrumental pieces in the Operas and Masks, and apart from a few odds and ends, there are eleven so-called Overtures and

Suites of pieces composed for string quartet as *entr'actes* for plays now dead. There is no reason why the musical numbers should be shelved with the plays, for not only were the examples referred to composed without reference to dramatic situation; they contain some of the very best music written by the master, standing in relation to his avowed and larger chamber sonatas much as Dryden's satires stand to his longer works. There is a verve and a snap in some of these short *Airs* and *Hornpipes* of Purcell, such as would arouse many a respectable chamber concert audience from its sleep, and if published in convenient form would prove a godsend to many young quartet parties who in their early days are perforce nourished on a monotonous diet of Haydn.

Purcell's only remaining contribution to instrumental chamber music is a Violin Sonata. This is the forerunner of the fine series of violin sonatas of the first half of the 18th century.

(To be continued.)

## 'JEAN-CHRISTOPHE' AND THE MUSICAL NOVEL

By W. WRIGHT ROBERTS

In articles printed in this journal last October and December we dealt with the two chief musical aspects of Romain Rolland's masterpiece. These were, firstly, the revolt of the hero against German sentimentality; secondly, his attitude towards the modern French musical renaissance. We embark now on a wider inquiry, as much literary as musical. Starting from a hypothesis which few would venture to dispute—that 'Jean-Christophe' is the first great musical novel—let us think over the conditions and possibilities of this *genre*.

The scope of M. Rolland's work is so enormous that in limited space we cannot frame and discuss any definition that would cover it. Still less do we propose to lay down general laws for the musical novel. But we can enunciate a few obvious principles, and illustrate them from 'Jean-Christophe.' Then we can trace them, faintly foreshadowed, in a few novels of the past, and indicate some of their possibilities for the future.

As a preliminary, let us set down in a few words the essence of the great novel-cycle.

It is the life-history of a musical genius, conceived on a scale that can only be called the heroic. John Christopher Kraft, son of a drunken virtuoso, struggles through a childhood of want and drudgery in a little Rhineland town. Once through the storms of adolescence and conscious of his powers, he flings the challenge of the live musician, the champion of sincerity and strength, in the teeth of the pedantries and sentimentalities of the musical world around him. Beaten in this first fight—by his own intolerance as much as by the Philistines of Rhineland—he enters at Paris on a vaster enterprise which ends only with his life. He has now to understand a whole new musical tendency, often repugnant to his German nature.



Stage by stage his sympathies widen until he can appreciate what is best in the new French school, and even show it a better way. Now, too, by a natural reaction, he understands his native classics better than before. His early music, naive and turgid with those very German faults he denounced in others, grows in true strength and restraint, in bold invention and in broad humanity, till in the end it symbolises the ideal union of French and German musical art. Meanwhile the raw, intolerant youth has become a man of boundless human sympathy. He has been tried by the inevitable losses of the years, shaken by moral falls of which the last and fiercest well-nigh shatters him; but the idealism, artistic and social, of his last years is unappalled even by the near prospect of European upheaval.

Of the vast changing background against which the hero stands out—Rhinelander society of the end of last century; social, artistic Paris from then to the eve of the war—of Swiss, Italian, and French provincial episodes, it is hopeless in small space to give any idea. As a whole, however, and in spite of serious faults, the work lives: it convinces us. In aim, as in accomplishment, it is unique; for never before in fiction has literary genius been wedded to so deep a love and so wide a knowledge of music.

Making no attempt, then, to go beyond its range, we see that our *genre* is normally an affair of two elements: musical protagonist and musical background. These two may vary and react on each other endlessly; in extreme cases one or the other may be frankly non-musical. A composer of genius standing out, like Christopher in his youth, against a background of indifference or conservatism—such a situation has still many possibilities for the novelist of to-day. The converse might be hardly less interesting—an unmusical hero, with compensating qualities, thrown into a society which is intensely musical. But at either extreme, and over the wide territory between them, certain conditions obtain.

Knowledge of music, first of all, must go hand in hand with literary skill. One technical 'howler,' and, so far as the musical reader is concerned, whole pages may go straight into the limbo of unreality. Even worse is the misuse of that figurative-æsthetic sort of vocabulary which writers on music have to employ. We can forgive the author a wrong Opus number; what, though, if he applies some jarring, impossible epithet to a work we know? At once we are suspicious. He is a literary man with no real grasp of musical æsthetics, or he is a musician too poor in literary expression to find the right word. Or he is something of both. In any case, our confidence in him is shaken.

About Rolland we can seldom harbour such doubts. That vivid style, with its fiery eloquence; those torrential periods, the rapier thrusts of the short sentences: all this may sometimes be clumsy, sometimes merely violent; but, as a rule, it surely expresses what it sets out to express. The

narrative has many divagations; the action goes on indefinitely after the old 'picaresque' fashion, only modified, and that roughly, by the tenfold sectional division. But all is held together by the superbly-imagined figure of the hero. And we know the author's musical erudition. We may strongly disagree with some of his views (above all, with his anti-Brahms mania), but we acknowledge his right to hold them. As a rule, he may just tell us what he pleases about his hero and about music.

We do not say, of course, that Rolland has always overcome the inherent weakness of this *genre*. That weakness is one which must be taken for granted, like the drawbacks of the Greek chorus or the necessary conventions of opera. It is just this: So long as a novelist keeps clear of 'howlers'—historical, technical, or æsthetic—we have to accept what he chooses to tell us about any music, written or performed, in the course of his work. If he tells us of a second 'Nibelungen' tetralogy composed by his hero, how are we to refute him? We must at least try to believe it, he can hardly append a facsimile score.

But the novelist has another method of convincing us—a sure one, if he can but master it. He can perhaps make us believe that his hero was the sort of man who would do such things. He must definitely banish the delusion that an artist's life can be separated from his art. We are asked to believe a great deal about Christopher; and frankly, we cannot believe it all. The main thesis, however, we can believe—that he saw the strength and weakness of the German musical classics, took in what was profitable of the modern French school, and embodied in his art the best that was in both. For such, we are convinced, were Christopher's qualities, as shown all through the work: such his natural genius, his sincerity of purpose, his zeal for inquiry, his moral driving power.

We have no space to illustrate Rolland's grasp of general character and motive; but we may now show how firmly he treads in the peculiar domain of the musical novelist—artist psychology. How infallibly, for instance, would the superficial writer have made Christopher an infant prodigy, a young Mozart or Schubert *redivivus*! Rolland knew better. The boy is exploited as such, against his will, by his waste of a father. But there is no nonsense about youthful works of genius. 'After a moment of illusion, as he wrote, he saw that what he had written was worthless.' That, surely, is the sounder psychology. Christopher's mind, like Beethoven's, was of the order that ripens slowly.

Here we see the composer at work in his first glow of conscious power: arrogant, intolerant, staking all on sheer intuition, scornful of construction and intellect:

He was permeated with his musical imagination. Sometimes it took shape in an isolated phrase complete in itself; more often it would appear as a nebula enveloping a whole work—torn asunder here and there

by dazzling phrases which stood out from the darkness with the clarity of sculpture. . . . Christopher . . . forced himself to believe that he did no more than transcribe what was within himself, while he was compelled more or less to transform it so as to make it intelligible. More than that: sometimes he would absolutely forge a meaning for it.

Surely there has never been before, in fiction, such an attempt to give an inkling of what goes on in the shadowland of musical creation.

Masterly, too, is the portrayal of the composer in his last stage, when he has won through his storms and trials, when his art has shed the last remnants of self-parade or sententiousness, and the artist and prophet within him are reconciled. In the serene image after another, Rolland tries to picture this music to us:

No longer did it show the storms of spring which gathered, burst, and disappeared in the old days; but, instead, the white clouds of summer, mountains of snow and gold, great birds of light slowly soaring and filling the sky. Creation. Ripening crops in the calm August sunlight.

Such descriptions not only make us wish that by some miracle we could hear the music of this phantom composer: they almost give us the illusion that we could recognise it. So complete are these moments is the author's triumph over the cardinal weakness of the *genre*.

Bearing in mind these few main desiderata, supremely illustrated in 'Jean-Christophe'—skill in literary presentment, wide musical knowledge, grasp of character, and especially of artist psychology—can we recall any foreshadowings of the musical novel? On the great scale, and by great writers, there are few indeed.

M. Rolland's countrymen have shown in their fiction a spasmodic interest in musical matters. Diderot, who struck out so many new paths, drew a brilliant type of the ultra-Bohemian musician in his 'Neveu de Rameau,' touching on many musical questions of his day. This work, however, is discussion rather than fiction. George Sand understood artists—musicians as well as any; she might have been thought fitted, both by experience and temperament, to write the first good musical novel. 'Lucrezia Floriani,' with its hero drawn from Chopin; 'Consuelo,' with its singer-heroine and its romantic sketch of the young Haydn; these and others might have been much in stronger hands. But unreality, melodrama, and chaotic construction are always coming in to spoil them.

There is no musical tradition in English fiction. Our great novelists have seldom cared for the art. Fanny Burney, daughter of the historian of music, might have been expected to give a lead. She did not, though Captain Mirvan at the opera (in 'Evelina'), perplexed and disgusted at a hero singing when he feels sad, may still creep uninvited into the mind of an opera-goer to-day. Better than any instance in Dickens is Thackeray's little satiric sketch (in the 'Book of Snobs') of the governess, Miss Wirt, playing her 'stunning' variations on 'Sich a Gettin' Upstairs.' Even so

late a writer as Hardy cares for music only as an occasional bit of local background; the delicious instance of 'Under the Greenwood Tree' will occur to all. Meredith, who always writes of the art with sympathy and intelligence, came within hail of M. Rolland in parts of 'Sandra Belloni' and 'Vittoria.' The musical interest in these works is of course subsidiary, but the famous opera scene in the Scala remains a splendid poetic symbol of the whole Risorgimento.

Tolstoi took a Beethoven sonata for the title of a novel. We need waste no words over his æsthetic limitations. Rolland, however, is on his social side a fervent Tolstolian; and the technique of 'Jean-Christophe' bears the stamp of the master, especially in the more realistic episodes. More than that, in his ninth section, 'The Burning Bush,' the author treats the very point which Tolstoi so absurdly illustrated by dragging in the 'Kreutzer' Sonata—the malign effect music may have on a nature already inclining towards moral guilt. But with Tolstoi, artist and moralist are sadly at war; with Rolland, in this tremendous episode, the one rather enforces the other. Only by those in whom the two are reconciled can the moral aspect of music be adequately treated.

It would seem that to-day, when music fills an ever wider place in general culture, the English novelist might more often realise the fascination of the study of musical character, and the wide range of human life which could well be covered by the terms 'musical background' or 'musical atmosphere.' He would have few models outside 'Jean-Christophe,' but the failures of many predecessors should instruct him. In particular, the moral aspect of music needs wary treatment. The incredible things a reader is asked to believe by superficial writers—about the effects of a song, for instance! What patent attempts to cover up weak psychology, what pretexts for sermonising and sentimentality! That 'best seller' of a dozen years ago (with the song in D flat) remains a sufficiently terrible example.

Dangerous, too, is the historical variety, the kind exemplified in Marion Crawford's 'Stradella.' Faint and conventional in psychology, this work has deft construction and apt musical detail. But in such books the hero tends to disappear in the setting; for Stradella's life, as told by tradition, has enough thrills in it to interest a clever plot-weaver, altogether apart from music. It is easy to imagine a Beethoven smothered in trivial historical detail, while the things that matter are his mind and his art.

The most profitable field for the musical novel is surely the obvious one of modern musical society, broadly understood. At one extreme of inconsequent lightness, a writer with the wit and the knowledge might yet do wonders with the theme of E. F. Benson's 'Queen Lucia.' He would of course bring music more definitely into the atmosphere of his story; and he could mightily entertain us by pricking bubbles of pseudo-musical



culture. Or if so inclined, the adventurer could wander in dangerous fields of 'association'—opened up occasionally in 'Jean-Christophe'—where a musical phrase, or perhaps a work, symbolises a mood, a character, or a situation in the story. Or remembering that most poignant early incident, the death of Sabine, he might explore musical telepathy.

Lastly, he may be no more capable than is Rolland of keeping 'purpose' out of his story. Purpose—or call it an ideal—need not spoil a work of art; all depends on its treatment. It would be difficult to imagine an ideal more lofty than the *unanimité* of which Romain Rolland has for many years been a prophet. It means the solidarity—emotional, artistic, spiritual—of all mankind. It knows nothing of social or racial barriers; wars and rumours of wars are antique childishness in its sight, and all the greatest works of art are in harmony with its spirit.

## THE DRAMATIC WORKS OF VINCENT D'INDY

By M.-D. CALVOCORESSI

(Continued from July number, page 468)

'L'ÉTRANGER'—(Continued)

The respective importance of the elements so quaintly blended in 'L'Étranger'—viz., realism and symbolism, to which must be added, if we agree with Romain Rolland in considering the part played by the emerald as not merely symbolic and decorative, the supernatural—is determined by the music. The realistic scenes, especially those in which the coastguard appears, are mere episodes; and although the dramatist has deemed them necessary to his purpose, it is doubtful whether they add to the beauty of the work. From the musical point of view they certainly are the least interesting: even their value as elements of contrast can be questioned. And the revival of the work at Paris has shown that, brief as those scenes are, they can be partly suppressed without affecting the balance and logic of progress.

Although a motive, striking enough in colour and rhythm to be very noticeable, accompanies all references to the emerald, and plays a prominent part throughout the score; although, when Vita casts the gem into the sea and the first storm-waves arise, a mysterious green colouring illuminates the waters, I think we are justified in denying that the emerald should be considered as an active agent. The wonderful storm-music that follows Vita's impassioned appeal to the sea, the darkness, the green refulgence, the strange far-away voices calling, tell their own tale. The storm is no fortuitous event occurring either because it is wanted to bring the action to a close or because the emerald has been cast into the sea. The whole scene embodies the climax of the drama played within the souls of Vita and the Stranger;

it is the poet-musician's interpretation of the drama in terms of purely emotional lyricism. As directly as in the final scene in 'Fervaal,' d'Indy delivers his own message—as Schumann puts it 'der Dichter spricht.' He has elected to deliver it not by means of a conflict in the music (as, for instance, he will do in a passage of 'Saint-Christophe' which will be mentioned later), but within the simple and grandiose scheme of the storm in which the orchestra and the duplicated enigma of the green light and distant voices co-operate.

The preponderance of the symbolic factor is accentuated by the fact that all the essential elements in the score centre round the Strange and Vita—the Stranger's mission, his love for Vita, the conflict in their souls.

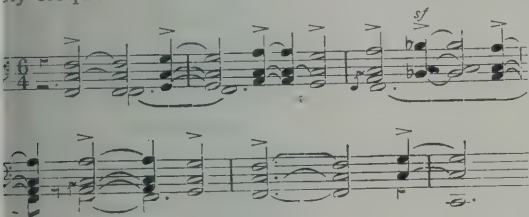
From the outset to the final bars, the motive derived from the antiphon 'Ubi Caritas et Amor, Deus ibi est' stands prominent.

In proportion as we study d'Indy's late works, dramatic or instrumental, we meet with an increasing number of motives either borrowed or derived from Church music: some merely quoted, some very thoroughly worked out. In 'Jour d'Été dans la Montagne,' for instance, he uses the 'Assumpta est' from the Vesper service for Assumption Day. In 'La Légende de Saint-Christophe' close investigation would probably reveal the existence of a very considerable number of actual Church-tunes; and the atmosphere of the music constantly suggests their presence.

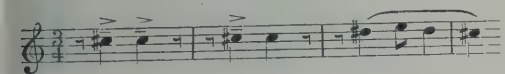
Needless to say, the fact that a tune may suggest certain words is of no artistic value whatsoever, although it may be useful as a dramatic device—a very crude device. That a tune suggested by certain words may have an often has a specific expressive value, of which the composer may avail himself, is of course quite another matter. To use a simple illustration, in the way, the definite expressive quality of its tune that renders 'La Marseillaise' fit to be used for the expression of patriotic and bellicose emotion in a musical work. Conversely, the tune of another anthem whose words might be equally stirring might, for lack of expressive value, be totally unfit for similar utilization. The same principle applies to motives which, appearing in a work in conjunction with certain words or facts, are subsequently used as leading motives. Indeed, the more we study music the more we realize how greatly certain composers and theorists have overrated, consciously or not, the part played in that art by association pure and simple.

Therefore I do not intend, when referring to 'La Légende de Saint-Christophe,' to enumerate the themes which are or might be derived from this or that antiphon, psalm, or response. As regards the theme which plays so great a part in 'L'Étranger,' there can be no question as to its expressive fitness. From the moment when it appears in the brief prelude, twice propounded in tones of quiet, but sovereign authority, its meaning and function are established. Even should it

il to notice its appearance at the moment when ita says, 'Thy words are like the very precepts which are read to us in church'; or again, when the Stranger alludes to his mission of love and assistance to all mankind, the theme is unmistakably eloquent:



t is from its first notes that the motive referring to the Emerald is derived by rhythmic variation:



To enumerate and to label the themes that appear in 'Fervaa' is a task which the constitution of the score renders justifiable so far as practices of that kind are justifiable at all, but from which in any case no valid artistic conclusions can accrue. To attempt to draw up a similar catalogue of the leading motives in 'L'Etranger' would have the one minor advantage of illustrating a point which is obvious enough in itself: that those motives, few in number, are never actually associated with any particular fact or character (except the 'Emerald' motive above, whose function is chiefly to emphasise the symbol), but stand for something more elemental, more general in purport. As a natural consequence, they can be considered as forming two main groups, one comprising motives of exalted, spiritual character, the other comprising those that are used in conjunction with the idea of adversity, of distress. Most typical of the latter is the following:



which is related to the fishermen's poverty, to their blind hatred of the Stranger, to the terror inspired by the sea.

A closer study of the themes will reveal between those that may be put together in one group a number of affinities, some distant, some close; some resulting merely from analogy in colour, others from rhythmic or melodic relationship which may be as remote as that between the Emerald motive and the 'Ubi Caritas,' or arise from more or less strict imitation.

Generally speaking, no work of d'Indy affords better illustrations of what the composer describes as

... amplificative variation; variation in which the presence of the theme is revealed by the general tonal tenour and by the reappearance, in a constant order of succes-

sion, of certain melodic or harmonic landmarks. It is a kind of musical interpretation or comment, rather than a display of melodic or contrapuntal ornaments.'

For instance, when the Stranger tells Vita the history of his life and struggles, the 'Ubi Caritas' becomes:



The changes in the rhythm, the repeated notes, the rise and fall of the melodic line, transform the authoritative statement into a motive whose narrative, legendary character, is unquestionable.

The method of treatment, and the fact that most themes are distinctly melodic in character, account for the remarkable continuity in the music. 'L'Etranger,' from the musical point of view, might almost be a long symphony, rich in contrasts, yet free from discrepancies. The music is in perfect keeping with the simplicity of the plot: it contains nothing baffling, nothing that calls for particular investigation, except from the purely technical point of view.

In this respect, the score is worthy of careful study. It is wonderful to see how artistically d'Indy derives novel effects from the simplest of traditional means; how in his music all that is, technically speaking, ornamentation, is never other than the natural outcome of the very substance. There may appear to be more signs of imaginative boldness in 'Fervaa'; yet, even from the point of view of technique serving the purpose of imagination, 'L'Etranger' marks a further stage of d'Indy's career, a stage of simplification and organization, a transition between 'Fervaa' and the religious scenes in 'Saint-Christophe.'

From the point of view of expression, the music stands as high in both works. There is less of sensual beauty in 'L'Etranger,' but certainly more concentration. The same simplicity and restraint that make the love-scenes in 'Fervaa,' and specially the character of Guilhen, so touching, are noticeable in the beautiful music that refers to Vita. Nothing florid, nothing redundant, taints the utterances of the Stranger. And the only picturesque scene in the work—the storm—is in all respects strikingly simple and broad. We may prefer the luxuriant imagery of 'Fervaa,' but certainly not regret its absence from a work where it would have been out of keeping; and admire the more austere beauty of 'L'Etranger' without inclining to underrate the versicolour splendours of 'Fervaa.'

#### 'LA LÉGENDE DE SAINT-CHRISTOPHE'

Of d'Indy's dramatic works, 'La Légende de Saint-Christophe' is the one to the writing of which he has devoted the longest time. The score bears the dates 1908-15, but long before 1908 he had begun to plan it. It was produced at the Paris Grand-Opéra in June, 1920, and there is as yet nothing to show whether it will



soon meet with the recognition it deserves or, sharing the fate of 'Fervaal' and 'L'Etranger,' remain unknown to the greater part of the public.

The legendary history of the saint, borrowed from the 'Legenda Aurea,' is treated very freely, and enriched with a considerable number of details. With truly mediæval disregard for historic accuracy, d'Indy introduces in the text and setting anachronisms which would be most bewildering did we fail to realise that they are mere picturesque touches, playing but an illustrative part, and subordinate to the main purpose of the work.

The story runs as follows: Auférus, a giant, proud of his great strength, swears upon his heathen altar to serve the most powerful of masters and him alone. Sages tell him that no power is greater than love's. So he goes to Babylon, and enters the service of the Queen of Pleasure. There he remains, in an atmosphere of festivities and carnal delights, loved by the Queen, but a passive tool in her hands, until the Gold King appears, scattering wealth around him and entralling all whom he meets. The Queen is frightened, and asks Auférus to protect her. But his retort is that gold being a more powerful master than love, his oath compels him to follow the Gold King. And him he serves with the same passivity until the Prince of Evil reveals his mastery over the Gold King. Transferring his services to that new lord, Auférus soon hears of the King of Heaven, against Whom his activities are directed. When he is ordered to destroy a cathedral from which the sounds of the Hymn to the Cross are arising, he feels reluctant; and, having asked the Prince of Evil to lead the way, he sees him quail and hears him confess that the King of Heaven is more powerful.

Wishing to transfer his allegiance to the King of Heaven, Auférus seeks for Him in vain. The historian (who appears with a chorus in the foreground to introduce the subject of each Act and to supply the necessary links between the scenes) narrates how he journeyed to the ends of the earth in quest of the King of Heaven, vainly questioning kings, conquerors, and the Pope of Rome; how the Pope foretold that Auférus would find the King of Heaven 'when white roses cover the branches of the pines,' and how after seven years Auférus returned to his native home.

The succession of events thus narrated supplies the programme of a very beautiful descriptive symphony which forms the first part of the Act, and is followed by a scene in which Auférus meets an old hermit who instructs him in the principles of Christianity, makes him confess his sins, and advises him to redeem them by taking his abode near a dangerous ford and assisting, in the name of Christ, those who wish to cross it. Auférus obeys. During a stormy night we see him refuse his assistance to those who are led by lust, greed, or hatred. But he accedes to the request of a little child, and starts carrying him across the seething waters. Despite his great strength, he totters under

the burden. 'Child,' he says, 'thy weight seems to be the weight of the whole world.' And suddenly the storm ceases, white roses blossom on every tree; the Child reveals Himself to be Christ, baptizes His carrier Christopher, and orders him to go forth and preach His gospel.

Christopher, after having converted many men to Christianity, is arrested and cast into prison. The Prince of Evil threatens to carry away the Gold King's soul unless he receives Christopher's instead. Therefore the Gold King sends the Queen of Pleasure, now his slave, to tempt Christopher in his prison the night before his execution. But Christopher converts the Queen, and gives her the name of Nicea. He cannot baptize her, because there is no water in his dungeon. But on the following morning, when he is beheaded, his blood besprinkles her forehead, and her voice joins in the chorus of voices from Heaven that proclaims the glory of God.

(To be continued.)

## THE ORGAN WORKS OF BACH

By HARVEY GRACE

(Concluded from July number, page 477)

The modern player of Bach's string or clavichord music has a straightforward task compared with that of the organist. The pianist may feel that the tone of his instrument is not quite what he would choose for the ideal performance of certain Suites, but as the clavichord is obsolete, he has only to go ahead and regard the works as pianoforte music. String tone now is pretty much what it always was, so the fiddler can play his Bach without worrying as to whether the result is like that obtained by the composer. But the modern organist has at his easy disposal a wealth and variety of tone that make the organ of to-day and that of Bach's time different instruments.

At first sight it would appear that the power, variety, and facilities for rapid registration of the modern organ would make it a fine medium for Bach, but as a matter of fact these developments count for less than we might expect. The most powerful stops can rarely be used with good effect in complex polyphonic passages, and rapid registration is of little advantage because so much of the music makes its effect by continuity. Frequent changes of colour or power more often than not merely break the flow. Even the climaxes are to a considerable extent in the music itself, and need little in the way of additional tone. Indeed, where they result from an increased closeness of texture they may easily be spoilt by mere power. Rather will they be helped by a very gradual change of pace, though whether this should be a quickening or a slackening must be decided by the character or mood of the music.

Schweitzer roundly condemns the modern organ as a medium for Bach:

'Our registers are all voiced too loudly or too softly. If we pull out the whole of the

diapasons and the mixtures, or add the reeds, we get a force of tone that in the end becomes positively unbearable. The lighter manuals are weak in comparison with the Great organ; they usually lack the necessary mixtures. Our pedals are coarse and clumsy and also poor in mixtures, as well as in 4-ft. stops. The trouble comes principally from the change in the disposition of the organs, the relations between diapasons and mixtures having been altered, wholly to the detriment of the latter; but also from the unnaturally strong bellows of the modern organ. In our passion for strength we have forgotten beauty and richness of tone, which depend upon the harmonious blending of ideally voiced stops.

Few of us will go the whole way with Schweitzer. Many—perhaps most—modern organs are too powerful for the needs of the buildings in which they are placed. But they contain stops more beautiful than any Bach ever heard, and, so far as mechanics can aid interpretation, they are likely to lead to better Bach playing than any organ Silbermann put together. But the bigger the resources at our disposal the more necessary it is for us to remind ourselves of the connection between Bach's organ music and the instrument on which he played it.

The composer of to-day writes music for other people to perform, which is perhaps one reason why a good deal of its effect never leaves the printed page. As hardly any of Bach's organ music was published in his lifetime, its performance was confined to himself and a handful of his pupils and friends. We know that his instinct for effect was almost uncanny, and so we have the most practical of reasons for being sure that the character of his organ music was largely determined by the strong and weak points of the instruments of his day. Thus he wrote practically all his organ music in a continuous style, giving few opportunities for changes of stop, and (in the fugues) scarcely a chance of soloing a part, for the good reason that such things could not be done. In his time the full organ of his time was a mild affair compared with that of ours. He could safely write a long piece of four-part polyphony in *triquavers*, because he knew that even with all the stops drawn the result would be clear. His pedal department was independent, bright, and ringing—his Leipzig organ had a pedal of sixteen stops, against three manuals of twelve, twelve, and sixteen respectively, and of these sixteen stops five were of 8-ft., two of 4-ft., one of 2-ft., one of 1-ft., and four were Mixtures. Of the thirty-six manual stops only two were of 16-ft. A study of the specifications of Bach's organs at Arnstadt, Weimar, and Leipzig is calculated to make us serve our more heavily-winded stops (especially *triquavers*) for closes and occasional climaxes, or for chordal passages. Probably Bach's organs were on the shrill side, but they were well adapted for

playing polyphonic music. We may revel at times in our wealth of tone, but we must not do so at the expense of the clearness on which Bach counted when writing.

Suggestions for the registration of individual works have been made in the preceding chapters, but it may be convenient to summarise them into general principles.

A moment's reflection will show us that, as a rule, the stricter the form the less scope there is for varied registration. For this reason the fugues, above all, call for discretion in the players of to-day. Modern music, especially that for orchestra, is so full of variety and colour, that the organist is naturally inclined to show that he, too, can be kaleidoscopic. This is all to the good, so long as he remembers that a shifting colour scheme is not generally necessary to musical salvation. A string quartet, a pianoforte solo, and an *a cappella* chorus—here are three mediums that can do no more than give shadings of one-tone colour, but which none the less have in their repertory a fair share of the great things in music. And organists who fear that the finest of Bach's organ fugues are tolerable to the lay ear only when served up with elaborate registration, forget that most of these same fugues have long been popular in pianoforte transcriptions—a form which not only limits them to one colour, but also robs them of the splendid sonority and *sostenuto* of their original medium.

Elaborate registration of these works is not merely unnecessary. It is opposed to the spirit of a form whose chief characteristics are continuity and consistency, and whose beauty lies largely in its texture. Any registration that breaks up the flow of the music is bad.

Almost as much out of place is the obtrusion of the subject by means of a solo stop. It can rarely be managed without some modification of the polyphony, or without a hitch—sometimes both. Moreover, it is out of place, because for the time being it changes what should be a polyphonic tissue into a melody and accompaniment. If indulged in throughout a fugue, it turns the work into an *ostinato*. It may be argued that in an orchestral fugue the subject would, as a rule, be made to stand out by means of the instrumentation. But this would usually be managed by a quietening of the other parts, or by a slight addition to the tone, through the bringing on of a group of wood-wind, or even a single instrument; the character of the movement would be scarcely affected. On the very few occasions when soloing an entry is advisable, the device should be used only for a middle voice, and the result should not be so aggressive as to kill the other parts. A fugue is a discussion between friends, not a contest in talking one another down. There is less objection to the use of a powerful pedal stop when the subject occurs in the bass, because it can be managed without a break, is of splendid effect, and (from its position) is likely to detract little from the remaining parts. Even so, however, a powerful pedal reed is



best reserved for the final bass entry of the subject, and in any case is more suitable for slow subjects than for quick.

As was said above, there can be no doubt that many of the best of Bach's organ fugues owe their splendid unity and continuity to the fact that stop-changing during the progress of a movement was practically impossible. Bach undoubtedly remained on the Great in movements in which the pedal is used fairly constantly, and we shall do well to follow his example. Thus the *Alla Breve*, the *Canzona*, the fugues in A major and C major (III., 72), the 'short' B minor and G minor fugues, and a few other examples seem best suited to one manual throughout, as they have no clearly defined middle section. They are all of moderate length, and derive a special kind of unity from the closeness with which they stick to the subject. On the other hand, the long works in A minor, B minor, C minor, E minor, D minor (*Doric*), and F major are in three well-defined sections: (1) a strong opening movement with pedals, (2) an intermezzo for manual only, and (3) a final portion corresponding to the first. The middle section is invariably light in texture, the writing being usually in three parts. There seems to be no doubt that Bach played such passages on a second manual, resting the pedals partly for the sake of contrast, but probably even more because the couplers had to be worked by hand. (That Bach did not object to a continuous pedal part on the score of monotony is shown by the *Toccata* in F, the *Prelude* to the 'Wedge,' the *Grave* of the *Fantasia* in G, and some of the long *Chorale Preludes*.) There is room for difference of opinion as to the exact points at which we should make such manual changes. Any plan that does not break the flow or do violence to the phrasing is good. Frequently it will be effective to let one hand precede the other by a measure or two.

It is evident that the middle section cannot make its full effect unless the preceding portion is played with a good body of tone. This shows the unsoundness of beginning such fugues with delicate stops. As Schweitzer says, 'It is painful to hear themes that should enter proudly, like those of the A minor or G minor fugues, given out softly on a third manual in a way that quite obscures their real character.' Still worse is the idea of some German editors (Reger among others) that fugues should begin *pp*—even *ppp*—and gradually work up to a *fortissimo* ending. The plan may be effective in the case of a fugue written specially with a view to a long, gradual *crescendo*, as is the case with some examples by Reger himself. Applied, however, to most of Bach's fugues, it fails because it gives us a growth of tonal intensity at points where the music itself demands a reduction. The only long fugue that seems to ask for a steady *crescendo* treatment is the five-voice work in C major, but even here the dignified character of the music suffers from delicate registration. It should begin at least *mf*. The more one considers this question, the more

one sees that any registration scheme that obscures the simple architectural construction of the fugues is bad, however effective it may be in itself. A few years ago there was a reaction from the traditional, stodgy German way of playing fugues *ff* throughout, and players and editors went to the other extreme, aided by the stop-changing facilities of the modern organ. We are now beginning to see that, as a rule, a fugue suffers less from under-registration than from over-registration.

Two fugues that are perhaps best with quiet registration throughout are the A major and the D minor (the 'fiddle' fugue).

The *Chorale Preludes* give many opportunities for the effective use of solo stops. We need not be afraid of an occasional bizarre effect in registering the more picturesque movements. Bach, we know from Forkel, was very daring in this respect:

'His registration frequently astonished organists and organ-builders, who ridiculed it at first, but were obliged in the end to admit its admirable results, and to confess that the organ gained in richness and sonority. Bach's peculiar registration was based on an intimate knowledge of organ-building, and of the properties of each individual stop. Very early in his career he made a point of giving to each part of the organ the utterance best suited to its qualities, and this led him to seek unusual combinations of stops which otherwise would not have occurred to him.\*'

His registration of the *Prelude* on 'Ein Fest Burg' has already been alluded to. It is a pity so few other indications of the kind have been preserved. We know enough, however, to convince us that though we must be simple in dealing with the Fugues, we may profitably experiment with the *Chorale Preludes*. To many players are satisfied with solo stops and accompaniments of tame and conventional character,—partly, no doubt, because they have heard so much about the necessity for playing Bach with dignity and restraint. But many of the *Chorale Preludes* are anything but restrained in emotion, and some are frankly lighthearted—even skittish. Not Beethoven himself was more 'unbuttoned' than is Bach in some of his organ works. Even the Lutheran Catechism could not prevent cheerfulness from breaking in. As we have seen, his *Clavierübung* prelude on 'These are the Holy Ten Commandments' is a gay little scherzo-fugue. He wrote such trifles with his wig off, and we should play them accordingly. Probably most of us who have played the short and picturesque *Preludes* for a good many years have hit on all kinds of delightful registration schemes. Few of them would look well on paper and hardly any would be effective transferred to another organ and building. But surely that

\* Forkel's 'John Sebastian Bach.' Tr. Sanford Terry.

the whole art of registration, resulting in something so racy and characteristic that it cannot be translated.

We may, then, apply all the modern ideas in registration to a good many of the Chorale Preludes, with this reservation: that in the case of trios or solo stop combinations we very rarely change it *en route*. Preludes of this type come into line with the Trio-Sonatas as a kind of chamber music, in which variety is obtained by the skilful employment of a few constituents, rather than by the addition of new ones from time to time.

The Toccatas, Preludes and other non-fugal movements give us scope for plenty of variety, though we must be on our guard against restless change merely for its own sake. Just as we have to consider the construction of a fugue before deciding on its registration, so we must have an eye to the character and mood of the freer movements. Thus, the Toccata in F is sometimes made the victim of all kinds of tricky combinations, merely because the movement is long and changes are easily made. But the music is so tremendously vigorous that it is ill-suited by delicate treatment. Schweitzer truly says it is most effective 'when played simply with various nuances of the one *forte*.' Speaking of the canon with which the Toccata opens, he adds, 'It is to be hoped that some day the practice will cease of employing the cylinder Swell . . . instead of starting with a good *forte* and leaving the *crescendo* to the dramatic unfolding of the canon.' This fault is not common in England because the cylinder Swell is rarely found, but the remark is worth quoting because it reminds us of what was pointed out above—that the growth of intensity in the music itself will often make the desired cumulative effect with little or no addition of tone.

The antiphony of two manuals is an effect that may be used freely. It is important, however, to distinguish between the cases where Bach evidently requires an Echo (as in the 'Jig' fugue, and in certain of the Partitas), and those in which two well-contrasted *forte* manuals are called for. We have his own indications of the latter effect in the Dorian Toccata.

Now that Mixtures are again in favour, and are more delicately voiced, we might well follow the examples of French and German players and make use of them at other times than when playing full organ. In a lecture on 'The Modern Organ: its Attractions and Dangers,' delivered at Huddersfield in 1914, Dr. Alan Gray said:

'As for Mixtures, I have for many years had an instinctive feeling that Bach calls for them, and that a fugue subject given out on 8-ft. and 4-ft. diapasons is so very dull that it is advisable to couple the Swell Mixture to the Great at the start of a fugue. I am therefore pleased to find that my ideas are confirmed by such an authority as Schweitzer, who recommends this course.'

It seems to be supported, too, by Bach's use of the Mixture in this way in the Prelude on 'Ein' Feste Burg.' But there are mixtures and mixtures, and those that can be used in combination with fairly quiet flue work are not yet common.

The registration suggested in the Widor-Schweitzer edition of Bach is far more noisy and complex than one would expect after reading Schweitzer's remarks on the subject in chap. xiv. of his book, though it must be added that the schemes are calculated for what the editors call 'an ideal organ' for the purpose, *i.e.*, a kind of replica of the instrument of Bach's day. Fugues are usually started with foundation stops, reeds, and mixtures. (The foundation stops are supposed to include the fifth and twelfth.) There are numerous changes of stops, tone being built up and reduced stop by stop. Soloing of the subject is freely indulged in, sometimes by means of the pedals taking-over a manual part through the coupler. A typical case occurs in the F major Fugue, where the alto entry beginning in bar 128 (six bars before the pedal brings on the second subject) is soloed, the pedal playing the tenor. As the pedal stops would not be used at such points, some quick changes are necessitated by such 'faking.' But it must be remembered that the editors frankly state that their suggestions 'can be carried out, in general, only with the aid of an assistant for drawing or retiring the stops at the proper place.' As something is happening every half-dozen bars or so, the experience would be a worrying one for all concerned.

The directions for the registering of a single work sometimes fill two or three wide columns, and a perusal of any one of them is sufficient to make us wearily decide on a simple scheme.

In considering the phrasing of Bach's organ music we cannot ignore the influence of the string idiom, especially in the Trio-Sonatas and other works obviously written under the influence of Italian chamber music. The dead-level *legato* that was once regarded as the first and last requirement in organ-playing has now gone, but not before it had been the cause of Bach's acquiring the reputation for dulness and dryness that he is only just losing.

Too many players, however, still keep their fingers glued to the keyboard in playing Bach. They seem reluctant to release repeated notes, with the result that some spirited subjects reach the ear in a stagnant form. It is hardly possible to overdo the detachment of repeated notes in such subjects as:

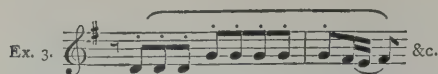


especially in resonant buildings. It should be observed, however, that the last note of such a series should be as a rule tied to its successor, otherwise the phrasing is wrong, thus:



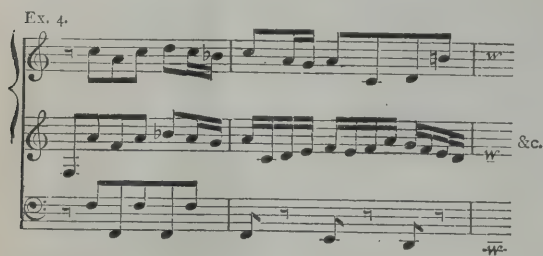


not:



The phrasing of bravura passages is usually indicated by Bach's division of the hands, shown by the grouping. We may be tempted to play such passages, or large portions of them, with one hand, but it is a safe rule to stick to the original grouping. Fugue subjects should be phrased uniformly throughout the movement. Complex sub-divisions of the subject into motives, suggested by some modern German editors, are usually impracticable save in the simplest passages, so there is good practical reason for not being over-subtle.

In buildings of considerable resonance, pedal passages will gain from a liberal use of *mezzo-staccato*. The effect to the hearer will be a *legato*, whereas a *legato* at the console too often becomes a muddle in the nave. When the pedal part consists of a series of detached notes it is best played with a *pizzicato* effect, or even *quasi-timpani*, if we have a pedal stop of the right prompt-speaking and definite character. An ordinary passage may by this simple means be made arresting. Repeated octave leaps should be detached, otherwise they are apt to reach the ear as a tame bass. The Trio-Sonatas abound with effects of this kind—passages that suggest the bass of a string band rather than that of the organ. Here are a couple of bars from the Sonata in C, showing both repeated and detached notes:



The greater part of the bass of this long movement consists of detached and octave leaping quavers, and we must aim at giving it the life and point it would receive at the hands of good string players.

The very fact of Bach's organ-music being so continuous in its flow makes punctuation of supreme importance. Marches and dance tunes carry their phrasing in their rhythm, but these long streams of intertwined melody, played moreover on an instrument devoid of accent, are very much at the mercy of the performer. It is hardly an exaggeration to say that wrong phraseology is better than none—indeed, there are so many possible and effective treatments that a bad grouping can hardly be found, save by a hopelessly stupid player. For example, there is only one entirely wrong way of delivering the subject of the Great G minor Fugue—an unbroken *legato*. But there are more right ways than can be quoted.

'The more we play Bach's works,' says Schweitzer 'the slower we take the *tempi*.' The statement does not apply to English organists. The French and German pace for Bach is slower than ours—especially the German. National character comes out even in so small a thing. The French insist on clarity, the Germans must have time to do every *i* and cross every *t*, and the English, in music as in everything else, prefer ideas served up in the rough or taken for granted rather than logically unfolded. We have earned a reputation for 'muddling through' in politics, business, sport and art because of our good-tempered pooh-poohing of detail. But after all we do muddle through, and in this matter of pace in playing Bach we are surely right in the main. The speed of music, like the life it reflects, has quickened a good deal since Bach's day. What was brilliant then is staid now. If Bach intended a piece to sound fiery and brilliant—as he certainly did in many cases—our business is to make it so. The only limit we need consider in the bravura works is that enjoined by the necessity for maintaining clarity in the polyphonic passages. In a general way the pace settles itself. If it is effective it is good. This is the only practical and common-sense test, because conditions vary so much that the pace that is right for one church may be wrong for another. No performer has so little use for the metronome as the organist, and none has more need of gumption.

Perhaps there is one exception to the demand for clearness. In most cadenza-like passages it is probable that Bach's intention is harmonic rather than melodic. A good deal of modern figuration depends for its effect not so much upon our hearing every note, as upon the harmonic basis being clearly defined, which is possible only when the pace is quick. We must not spoil Bach's cadenzas by sacrificing the fabric to the note. People who are fond of saying they cannot see the trees for the wood must be reminded that in art, musical no less than pictorial, it is sometimes the wood as a whole that we want to see, even if it be only in a roughish kind of way. Meticulous attention to detail sometimes ends in our not seeing the wood for the trees. These bravura passages are nothing if not fiery. We do not want to hear them as we hear a delicate bit of embellishment of Chopin. They are not strings of pearls, but dashing episodes, put in either by way of contrast to the preceding polyphony, or to give the player a chance of display. Sometimes they have considerable emotional significance, generally of the fiercely impatient kind. We must look at each in relation to its context, and interpret it accordingly. Such passages should rarely be played in strict time. They are best started with some deliberation, gathering impetus as they approach their climax—or climaxes, for sometimes there are secondary ones which must be led up to and fallen away from. When, as is usual, there is a climax at the end only, there should be an acceleration up to the last note. The close of some of

se cadenzas can be made very dramatic. For a general principle as to the registration of such passages we may go to the orchestra. How are they treated? Usually for wood-wind and full strings we use the double-bass. This gives pace withoutuddle, and if we apply it to the organ we have powerful reeds and heavy stops in reserve for massive chords that usually follow. But here in almost every detail in the performance of Bach's organ works, the player must decide in accordance with his instrument and building. A wish carrying out of the suggestions in text-books may end in a mere travesty of Bach. On the other hand, if we diligently experiment, sometimes coming to a friend at the console, we may throw books overboard; our playing can hardly fail to be as full of life and interest as the music itself.

Bach's organ-music is but a modest part of his enormous output. Of the forty-six volumes issued by the Bach-Gesellschaft only two and portions of others are devoted to works for the organ. That he has somehow come to be regarded as the special pride and patron of the organist. Rightly or wrongly, we feel that we are akin to John Sebastian in a way that no pianist or violinist can ever be. We dare not claim that he wrote better for our instrument than for any other. On the contrary, the organ fugues, both in quantity and quality, are if anything slightly below those for the lute and harpsichord, partly because the standard of the organ fugues as a whole suffers from the largish proportion of immature work. If the chorale preludes had not been almost entirely neglected until recent years, we might have felt that we above all know Bach because in this part of his organ-music he expressed himself with an intimacy for which a parallel is found more easily in literature than in music.

Perhaps the explanation lies in the fact that, in this country at all events, his revival was largely brought about by Wesley, Jacob, and other organists. As a result, despite the present and growing popularity of the choral works, concertos, suites, and the 'Forty-eight,' we still think of Bach as an organ composer who made occasional and brilliantly successful dashes into other fields of creative work. We are wrong, of course, and we know we are wrong, but the feeling persists, and we need be in no hurry to cure ourselves. The world is round because of such illogical affections.

But much is due from disciples who are specially favoured, or who merely imagine themselves to be. Is our playing of Bach's organ music on a level with that of the clavier works in concert-halls, studios, or even in the good average musical household? Are we helping our pupils and audiences to see Bach whole—the poet and stylist of the chorale preludes, and the polished chamber musician of the trio-sonatas, as well as the writer of energetic toccatas, preludes, and fugues? Or do we limit ourselves to a handful of brilliant and popular works, as an investment yielding a handsome and quick return in technique and reputation?

So much of Bach's organ music is now transcribed for orchestra, pianoforte duet, and pianoforte solo, that it is safe from oblivion without the aid of the organist. These transcriptions, however, increase his responsibilities in another way. The music may be effective in its new guise, but it depends as a whole so much upon the great scale and sustaining powers of the organ that it can never be heard at its best through any other medium. More than ever before the public ought to be able to count on hearing the finest of it played to perfection on the instrument for which it was written. With brilliant performances of the transcriptions in their ears people will expect much of the organist, and his casual and not too clean delivery of a well-worn fugue will no longer serve.

The history of music is a record, at once melancholy and cheering, of the futility of appraising composers till they have been not merely dead but neglected for at least a generation. Survival is a test, but a good stretch of it may be due to tradition and convention. Revival is a much more severe ordeal, especially when the works have to be painfully collected and collated, and given to the public in dribbles during a half century, as was the case with Bach's. Never was there so astonishing a revival. Obscure in his life, though acclaimed by the limited circle to whom his gifts were known, Bach was so forgotten by the next generation that it seemed almost as if he and his music had never been. Yet to-day there is no composer whose future is more assured.

And this future lies in no narrow range. No composer is indispensable in so many fields as Bach. He provides a solid part of the repertory of violinist, violoncellist, flautist, pianist, chorale, organist, orchestra, and church choir. He is one of the few creators who have worked with equal success in the monumental and the miniature. Who but he has so often and so successfully touched the extreme limits of mood and size? Many composers might have written the little dances in the suites; a few might have produced the Passions and the B minor Mass. Bach did both, and so easily as to make the feat appear a matter of course.

Varied as were Bach's activities, he no doubt had his favourite sphere. Bearing in mind the obstacles he met with in the performance of his more difficult concerted works, choral and instrumental, we may be sure that he was happiest when, as performer and composer combined, he depended upon himself alone. The organ, with its ample resources, must have given him a sense of power and freedom he found nowhere else. Forkel tells us he would improvise organ music for two hours at a time—a long string of movements on a single theme. In the organ-loft, then, he won his greatest personal triumphs and expressed his deepest feelings, and we may well believe that, given his choice, it is there, above all, he would have his memory kept green.

THE END.



## Ad Libitum

By 'FESTE'

Warned by Editor that space is valuable this month, must reduce language to bare bones, à la Alfred Jingle. Such meagre doings appropriate—brings *Musical Times* into line with modern composers' method of elimination of unessential. (Blessed words—like Mesopotamia—but observe with pain that despite paring down modern composer takes long while deliver goods—should carry elimination further—be ruthless—why stop at unessential?)

More alarms in critical circles during past month—Stravinsky again storm-centre. Leave fighting to advance guard of disputants—one says bubble burst—other equally sure no bubble—epoch-making music. Truth most likely between two. Heard 'Sacre du Printemps' as symphony twice—thrills at times—nary a thrill at good many others—unequal work, very. But thrills unusually potent—made me wish hear work again and again—especially if second part drastically cut. Had no doubt, though, that performance as ballet would strengthen weak spots. Expected Russians provide right choreography—brutal and elemental—know their powers that way. But subject beat them. Primitive methods of hailing Spring far from idyllic—quite reverse—disgraceful goings on—but all in good faith—no harm meant—simple folk—ages dark—very. Fit subject for folk-lore societies, but as for stage representation—Tush! Still one might skirt round border-line picturesquely. But early Russians, as represented by late ones at Princes, dull dogs. When in Spring *their* fancy lightly turned to thoughts of pairing off, no gusto—no 'once-aboard-the-lugger' style—lots of tame calisthenics—kind of thing Lieutenant Muller would have us do a-mornings—knees bend—rise on toes—reach right arm round left shoulder and count vertebræ—if you can—repeat with left arm—again if you can—fatiguing even for lissom Russians—boring for audience—very. Amorous flights hardly more entertaining. Each sad young man selects no less tristful damsel—hauls her on shoulder (regretfully, as if would have preferred sister)—carries her across stage—gently dumps her down—begins fresh batch of Mullerisms. Assembled damsels (now on verge of tears) fall to round games of simple and depressing character. Sokolova, who should do nothing but flit and float, so far wasted—stationary—Patience on monument—holding jaw (literally)—deep in thought—or tense with toothache. In last few minutes of ballet woke up—released jaw—brought house down with frenzied solo dance—saved ballet from utter failure—like top note at end of poor song—fetches 'em—but poor song all the same. Ditto ballet. Tumultuous applause from one section of audience—rich and eloquent silence from another—hisses from yet another. Ayes apparently had it—but ballet

given only three times, then withdrawn—so noes right after all. Personally sorry show poor—had hoped and expected conversion—prepared join in convulsive transports of Henry Leigh, who improvised ballet on his own in stalls—stout work with arms and hands—costly cane (apparently knobbed with gold of Ophir) projecting at dangerous angle—stout gentleman leaving in hurry nearly impaled himself—fortunately dress shirt superstarched—unexpected breastplate—ferrule glanced off—all well—lucky escape—very.

Had no intention of discussing ballets in particular. Began with idea of trying to say how ballet in general strikes plain man such as writer. First, observe ballet audiences (anyway those a Princes) most uncritical mob. Hysterical applause—bouquets—laurel wreaths—no matter whether good or bad work on stage. Believe if disguised myself as Woizikovsky (though figure perhaps obstacle) and capered uncouthly while orchestra tuned up would receive ovation. Advanced members of audience would say choreography of right kind free from hint of grace or rhythm, and music happily devoid of emotion and poetic or literary suggestion—polyphony of rhythm and tonal values juxtaposed all over the shop. Less advanced spectators would beat hands together—cry 'bravo!'—lest they should appear behind times—better be dead than out of date at Princes. Same uncritical attitude makes them swallow a silly affectations and conventions of ballet. Plain man much overrated—plain man finds choreography often mere distraction when music is good. As for miming, absence of spoken word involves exaggerated facial expression as in 'movies'. Moreover, too little real dancing. Plain man wants more things like the miller's dance in 'Three Cornered Hat.' Thinks, too, that toe dancing is overdone. Admits its difficulty—tried himself one morning waiting for bath—humiliating failure—should have begun when many years younger and slimmer—not yet a slimmer, of course, but inches—or feet. Anyway difficulty does not justify these Russians overdoing it—effect that of short stilts—stilt-walkers—ugly—word 'stilted' just fits case. Plain man wonders, too, why stage must be always so dusty—dancers with exquisite shoes—sometimes no less exquisite bare feet—sight for sore eyes if they show soles—black with grime—why? Stage should be like deck of ship—one can eat dinner off it—yet one never does, somehow. If dust necessary for grip use pink dust—match feet and look well on shoes. No doubt plain man Philistine and all behind times—plain man always is. Not a bit ashamed of it.

Still, spent some enjoyable hours at ballet. Wish were more as good as 'Petrouchka.' Odd when think of it—most poignant and human ballet is concerned chiefly with puppets, while some others humans no more convincing than animated lay figures. Conducting of Anserm

ne of chief sources of pleasure—few things more picturesque than silhouette against lighted stage. eloquent hands—captivating beard when seen in profile—not mere hairy extra but real feature—something to swear by, like Beard of Prophet—active and eloquent, too—could have sworn ansermet produced fine *sforzando* with it one night. Silhouette less kind to late-comers stalls. Surprising number of profiles unable survive ordeal—too much nose (children of Shem)—not enough chin (decadent youth)—too much chin—several too many in fact (overfed boorjwaw)—heads wrong shape—forehead in unusual place—somehow got round behind—skull like plateau with small concavity (bath for canary)—or high and dome-like (excellent for perch after bath).

Suddenly remember space is short, so must hold over further ballet notes till the Russians come again. But must return thanks for valuable health tip. Writer getting on in years—worried about equator—steadily increasing despite hot weather and Spartan diet. Week ago started doing daily extracts from 'Sacre du Printemps'—twenty minutes on rising—unaccompanied of course—marked improvement already. By the time can call it 'Sacre de l'Automne' hope to be once more agile stripling of dear dead days beyond recall.

Angry correspondent sends page advertisement culled from contemporary—asks my opinion—gives his own in no uncertain way—hardly printable in old-established family journal such as this. Page boosting 'Some New Gems of Melody by the famous composer Mr. Frederick Drummond'—alluded to later in page as Drummond *tout court*—like other famous composers, Wagner—Elgar, quite right, treat 'em all alike. Whole page so rich in humour that correspondent shouldn't be angry—ought to see funny side—good in everything, even in fulsome boosting, if you can find it. Wish had room quote almost every sentence—string of pearls—flowers of speech. Here are specimen blossoms:

He has a *faire* for touching the hearts of the music-loving public. Whether it be in the big emotional song with the highly dramatic *Finale* or in the delicate ballad that must needs be sung on soft dulcet tones, he is equally at home. . . . Many of his numbers are among the world's biggest triumphs, and his song-cycles sell with a power akin to magic. His songs have such a universal appeal that his fame is world-wide.

Maybe—yet I never heard his name before. My loss, of course, but there you are. However:

A Drummond melody is so hauntingly conceived that it lives in the memory: and, thanks to the care with which he chooses his lyrics, his works are gems which never lose their power to please. The secret of Drummond's success lies not only in a rare gift for melody. He is a keen classical student, and his works bear the impress of his superb musical training. He studied at the Royal Academy under that distinguished tutor, Mr. . . . There is consequently a depth in Drummond's compositions which give (*sic*) them a permanent popularity.

Wonder what Mr. . . . thinks of the extract from Drummond's 'Then will I sing to you,' printed beside this paragraph. Slushy platitude—no sign of the superb musical training, though of course cannot blame distinguished tutor for that.

The advertisement writer now becomes dithyrambic, although dealing with hard business matter:

This famous composer is now about to enter upon a new and wider sphere of success. Messrs. . . .

Yes; I think a few dots. Don't mind giving famous composer free ad., but must draw line at publishers:

Messrs. . . . , whose business acumen is second to none among first-class publishers

(though they say it as shouldn't)

have, at enormous cost, entered into a contract with Drummond, whereby his imaginative and creative genius can flourish under the best possible circumstances. All Drummond's works for the future will be published by this enterprising firm, and the composer is free to produce just what his inspiration dictates. He will not be fettered by commissions to write this or that style of song or song-cycles. Whenever the composer is specially inspired by a set of lyrics, he will write them up in his own inimitable way, and send the score to the publishers, who will hand the masterpiece on to an eager public.

All the same, should advise famous composer to stick to style of 'Then will I sing to you.' Enterprising firm didn't enter into that enormously costly contract as mere hobby. If they are to get money back he must send them kind of score eager public like. Mustn't wait till 'specially inspired,' or will mess up show by writing music that bears impress of superb musical training, and that would never do. Meanwhile, good news for eager public (aren't *you* getting excited?):

Frederick Drummond's pen has already been busy. Three beautiful songs . . . Two are big songs which will delight the great emotional artiste (*sic*) who desires to thrill his audience. The other is one of those melodious encore balladettes which, sung according to the composer's inspired instructions, impels one to utter the most coveted commendation 'Isn't it divine?'

There is much, much more in the same strain, including photograph of famous composer engaged in pleasant and profitable task of writing-up special inspiration in own inimitable way—too much engrossed to look pleasantly at camera like you and me—quite right—catch divine afflatus while on wing—worth two in bush—dot it down—send score publisher—waiting to hand on to feverishly impatient public.

Why do I pull leg? No personal feeling in the matter—both composer and publisher unknown to me. But detest humbug—feel it must be pilloried. If no one else do unpleasant job, will take it on—do my best. 'How "humbug"?' you ask. Thus: Nobody objects to slush being advertised so long as it doesn't pretend to be something else. But Drummond and publishers trying to run with hare and hunt with hounds. Can't have it both ways. Judging by sample, Drummond simply very ordinary shop ballad compiler (such things compiled rather than composed). Has chosen easy and profitable path—England free country (nominally at all events), so no one blames him. But having signed good fat contract to give least musical section of public what it wants, must not expect rest of us to be impressed with his 'keenness for classical study.' Willing believe Drummond can write good original music—though no signs of it so far come my way. If he can, and deliberately chooses turn out



sentimental tosh, must not complain if classed with rest of tosh merchants. Meanwhile, regret no recognised Order of Biscuit at disposal. If were, should award it—First Class—to writer of advertisement. Something should go to composer of balladettes as well—should toss him Biscuitette.

Restaurant music long since a noisy bore—now become positive obstacle to busy man's taking nourishment. Hungry and hurried last night—unusual experience—the former, that is—tottered fainting into ever-open door of popular restaurant—sank into seat—huge place—got up regardless—dreamt-I-dwelt-in-marble-halls kind of thing. Secured attention of neat-handed Phyllis—gave modest order befitting humble journalist. Crash from orchestra at far end of hall about a furlong away—burly baritone burst into ballad—761 diners ceased stoking—same number of forks suspended between plate and mouth, each bearing due portion of victuals—baritone going strong—alien—throat of brass—forehead of ditto—lungs of leather—glad there is a furlong between us. Meanwhile pangs of hunger developing rapidly—that sinking feeling—beckon neat-handed Phyllis. 'Is food coming?' Phyllis very sorry and all that—cannot fetch food till song over—instructions—much as place is worth. Venture to explain—came for food, not for concert. Have no use for concert just now, but immediate and pressing use for food. Point of view evidently new to Phyllis—nonplussed—calls superior officer; another alien, 'Ver' sorry! No can do; streekt orders—silence while ze museek; she not long now—near feenish.' In support of plea, indicated 'suspended forks (only 760 now, one impatient client silently wolfing under cover of evening paper). Nothing for it but to wait. When song ended at long last forks got busy again, and Phyllis procured food. Managed to bolt it—then bolted myself just as Leather-lungs got on hind legs for another song. Shall avoid restaurant in future. Don't like this application of old saw, 'No song, no supper.' Good deal to be said for its inversion, though. Dreamt last night was at West-End concert-hall—consulted programme and waited for first song. Attendant approached respectfully—Sorry to keep me waiting, but rule of management, 'No supper, no song.' Tit-bit to-night, 'Côtelette Ernest, with sauce Diaghilev.' Would I kindly wait for song till I have eaten? Would I? Would I *not*? Cutlet delicious—just decided, after all, much to be said in favour of encores, when woke up.

## NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

### XIX.—RICHARD DAVY

One of the most attractive items in the programme of the Holy Week music at Westminster Cathedral, in 1921, was the performance of the four-part Passion for Palm Sunday, by Richard Davy, probably the earliest example of Passion Music by

an English composer. Dr. R. R. Terry describes it as 'smooth, easy, and flowing; it displays a very high standard of contrapuntal technique; but, above all, it is expressive, virile, and dramatic.' This most interesting composition is found in an early 16th century MS. belonging to Eton College; though, alas! through vandalism, only forty-three perfect compositions remain out of the ninety-eight which appear in the Index. Of these forty-three Richard Davy contributed six, namely, 'O Domine celi terreque creator' (five parts), 'In honore summe matris' (five parts), 'Salve Jesu Mater vere' (five parts), 'Stabat Mater' (five parts), 'Virgo templum' (five parts), and 'Salve Regina' (five parts). The 'Pryke-Song' books belonging to King's College, Cambridge, in 1529, contain an 'Autem' by Davy, and there are other compositions by him in the Harleian MS., 1709, St. John's College, and the Cambridge University Library, as well as three three-part songs with English words in the famous Fayrfax MS. in the British Museum (Add. MSS. 5465). Two of his English carols are very interesting, namely, 'Ah! blessed Jhesu!' and 'Ah, my hart, remember.'\*

Yet, though we have such admirable specimens of Davy's sacred and secular works, Dr. Terry says that 'as a composer he is entirely unknown to-day,' and that regarding his biography very little is known save that 'he flourished in the late 15th and early 16th centuries.' Up to the present, the only details of Davy's life are in the very brief sketch of him contributed to the new edition of Grove's 'Dictionary of Music and Musicians' (1904)—and these details are one solitary paragraph of less than four lines—by Mr. J. F. R. Stainer. It is as well to give the text in order to show how meagre is the information that has been hitherto unearthed regarding such a distinguished composer: 'Richard Davy or Davys, a composer of some repute, was choirmaster, organist, and *informator choristarum* at Magdalen College, Oxford, from 1490 to 1492.'

After patient research I have not been able thoroughly to unravel the mystery that seems to enshroud the life story of Richard Davy, yet I have succeeded in piecing together a few new facts that may serve as a basis for a future musical historian. First of all, as he was about sixteen when he entered Magdalen College, Oxford, we are safe in dating his birth about the year 1467, and, as has been seen, he was appointed Organist and Master of the Choristers of his College in 1490—remaining in office for two years. Possibly he remained at Oxford for some time longer (probably for the sake of his divinity studies), and became a priest in 1497, at which date Richard Parker was appointed organist.

The fact of Davy being a priest in 1497 disposes of the suggestion made to me a few years ago by a clerk in the Public Record Office, that possibly he was to be identified with Richard Davy, who was granted an annuity of 6*d.* a day on February 15, 1501. This suggestion cannot stand, because the latter namesake was 'a yeoman of the crown, and King's servant,' as is evident from the printed 'Calendar of Patent Rolls' of Henry VII. (1494-1509).

Richard Davy was chaplain to Sir William Boleyn in 1501, in which year was born Anne Boleyn (grand-daughter of Sir William), destined to be the unfortunate wife of Henry VIII. His name

\* For much kind help in locating Davy's MSS. I am indebted to Mr. H. B. Collins, Mus. B.

appears in deeds of the years 1505 and 1506; and in the latter year, on May 15, he was a party to a licence of alienation of the Manor of Stiffkey, in Norfolk, to the use of Sir Thomas Boleyn. Another deed mentions him as one of the feoffees in a grant of the Manors of Filby, Possewyk, West Lexham, and Carbrooke (May 15, 1506), to the use of Thomas Boleyn, son and heir of William Boleyn, Knight, deceased.\* Apparently the priest-composer was continued in the service of Sir Thomas Boleyn from 1506 to 1516, the principal family residence being Lickling, in Norfolk.

Apropos of Sir Thomas Boleyn, whose father had married one of the co-heiresses of the Earl of Ormonde, an Irish tradition has it that Anne Boleyn was born at the Castle of Carrick-on-Suir, in 1501, or early in 1502. Certainly, the popular idea that Anne's birth took place in 1507 cannot be sustained, for she was a Dame-in-Waiting to the French Queen, Claude, in 1519—a position that could scarcely be held by a girl of twelve! Thomas, 7th Earl of Ormonde, died on August 8, 1515, leaving his immense English estates, containing seventy-two manors, to his two daughters, the elder of whom (Anne) was married to St. Leger and the younger (Margaret) to Sir Piers Butler. On the following December 12, the Lord Deputy of Ireland wrote to Cardinal Wolsey in regard to Sir Thomas Boleyn's claim to a portion of the Irish estates, which was contested by Sir Piers Butler, who claimed to be 8th Earl of Ormonde. After much litigation, on October 6, 1520, a proposal for marriage was made between Sir Piers Butler and Mary Boleyn, Anne's elder sister, and an Irish Act of Parliament was passed declaring Sir Piers as lawful heir to Sir James, 6th Earl. Subsequently, Sir Thomas Boleyn was created Viscount Rochford and Earl of Wiltshire, Ormonde, and Carrick; and Sir Piers Butler was created Earl of Ossory.† Henry VIII., in order to settle the family feud, as Prof. Pollard writes, 'arranged for a marriage between Anne Boleyn and Sir Piers Butler,' in 1522; and further, 'in order to propitiate the Ormonde family the King appointed Sir Piers as Lord Deputy of Ireland, on March 6, 1522. Had Butler's marriage to Anne Boleyn come off in 1522, how different might have been the history of England!'

Meantime, Richard Davy was chaplain to Sir Thomas Boleyn from 1506 to 1515, and, as nothing further can be gleaned of him, it is natural to suppose that he died in the latter year. Certainly all his creative musical work that has come down ranges between the dates 1490 and 1513, and the real surprise is that his compositions are anything but crude.† Considering his period, his work, as Dr. Terry writes, 'is in every way individual and original.' One feature of the Passion Music is worthy of note, for while the generality of composers give a musical setting of the *Turba*, or 'speeches and cries of the mob,' Davy, in addition, writes choral music exclusively for the dialogue between Pilate and his wife. In other words, the convention of the 15th and 16th century was to have the Passion Music sung among three ecclesiastics, one being the first reason (a bass), singing the part of Christ, the second, or *Chronista* or *Evangelista* (a tenor), the narrative of the Evangelist, and the third, or *Synagoga Turba* (an alto), the exclamations of the Apostles,

the crowd, and others. In Davy's score, a magnificent effect is produced by the glorious setting of the words: 'Vere filius Dei erat iste' ('Truly this was the Son of God'), assigned to the Centurion and the watchers at the Crucifixion. In opposition to the conventional method adopted by other composers, who treat these words 'in awe-stricken accents,' Davy 'makes it ring out as a triumphant confession of faith.' Although the first three *Turba* choruses are missing in the Eton MS., and though the treble and tenor parts are also missing from the four choruses which follow, Dr. Terry has with rare skill supplied the missing choruses of the former from other portions of Davy's own music, which fit the words to perfection, and he has written new treble and tenor parts for choruses 2 to 5 in the same contrapuntal style of the composer and the period, quite a triumph of restoration.

So successful was the performance of Davy's Passion Music at Westminster Cathedral on Palm Sunday that it will probably become a permanent feature of the liturgical services on that day in future, just as Byrd's magnificent Passion Music is associated with the solemnities of Good Friday.

It may be well to add that the appearance of Davy's 'Autem' in the Cambridge 'Prick-Song' Books of 1529 is no proof whatever that he was then alive. As stated above, he probably died in 1515 or 1516.

## THE MANUSCRIPT LIBRETTO OF 'FAUST'

BY CAMILLE SAINT-SAËNS, DE L'INSTITUT

(Authorised Translation by Fred Rothwell)

When and on what occasion did Gounod make me a present of this manuscript? I am unable to say definitely, though doubtless it was very shortly after the appearance of his famous work. Interesting by reason of the information it supplies on the genesis of 'Faust,' it is also valuable on account of the numerous musical annotations written on the margin, thus giving us the first spontaneous thoughts of the composer. I feel that these annotations are deserving of being more widely known.

Before undertaking this work, let us glance at the various ways in which French artists have dealt with that episode of Goethe's poem which in the public mind represents him as a whole, just as the episode of Francesca da Rimini sums up the whole of Dante's 'Divine Comedy,' though it is merely a tiny fragment thereof.

In Goethe's poem the name of the young *amoureuse* is Gretchen—i.e., Margot. She is simply the maid-servant of Dame Martha, in whose garden takes place the conversation between the four *dramatis personæ*. The first time I saw Goethe's 'Faust' played in a German theatre I was quite astonished to behold, appearing unexpectedly on the stage during the *kermesse*, a slightly-built brunette who replied to Faust's compliments in scandalised accents: 'Je ne suis pas une demoiselle, je ne suis pas belle. . . . ' and then rapidly hid away in the crowd. She was anything but the ideal fair-complexioned creature with whom Ary Scheffer has familiarised us (coming out of church with angelic mien, while Faust looks on enraptured), or the fanciful creation which Gounod's music has popularised.

\* Calendar of Patent Rolls, 1494-1509, p. 484.

† Sir Piers was forced to surrender the title of Earl of Ormonde to Sir Thomas Boleyn, Viscount Rochford, in 1527. This title Boleyn retained till his death in 1537, when it reverted to the Butler family.



Previously we had had the 'Damnation of Faust' by Berlioz, where Marguerite, 'while binding her hair,' sings the 'Chanson du Roi de Thulé,' which the author calls a Gothic song, and which begins with that augmented 4th interval abhorred of ancient music, followed by ultra-modern chromatic successions. Distorted and unlovely though it be, this song none the less possesses the special quality of *character* in the highest degree. From what source then did it draw its inspiration? From the sketches of 'Faust' made by Delacroix, a series of ultra-romantic lithographs in which the person of Gretchen is strangely transformed? It is said that Goethe, when he saw them, affirmed that they completely expressed his own thought. The old, old comedy of great men flattering one another in order to create admirers! The sketches of Delacroix are in the first rank of artistic production, but they do not represent Goethe's 'Faust.'

The Marguerite and the Faust of Gounod differ so strikingly from their models that in Germany the famous opera is given the name of 'Margarethe.'

The Marguerite of Berlioz differs even more from the German Gretchen than does that of Gounod. She does not sit at her spinning-wheel, nor is she accompanied by Dame Martha. Here we have an ideal creature, appearing in a dream, if not in a vision, and Faust orders Mephisto to find her for him. There is nothing of this in Goethe's poem; we now have the French Marguerite, whom our public will accept in no other guise.

When I was a child there took place at Paris a thing delightful to behold: the military retreat, an ingenious combination of trumpets and drums that has long been discontinued. I can still recall the shades of night beginning to invade the Jardin du Luxembourg, the shooting stars—then an unexplained phenomenon—falling across the sky, and the drums and trumpets making a complete tour of the immense vault of heaven and ravishing my youthful senses as the strains alternately approached and died away in the distance. Berlioz heard and rightly appreciated this retreat; and, replacing the drums with *timbales*, blending the plaintive wail of the abandoned Marguerite with the distant songs of the students, he made this the background of a twilight scene, quite charming and striking in its originality, while essentially French in its character.

We are but too well acquainted with the present form of the retreat: not only is there no balanced combination of drums and trumpets, but the refrain itself, quite different from the old one, is executed 'to order,' without either rhythm or time, and in the most anti-musical fashion imaginable. And we are said to have made progress in music because the public has become accustomed to being bored, and rapturously applauds things it is utterly incapable of understanding!

Berlioz insisted on pointing out how different his 'Faust' was from the original. 'I have written,' he said, 'the "*Damnation de Faust*";' in Goethe's poem Faust is *saved*. Many parts of this opera are his own creation, notably the famous 'Course à l'abîme.' Many others are adapted from the Weimar poet, including the 'Chanson du Rat,' which he might well have omitted, for the whole of its value disappears in imitation; the refrain, built up on an untranslatable play upon words, here becomes a platitude:

Aussi triste, aussi misérable  
Que s'il eut eu l'amour au corps!

But, after all, platitudes are frequent enough in the text of the 'Damnation of Faust,' and great the contrast between the wealth of the music and the poverty of the poem. How has it come about that the literary Berlioz, the fervent admirer of Victor Hugo, consented to bless this ill-matched union? Why did the critics, so strict against Scribe and other librettists, show such utter indifference before this anomaly? The gold and diamond embroidered mantle flung over this poverty hides it from view; let us not remove the veil!

On opening the precious libretto of 'Faust,' many are the surprises that await us. In the first place we are struck with the changes made in the work during rehearsal. No doubt some of these alterations the authors would have made of their own accord, but in this particular case we see the influence of the celebrated conductor Carvalho, a nervous man, perpetually changing humour and restless imagination. When he took up an opera, though one that had long been famous and was of world-wide renown, it must bear the impress of his individuality. I quote only one instance: it was he who conceived the strange idea, in the second Act of 'Orphée,' substituting for Eurydice an 'Ombre heureuse,' which no one had ever dreamt, and which still persists as an outrage on commonsense, in Gluck's masterpiece. As may be imagined, it was far worse when a new drama was brought to him. He had but one thing in his mind—to add his own ideas on to those of the author. The place and time of the action were continually changing; unexpected episodes arose in the excited brain; *morceaux* slowly worked out in the silence of the study had to disappear and make room for hurried improvisations. But all this came to an end when Massenet brought him the score of 'Manon,' containing the imprint *Ne varietur*. At last he found his master.

'Faust' was originally written in the opéra comique form, with dialogue. A delightful form, dating back to the most remote times; one to which the public has never been hostile, though it would tend to disappear had it not been retained in the operetta. 'Faust' was performed in this dress until the time when its introduction at the Opéra compelled the abandonment of the spoken word. Many musical treats owe their existence to this event, which gave the work the form it definitely assumed.

Jules Barbier and Michel Carré, interested in the subject, heartily gave themselves up to their task. Their first project was far too long; numerous suppressions or 'cuts' proved inevitable. Any who are curious to know what fragments were omitted will find most of them in the handsome *brochure* by Albert Soubies and Henri de Curzon entitled 'Documents inédits sur le Faust de Gounod.'

In the very first scene, Gounod appreciably abridged the monologue of Faust, where we find a great difference between the French copy and the German original. In the latter, the sound of the Easter bells and the singing of the choir cause the murderous cup to fall from Faust's hands; in the French libretto, he is arrested in his purpose by the fresh ringing voices of the young peasant girls and the rugged chants of the ploughmen as they praise the charms of nature. In the final apotheosis the religious choruses are suppressed.

After this scene, Wagner and Siebel, the master two pupils, come to converse with him, as in the original. There are here the words of

*tratto*; I do not know if it was ever written. In the French score, the purpose of the coming of these characters was to inform the public of Siebel's love for Marguerite, to prepare the way for the appearance of the heroine. The *preparation*! This was at that time a dogma, as were the three unities in bygone times. When the Opéra obstinately refused to produce 'Samson et Dalila' I requested an influential person to give me his support. He replied that my work was not playable, because the character of Dalila was not *prepared*.

However it be, Wagner and Siebel disappeared from the first Act, then known as the Prologue. They reappeared only in the following Act, Wagner recited a few bars of the 'Chanson du Rat,' fortunately interrupted by Mephistopheles, and Siebel to become the youth who is chastely in love, as we know, with Marguerite.

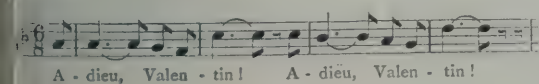
It is with Mephistopheles that the musical annotations begin, written in pencil on the margin. The first are of no great interest, and differ but little from the finally accepted text. Here the principle of the *preparation* served the authors well.

In Goethe's poem Mephistopheles causes a number of women to appear before Faust, and when later on he accosts Gretchen, it is by chance: the old *savant* who had hitherto lived alone with his musty old volumes and his retorts, when transformed into a young man, falls in love with the first pretty girl he meets.

Here we have the ravishing vision of Marguerite the spinning-wheel, to the accompaniment of heavenly music, awakening love in the heart of Faust and deciding him to affix his signature to the villainish pact.

And now we come to the joyous gaiety and excitement of the *kermesse*. May I be permitted to state at this point, and in parenthesis, how greatly I deplore the fact that at Paris, as everywhere else, is *morceau* is distorted and misrepresented by too rapid a tempo. The deliciously charming 'Chœur des Vieillards' becomes a gross caricature, and the *semble* is nothing but an inharmonious and disconcerting hullabaloo.

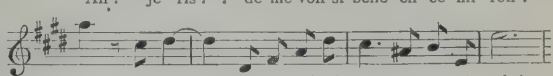
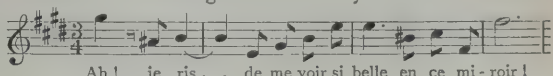
Then followed a farewell scene between Valentin and Marguerite, the occasion of a long duet which Gounod set to music. This scene was a mistake, and ought to have been dispensed with; it disregarded the effect of the appearance of Marguerite on the occasion of her first meeting with Faust. But it is a delight to hear Madame Carvalho in the rôle of Marguerite, with that incomparable voice and wonderful delivery of hers. The final *ensemble* of the duet:



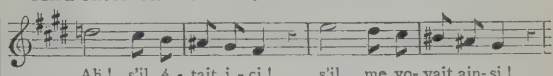
seemed to reverberate in the orchestra when, previous to the 'Air des Bijoux,' Marguerite says anxiously 'Me voilà toute seule!'

It must not be imagined that the song of the 'eau d'Or' was a spontaneous production, like an invective springing fully armed from the head of a giant. The Calf, in the first instance, was a Beetle which had proved very successful. As this original ending did not please—I do not know why—the authors considered several others, of which not a trace remains, before deciding upon the one with which we are acquainted.

To proceed to the following Act. With the 'Air des Bijoux' we enter upon interesting musical annotations that began in this way:

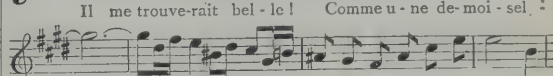
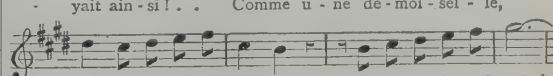
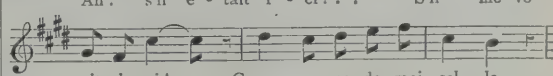
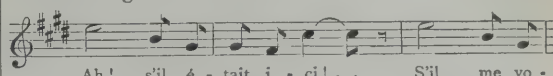


And later on we find:

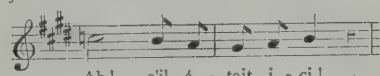


Fortunately these octave leaps and unnecessary modulations have disappeared.

Nor has there remained any trace of these changes on resuming the motive:



Lastly we find the hint of a *Coda*:

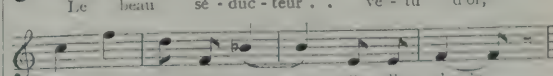
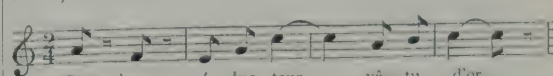


which was left unfinished.

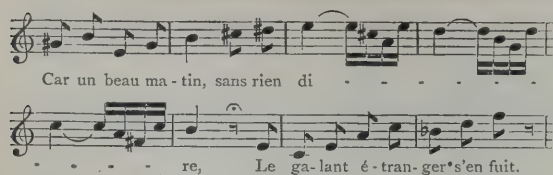
Now we enter into the drama . . . and also into the tragi-comedy of endless changes and modifications introduced not only at the rehearsals but even at the public performances, year after year. As each theatrical season came round and the work was taken up afresh, the indefatigable conductor brought forward new ideas, and the authors, not having the courage to oppose him, adopted his views. There were cuttings here, and additions there, along with a general upsetting of the order of the scenes.

Originally the third Act began at a cross-road: 'On the right, the church; on the left, Marguerite's house. Near the threshold a stone bench in front of which stands a spinning-wheel. In the centre, a fountain.'

Young maidens entered singing, carrying pitchers on their shoulders as they made their way towards the fountain. This took up an entire scene, with choruses carrying on a dialogue and a *coryphée* named Lise, who was to sing three couplets. Three were evidently too many, for Gounod retained only the third, as follows:



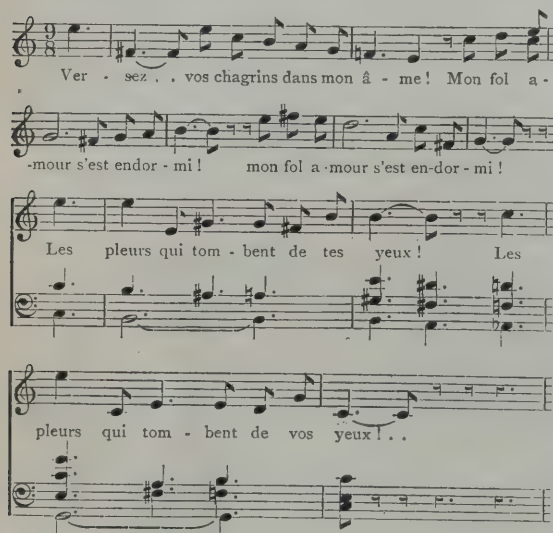




The final bars are missing; it is the termination of the air resumed by the chorus which alone has been retained, the cross-road having disappeared to give place to Marguerite's chamber. We can do no more than form suppositions regarding the harmonies which were to accompany this dainty couplet.

The maidens having departed, Marguerite sat down at her spinning-wheel and sang the air: 'Il ne revient pas! . . . ' which, after frequent curtainments and restorations, has finally disappeared. All the same, this is one of the finest pages of the entire score. The fact was that *prince donne* regarded it as fatiguing and not sufficiently effective!

Afterwards came Siebel, as at present, to console the poor abandoned girl. The annotations point to music different from that with which we are acquainted, and which would seem to be preferable:



Marguerite entered the church; then there came up Valentin and a few soldiers singing 'Déposons les armes' and the scene continued with long couplets by Valentin, responded to by the chorus.

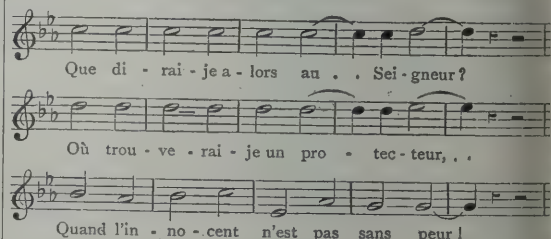
These couplets were written, as evidenced by the words, *fait-Sib.*, noted down by the author, but no trace whatsoever remains of them. They have been replaced by the popular chorus: 'Gloire immortelle de nos aïeux' taken from the unfinished score of 'Ivan le Terrible.'

Valentin entered the house and Siebel the church which, by a mechanical artifice that the huge stage of the Théâtre-historique rendered possible, filled up the entire available space and showed the interior of the building. It was as accompaniment of this impressive scenic effect that Gounod wrote the orchestral prelude which precedes that of the organ, a characteristic touch carrying us away from the emotions of the theatre and bringing us under those of the sanctuary by means so simple that it is impossible to admire them too much.

Berlioz, when dealing with the first performance of 'Faust,' made legitimate sport of a Mephistopheles

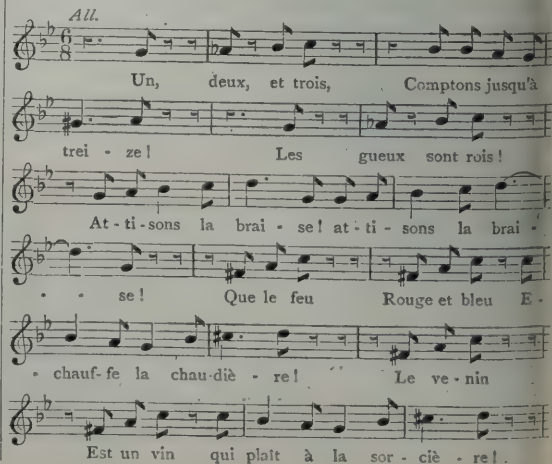
retiring before the pommels of swords raised in the form of a cross, and yet showing no fear of a genuine cross by entering the church as he would a mill. In the 'Faust' of Goethe, it is not Mephistopheles who torments Marguerite, it is an evil spirit. But at the Opéra, what was to be done? Could a first-rate singer be curtailed to so short, and yet so important, a scene? In one of the numerous avatars of the play there had been discovered a subterfuge: Marguerite did not enter the church; just as she was crossing the threshold, she was stopped by Mephistopheles suddenly issuing from behind a pillar. This version did not last long; the scene went back to the church, which it ought never to have left, and the public gave no sign of noticing the anomaly that had shocked Berlioz. This scene, however, sometimes preceding and at other times following the death of Valentin, went through many oscillations before settling once for all in its true place.

The chorus 'Quand du Seigneur le jour luira' is written in the libretto in C minor and bears the annotation: 'Transpose to F minor.' The words that follow admit of other music, which has not been preserved:

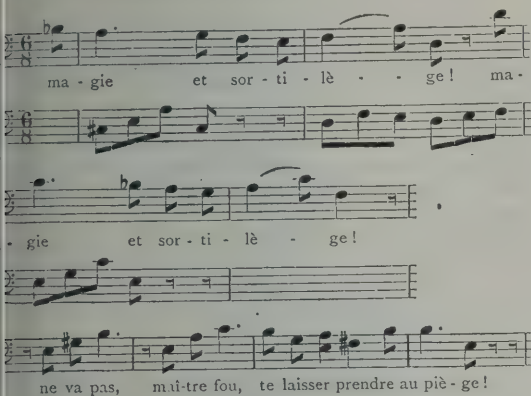


accompanied by the same annotation, 'in F minor,' which here is incomprehensible.

The 'Nuit de Walpurgis' gave occasion for many different attempts. I remember one rehearsal in which a band of figurants, cheaply costumed as witches and riding their brooms, leapt about like madmen showing their heavy shoes and raising clouds of dust. There must also have been a chorus of real witches, singing and dancing round a cauldron filled with some blazing liquid. We read in Gounod's handwriting: 'Grande ritournelle pour la chaudière.' Ritornello, cauldron, and witches have disappeared, though afterwards, when the work was taken up again, witches and cauldron reappeared at the end of the Act. The words alone are given in the libretto; here is the music:



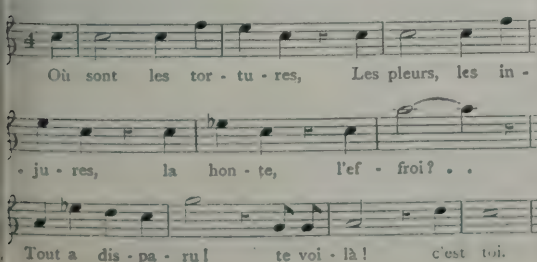
On another occasion Faust, in the presence of 'jeunes et courtisanes,' sang a drinking-song which is disappeared without leaving behind any regrets. In the original version, however, just as, following the insinuation of Mephistopheles, he was taking up his goblet, the phantom of Marguerite appeared before him, and Mephistopheles thus accosted him:



When 'Faust' was transferred to the stage of the Opéra, everything pointed to the necessity for introducing a ballet, a thing impossible at the Théâtre Lyrique. Would it be believed that Gounod suggested that I should write the music of one? At that time his religious ideas, he said, forbade him undertaking such a task. The manner in which I accepted his offer was a disguised refusal. He understood, wrote the ballet himself, and never had occasion to repent doing so.

The first evening, while the beautiful Marquet in Grecian costume was evoking visions of Phidias and Sappho, motionless women on each side of the stage bore perfume-burning censers whence issued streams of greyish-white smoke which was wafted towards the spectators. The latter were eagerly sniffing the delightful odour when a frightful smell, resembling that emitted by blue lights, spread all over the theatre. . . .

The Prison Act began originally with Marguerite's mad woman, in a scene which has disappeared, but has also the greater part of a long duet between herself and Faust. No *prima donna* could have endured the fatigue of such an Act, following immediately upon the others. Gounod told me that he greatly regretted the mad scene, of which unfortunately he did not allow me to hear a note. No other trace of this remains than the indication of a 'sharp minor' in the composer's handwriting, calculated to awaken a sense of keen regret, for there is not a single *morceau* in the whole work written in this key, with the exception of the prelude of the Act, originally intended as the preparation for this scene. Only this fragment of the great duet remains:



Later on, in the following passage:

*Faust*—Oui, mon cœur se souvient! mais suis-moi!  
 L'heure presse! . . .  
*Marguerite*—Pourquoi détournes-tu les yeux?  
 Embrassez-moi, Seigneur! ou bien je vous embrasse!

We find this modification, written by Gounod:

*Faust*—Oui, mon cœur est à toi! mais suis-moi!  
 L'heure presse! . . .  
*Marguerite*—Non, reste encore! et que ton bras  
 Comme autrefois au mien s'enlace!  
*Faust*—Oh ciel! Elle ne m'entend pas!

The work of Gounod's has achieved a glorious destiny, though the path of fame was not an easy one to follow. In contradistinction to certain works gradually launched on a successful career through judicious advertising, 'Faust' was subjected, from its first appearance, to a degree of hostility which has never been relaxed. This fine production—at first not sufficiently Italian, then not sufficiently German, now regarded as too simple because it does not respond to that craze for exaggerated complication which is the bane of the new style of music, attaching prime importance to the human voice which it has become the fashion to disparage—has always had on its side the masses who do not trouble about theories, love to understand what they hear, and, when they see singers on the stage, naturally consider that they are there for the purpose of singing. The above-mentioned *brochure* of Soubies and Curzon establishes the fact that, in spite of a malevolent press, 'Faust' has almost invariably attracted the crowds; inadequate receipts have been so infrequent that it is unnecessary to take them into consideration.

When 'Faust' crossed Paris to find a new home at the Opéra, it was an event of importance. Everybody predicted a catastrophe. Some feared, others *hoped* that the music of Gounod, with its quiet and unobtrusive orchestra, would pale into insignificance by the side of the famous works which formed the basis of the repertory. The 'Garden' Act, more particularly, would be literally annihilated on that immense stage. This Act of tender and delightful love-making just missed being omitted—at one time it was considered doubtful whether it should be altogether suppressed. The fear was expressed that it would not be *effective*!

Giving the lie to these evil predictions, it was found that the clear, simple, and yet delightfully coloured orchestral music of Gounod acquired its full value and importance in the large *salle*, bringing with it a charm it had not hitherto known. How comes it that this lesson has not even yet been understood? Why does one persist in resorting to sheer noise and parasitical complications which quite drown the human voice instead of sustaining and supporting it?

The reason is that there are two kinds of simplicity. There is that of the simple-minded, of which it is unnecessary to speak, and there is another simplicity, which attains to the highest consummation of art. But this latter it is not given to everyone to reach.

The 'Subject Index to Periodicals'—music section, price 2s. 6d.—issued by the Library Association at Stapley House, 33, Bloomsbury Square, should be on the shelves of anyone who likes to read or has to write about music. It indexes about 3,500 articles on musical topics that have appeared in about ninety periodicals in the years 1917-19.



## Music in the Foreign Press

EGON WELLESZ

The Frankfort *Neue Blätter für Kunst und Literatur* (May 15) provides information on Dr. Egon Wellesz, and on his lyric play, 'Prinzessin Girnara,' which was recently produced both at Frankfort and at Hanover, and is giving rise to much discussion. Alfred Sandt briefly surveys the composer's output:

Dr. Wellesz is a pupil of Schönberg. His early works show in a measure Debussy's influence. His pianoforte pieces (Op. 9), his Idylls (Op. 21), inspired by poems by Stephan Georg, his songs (Op. 22) are described as full of interest. The writer also praises the String Quartets, of which the fourth is a striking instance of Wellesz's terseness, its five movements consisting of four hundred and thirty-two bars in all.

In the same writer's opinion, 'Prinzessin Girnara' shows to the full Dr. Wellesz's power of melodic expression:

No ornaments, but lines remarkable for their purity and vigour, which lead to glowing climaxes. The themes are broad, and, through their very vocal character, lend themselves to the expression of exalted solemnity; their plastic possibilities are exploited to the uttermost, with telling effect.

In the *Zeitschrift für Musik* (second June issue), L. Wüthmann, after acknowledging the composer's earnestness of purpose, and praising parts of the work, complains of the 'unbearable cacophony' of certain passages.

### NEW DEPARTURES IN SCORING

The *Nouvelle Revue Musicale* (June) gives the following description—borrowed from the daily *Comedia*—of the score of Darius Milhaud's new Ballet, 'L'Homme et son Désir':

Twelve solo instruments, comprising neither horn, nor bassoon, nor trombone; a vocal quartet in the band-pit, and eighteen percussion instruments, eked out by tooters and whips.

### BUSONI

The June issue of *Il Pianoforte* is devoted to Busoni, and comes as a very useful complement to the Busoni number of the *Musikblätter der Anbruch* (January, 1921).

Dr. Leichtenritt considers the part played by Bach's works in Busoni's development as a composer. Alfredo Casella, after offering some interesting remarks upon Busoni's greatness as a pianist, writes:

'It has often been alleged that the interpreter should remain a mere servant of the creative artist. I do not quite agree; yet I believe that the ideal interpreter should be altogether impersonal. But when I hear Busoni, that colossal artist, who deals with the works of the loftiest geniuses not humbly, as a priest performing a rite, but with the pride of a conqueror, I almost feel my conviction falter. The truth, however, is that Busoni is a magnificent exception: he is a creator rather than an interpreter.'

E. J. Dent's article on Busoni's 'Doctor Faust' is translated from the *Athenæum*. Attilio Brugnoli writes on 'Cerebrality and Paradox in Busoni's art.' He considers that if Busoni is accused of being too 'cerebral' in his interpretations, it is because he keeps perfect command over his nerves. His sensitiveness is profound and far-reaching. What is paradoxical is that he should be so restless in his

quest for improvement. Four times he has made fresh start in the practice of his instrument. And after writing many works in pure classical style, he came to the conclusion that the idiom which so many composers of genius had used was nearing exhaustion, and advocated the use of interval smaller than the semitone, and other innovations.

### "RUSSIAN MUSIC OF TO-DAY"

The *Revue Musicale* for July is entirely devoted to contemporary Russian music. Boris de Schloezer's article on Scriabin covers ground which is better known in this country than in France, where Scriabin's works have never roused much interest. A few paragraphs by Lazare Saminsky on Gniessi and on Miaskovsky make us thirst to know more about these composers—especially the former, who is described as:

... possessing the fervid mind of an Eastern priest, and combining modern refinement in thought with a fine archaism in expression.

Henri Forterre's article on musical conditions in Soviet Russia teems with interesting information. The writer lived three years under the Bolshevik régime, conducting both at Petrograd and at Moscow. His statements of facts and the statistics which he gives are equally depressing. He lays stress upon the nefarious results of the substitution of State organization for private initiative, to which music in Russia owed so much of its former progress.

Important articles are devoted to Stravinsky by E. Ansermet and to Prokofiev by B. de Schloezer.

### STRAVINSKY

Ansermet's contribution is interesting for its clear statement of the æsthetic principles from which, according to him, Stravinsky's works proceed, and for the workmanlike way in which he endeavours to illustrate every point he makes.

He considers that Stravinsky is guided, first and last, by 'a profound sense of life and inexhaustible musical imagination.' His art he describes as thoroughly objective:

We may see in his music mere notes, or perceive its message to our mind. That music works like so many metaphors, and calls for active reactions on the hearer's part. Stravinsky never resorts to self-confession nor to actual description, whether matter-of-fact or romantic. He disengages the essentials of every object or topic, and translates those essentials into purely musical forms. The spirit that guides him is that of the mediæval artisan, who was chiefly concerned with practical considerations of fitness, not that of the modern artist intent on achieving ideal beauty. His works may not represent an ideal of structure: but they are written to be heard. People think he is in quest of picturesque effects when he is merely pitting volumes, weights, and densities against each other. It is essentially in his style that his individuality reveals itself; a style which derives from the interdependence and mutual reactions of the various elements rather than from the quality of those elements considered singly.

The writer illustrates this assertion by adducing many musical examples, and discussing them lengthily. His conclusion is:

The further Stravinsky proceeds, the more he feels impelled to seek the hall-mark of his works in purity and frankness; yet he differentiates them even more sharply from their subject, but only the better to effect the reunion of the two in our minds.

## PROKOFIEV

oris de Schloezer considers that the chief synchrony of Prokofiev's music is :

... its character of energy, the will-power expressed in it. No violence, no explosion of passion, but a uniform, almost mechanical, tenseness; no shades, chiaroscuro, but sharp, definite lines. His latest tendency is to give greater preponderance to melody, to eliminate ornaments and harmonic complications. His scoring makes, not for mellowness, but for clear-cut contrasts. He ignores tender emotions, and psychology plays no part in his work.

Prokofiev, born in 1891, is a pupil of Liadof for harmony and fugue, Witthol for form, Rimsky-Sakov and Tcherepnin for instrumentation; later studied composition with Serghei Tanéïev and pianoforte-playing with Essipova. In 1914 he was awarded the Rubinstein Prize for pianist-composers. He has written, besides 'Chout,' three operas, one of which is to be produced next season at the Metropolitan Theatre, New York; three tone-poems; 'Sinfonietta' and a 'Symphonie Classique'; three concertos, five Sonatas, a 'Humorous Scherzo' for bassoons, and various other works. In the same year Emile Vuillermoz declares that 'Chout' is an important landmark in the evolution of musical art, work instinct with vitality, cheerful, youthful, which simultaneously fulfils some of our innermost and most cherished hopes.

In *Il Pianoforte* (June) Darius Milhaud, writing in Paris, declares that 'Chout' lacks construction, inner logic, both of which he finds in the composer's 'Scythian' Suite. In his opinion, Prokofiev's melodic ideas are never convincing.

## FAURÉ'S SECOND QUINTET

In the *Revue Musicale* (July) Alfred Cortôt praises the lofty inspiration, the perfect architecture, the richness and simplicity of the French master's latest work, which was played at the Société Nationale.

## THE MODERN PIANOFORTE CONCERTO

After reviewing the innovations introduced in that particular form of musical work since the days of Liszt and Brahms, Paul Emerich (*Musikblätter der Jugend*, June) notes that :

We have as yet no instance of a radically modern Pianoforte Concerto: neither Schönberg nor Schreker, nor the French nor British innovators, have touched that form. Perhaps the difficulty of the task of differentiating the colour-range of the pianoforte from that of the orchestra acts as a deterrent.

## DESECRATIONS.

In the *Courrier Musical* (June) Vuillemin protests against the adjunction of dancing to music which dancers have written for no such purpose :

Bach, Beethoven, Wagner failed to foresee Duncanism. Either the dance which we now see in the music of the Suite in D, or the Funeral March from the 'Eroica,' and of Isolde's Death, has no connection with the music—in which case it is odious—or it truly expresses (a point on which I have my doubts) Bach's faith, Beethoven's pathos, Wagner's lyricism—in which case it indecently exhibits, in the glare of the stage, what composers of genius had elected to entrust to the voice of music unassisted.

## A COLLABORATOR OF LISZT

In the *Signale für die Musikalische Welt* (June 22) Georg Richard Cruse describes the musical activities of August Conradi (1821-73), who is chiefly known as a composer of light music, but who during the 'forties wrote no less than five symphonies.

Liszt, we are told, probably met Conradi in 1842, and soon afterwards took him as assistant. Conradi is responsible for the scoring of Liszt's 'Tasso,' of his 'Goethe Festmarsch,' and of ten minor works, most of them unpublished. The writer believes that he has also scored 'Ce qu'on entend sur la montagne.'

## TABLOID CRITICISM

On May 28, 29, two Wagner Festivals were given at the Paris Concerts-Pasdeloup. Darius Milhaud's notice (*Courrier Musical*, June 15) consists of three words in bold capitals, 'Down with Wagner.'

In his notice of a previous concert, the same writer expressed the hope that :

... next year we shall hear less of Beethoven and of Wagner, more of Mendelssohn, Schönberg, Bartók, Prokofiev, and Erik Satie.

## A PARADISE FOR CRITICS

After remarking that writers in musical journals are able to devote more thoughtful consideration to their verdicts than those who write in haste for daily papers, Edwin Janetschek (*Zeitschrift für Musik*, second June number) continues :

Our concert- and theatre-goers eagerly await the notices in their favourite daily, so as to readjust their opinion and determine what their attitude towards works and artists is to be.

## A LITTLE KNOWN WRITER ON MUSIC

The May issue of *La Critica Musicale* contains picturesque effusions on the mysticism of music, on Beethoven, Wagner, and Debussy, by Giuseppe Vannicola (1877-1915), a violinist and writer, who in the former capacity was Balestrieri's model for his appalling 'Beethoven.'

## BACH AS HE WAS KNOWN

In *Le Ménestrel* (June 3) Ch. M. Widor outlines the history of the organ class at the Paris Conservatoire :

Fifty years ago Bach was practically unknown there. I can remember how moved the kind, gentle Ambroise Thomas (the Director until 1896) was after hearing one of the Chorales played at an examination. 'What wonderful music!' he exclaimed, 'How can it be that we know nothing of it! Where does it come from?'

## PUCCINI

In the *Frankfurter Zeitung* (quoted in the *Revue Musicale*, July) Paul Bekker describes Puccini's works, as the exemplification in operatic form of musical comedy methods :

Rodolphe, the insipid Pinkerton, Cavaradossi, are mere musical-comedy tenors with the additional gilding of the lyric stage. Mimi and Madame Butterfly hail straight from 'Mignon.' Musette is a musical comedy type *par excellence*. The structure is that of musical comedy: a succession of small pictures, without the slightest organic connection. You could transfer any song or duet from one work to another: for everywhere the music repeats the same trivialities.

M.-D. CALVOCORESSI.



## ENGLISH FOLK-SONGS AND DANCES

FESTIVAL AT THE KING'S THEATRE, HAMMERSMITH

For me, and, I suppose, for many others, who are indebted to the English Folk-Dance Society for first sight of its intriguing figures, the words 'country dances' will always call up memories of a chain of youths and maidens—young England incarnate—flung with inimitable grace, after the manner of a Wedgwood frieze, across the dead black background of a stage. Purists might claim that they would have appeared truer to type, and to the simile, had the background been the ethereal blue of summer skies, but these joyful and anonymous young persons, clad in a kind of homely uniform—the girls wearing butcher-blue high-waisted frocks, with a slight girdle of carmine, white stockings, and black shoes with carmine bows, the men in soft white flannels, set off with gaily coloured braces and rosettes—in treading out their ordered intricacies on a green druggel, imparted such a convincing illusion to the sword that one might almost smell the sweet fragrance of bruised grass. Mr. Cecil J. Sharp's essay in propaganda work for London suffered nothing from confinement within walls.

Many have recognised that he has performed a great service to all Englishmen who value their birthright, and particularly to musicians, in devoting his life to the rescue from threatened oblivion of many traditional tunes and measures, of which no record existed on paper. But few can have had any conception that the subjects of his labours were such gems of beauty until they heard and saw them at the Festival held at the King's Theatre, Hammersmith, from July 4 to 9. His objects were in the fullest sense philanthropic, the motive solely a desire that people at large should share in the jolly and vital things he had found.

I use the word 'vital' advisedly, because after attending the performances I felt that it best described their leading characteristic. These relics of an England still 'merrie' contain the essence of recreation and entertainment—indigenous melody, spontaneous, yet concerted movement, opportunities for mimicry, and, best of all, for 'dressing up.' Your shy English folk rarely give such proof of nationality as when the donning of mummers' dress affords excuses for throwing overboard the stifling mannerisms of convention. It flashed across me that the unique success achieved by Gilbert and Sullivan was explained by the approximation of their products to the ideal national recipe of folk-dance and song.

London fell under the spell of the Russian ballet. Instinctively we were drawn to pay tribute to an art-form of essential significance, albeit rooted in a nationality widely different from our own. It rang true, even to us foreign spectators. The art of the English Folk-dancers rings as true, but its significance is bound up with our very origins. For two pins we would join in its half-remembered ritual. Rather jolly it would be to take a hand in 'Goddesses.' Here are figures no whit less graceful, after their own kind, and far more spontaneous than those the Russians fitted to 'Papillons' with such consummate artistry. And take the sword-dance, 'Earsdon (Rapper),' with its doggerel song 'calling on' the six dancers who as 'Philistians' finally blind Samson with their crossed swords. Its simple pantomime is as eloquent and primitive as anything in the ballet version of 'Kikimora,' the cat-ridden witch, which we had thought perhaps inimitable.

But since, in the four changes of programme, the were embraced over five-and-thirty country dance a score and more of Morris dances, and half-a-dozen Morris jigs, criticism must remain general rather than exhaustive. The point I would make is that they was not one but had its individual charm. The very names of some—'Gathering Peascods,' 'Jenny Pluc Pears,' 'The Oaken Leaves,'—are sufficiently indicative of their origin at half-forgotten seasonal festivals where the recurring yearly miracles of birth, fruition and death all along the countryside stood as prototypes of those other eternal mysteries of human mating, which on ultimate analysis will be found to lie at the root of all the arts of expression. The ingenuity and variety of the 'evolutions,' to borrow a naval term are as captivating as their apparent simplicity.

That their success as a spectacle depended on the expertness of the dancers was revealed when a company of children, among a group of singing games, performed one or two of the same dances. To cast the slightest aspersion on these fair mummers, whose artless enjoyment in their task exercised its customary irresistible fascination, would be the height of boorishness and is very far from my intention, but it was seen that the symmetry of the figure demanded nicety to a matter of inches in the position of individual performers.

The presentation of the Ampleforth Sword-Dance Play marked perhaps the culmination of interest. I must be left for those who have had the opportunity for studying folk-lore to discuss in detail the symbolism and significance of folk-plays. Doubtless they are parables of life and love. To the lay witness, the admirable fooling and inconsequent jest of this one made an immediate appeal by reason of appearing ineradicably English. Antagonism between King and elderly clown, rivals for the hand of woman, is typified by the fumbling of the Clown with his lines. 'Say it again and say it right!' says the King, with a terrifying scowl and flourish of his drawn sword. Anon Clown 'calls on' six smocked and gaitered sword-dancers, and while they thread a seemingly interminable maze, there is lovers' play and rivalry in the background. Suddenly, at the crossing of swords, Stranger steps from among the audience, the 'cross' of swords is placed about his head, and, at their drawing, he falls dead. The dancers flee in panic, only to be again 'called on' and severally to deny having killed him. Dead he remains, however, and, at the instance of King, all kneel to chant a requiem. Since it is Clown (who, by the way, recognises Stranger as his son—'I got him this morning before I got my breakfast') that recites the verses, it need cause no surprise that they have not the remotest reference to the matter in hand. The next protagonist to appear is Doctor. An outlandish figure of fun, with straw hat, great drooping moustache, and spectacles, he comes lolloping in mounted on the shoulders of another mummer, bearing a horse's head crudely cut out of cardboard. His fee for reviving the dead man, he states, is '£19 19s. 11½d., a peck of ginger, and a bag of oats for the horse.' He produces a box of gigantic pills. Neither pills nor passes affect the body at all, but the symbolic work with Clown's sword affords him an opportunity for cunningly stabbing King in the leg. Many yards of bandage having been wound with consummate ineptitude about the injured member, attention returns to the corpse. Clown announces that he will resurrect him. Ribald jeers

(Continued on page 566.)

ANTHEM FOR FESTIVAL OR GENERAL USE.

From "The Glory of the Lord."

Psalms civ. 33, 34.

Composed by Sir JOHN GOSS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Andante.**  $\text{♩} = 84$ .

**ORGAN.** *mp Sw. both hands.*

*Man.*

**TENORS.** *mp*

I will sing un-to the Lord as long as I

**BASSES.** *mp*

I will sing un-to the Lord as long as I

*Gt.*

*Gt. Diaps.*

*mp* *Ped. 16 ft. Sw. coupled.*

**SOPRANOS.** *mp*

I will

**ALTOS.** *mp*

I will sing praise to my God while I have my be-ing. I will

live; I will sing praise . . . while I have my be-ing.

live; I will sing praise to my God while I have my be-ing.

*Sw.*

*Man.*



sing un - to the Lord as long as I live; *f* I will sing praise to my  
 sing un - to the Lord as long as I live; *f* I will sing praise to my  
 I will sing praise  
 I will sing praise to my  
*Ch. (or Sw.)* *f* *Gt.*  
*Ped. p* *Gt. to Ped.*  
*mp* God while I have my be - ing. My me - di - ta - tion of  
*mp* God while I have . . my be - ing. My me - di - ta - tion of  
*mp* . . while I have my be - ing. My me - di - ta - tion of Him, of  
*mp* God while I have my be - ing. My me - di - ta - tion of Him, of  
*mp Diaps.*  
 Him shall be sweet, my me - di - ta - tion of Him, of Him shall be  
 Him shall be sweet, my me - di - ta - tion of Him . . . shall be  
 Him shall be sweet, my me - di - ta - tion of Him shall be sweet, shall be  
 Him shall be sweet, my me - di - ta - tion of Him shall be

sweet; I will be glad, I will be glad, I will be glad in the Lord, I will be  
 sweet; I will be glad, I will be glad, I will be glad in the Lord, I will be  
 sweet; I will be glad, I will be glad, I will be glad in the Lord, I will be  
 sweet; I will be glad, I will be glad, I will be glad in the Lord, I will be  
 glad, I will be glad, I will be glad in the Lord.  
 glad, I will be glad, will be glad, be glad in the Lord.  
 glad, I will be glad, will be glad, be glad in the Lord.  
 glad, I will be glad, will be glad in the Lord.  
*mf*  
*Sw. both hands.*  
*Man.*  
*mp*  
 I will sing un-to the Lord as  
*mp*  
 I will sing un-to the Lord as  
*Solo or Ch. Flutes.*  
*dim. Gt. Diaps.*  
*mp*  
*Ped. 16 ft. Sw. coupled.*



*mp*  
 I will sing praise while I have my  
*mp*  
 I will sing praise to my God while I have my  
 long as I live; I will sing praise while I have my  
*Sw.*  
 long as I live; I will sing praise to my God while I have my  
*Sw.*  
 be - ing. I will sing praise un - to my God, sing praise to my  
*f*  
 be - ing. I will sing praise, will sing, . . . I will sing praise . . . to my  
*f*  
 be - ing. I will sing praise, will sing, . . . I will sing praise . . . to my  
*f*  
 be - ing. I will sing praise to . . my . . God, will sing praise un - to my  
*f Gt.*  
*Gt. to Ped.*  
 God, I will sing praise to my God while I have my be - - ing.  
 God, I will sing praise while I have my be - - ing.  
*mp*  
 God, I will sing praise to my God while I have my be - - ing. My me - di -  
*mp*  
 God, I will sing praise to my God while I have my be - - ing. My me - di -  
*mp Diaps.*

*mp* *A little slower.*

My me-di - ta - tion of Him shall be sweet, my me-di - ta - tion of

*mp*

My me-di - ta - tion shall be sweet, my me-di - ta - tion of

- ta - tion of Him, of Him shall be sweet, my me-di -

- ta - tion of Him, of Him shall be sweet, shall be sweet, . . .

*A little slower.*

*dim.* *Still slower.* *pp*

Him, of Him shall be sweet, my me-di -

*dim.* *pp*

Him, of Him shall be sweet, my me-di -

*dim.* *pp*

- ta - tion of Him shall be sweet, my me-di -

*dim.* *pp*

of Him my me-di - ta - tion shall be sweet, my me-di -

*Still slower.*

*dim.*

- ta - tion shall be sweet.

- ta - tion shall be sweet.

- ta - tion shall be sweet.

- ta - tion shall be sweet.

*pp Sw. 2 Triaps.*

*Gt. to Ped. in.*



*(Continued from page 560.)*

from Doctor. Nevertheless, Clown, with portentous solemnity, draws the point of his sword from tip to toe down Stranger's middle—and up he leaps, rejuvenated. There is an obvious way of celebrating this happy event. Music sounds, accordingly, and dancing becomes general.

Little has been said of the purely musical aspect of the Festival. This showed throughout the fidelity which enhances the value of Mr. Sharp's work, and the rustic tone-colour was cleverly maintained in his scoring for the small orchestra he conducted. Variety of a purely musical nature was imparted to the programme by the singing of madrigals and folk-songs and the famous round 'Summer is icumen in' by the Oriana Madrigal Society, under the conductorship of Mr. C. Kennedy Scott; of folk-songs harmonized for vocal quartet by the Northern Singers; and of similar material given as solos by Miss Gwen Ffrangcon-Davies and Mr. Clive Carey.

The English Folk-Dance Society holds its next Vacation School at Cheltenham, from July 30 to August 20.

HUBERT FITCHEW.

## London Concerts

BY ALFRED KALISCH

It is desirable to begin with a few last words on the controversy of the day before the battle is joined again in the autumn.

But will there be a battle? According to the chief combatants, it will not be joined; in fact, there is no war. On the one hand, we have the Stravinskyites declaring that the fight is won; and, on the other hand, Mr. Ernest Newman telling us that the new Russian music is dead, and its supporters are only a stage army of two. Both assertions are exaggerated and premature—which are faults easily forgiven in the heat of controversy; but the impartial historian trying to describe the events of 1921 would be sorely puzzled.

I have been making honest attempts lately to find out what is the opinion of the large body of the public not belonging to either party, on whom, after all, the ultimate fate of any new music—as, indeed, of anything new in any branch of life—depends. I cannot find that they are really keenly interested. To refer once more to the experiences of the past, they seem to consider the new music to be a thing of far less importance than was the new music of Strauss. Certainly so far as I can gather, both from professors of composition and from young students of music, the new Russian ideas have not impressed themselves on students to nearly the same extent as did those of Strauss some fifteen years ago, when one well-known professor found himself forced to suggest to his students that they should burn all their Strauss scores and begin again. Professors seem serenely indifferent now. It may be foolish of them; but to the best of my information and belief it is the fact.

The enthusiasm of audiences, as I have remarked before, really counts very little one way or the other. Incidentally, I notice that Mr. Edwin Evans seems rather hurt at being called 'a Propagandist.' It seems to me, in its strict meaning, that it is rather an honourable title, and one to be proud of. It means one who strikes shrewd blows in defence of the faith that is in him, which is surely better than being merely a chronicler of musical doings. Some person, of course, used the title in a derogatory sense with a

spiteful implication of illicit profits—a suggestion which, in this case, carries its own refutation with it. One hardly likes to suspect fellow journalists, I am, we hope, honestly remunerated for honest work of making the suggestion in this sense. The amenities usually come from those who are themselves aggressively prosperous, and to whom it is but a gracious appanage to a stately life, and insinuations deserve no notice. At the same time they are sufficiently common to deserve mention in this case.

It is not necessary to say more than a few words about Mr. Goossens' second concert, at which 'Sacre du Printemps' and 'The Eternal Rhythm' were repeated, and the Wood-wind Symphony in memory of Debussy, was conspicuous by its absence. I came away with a higher opinion of Mr. Goossens' work, and a lower estimate of the Russian composition, along with a fear in my heart lest Mr. Goossens should fall from favour in the eyes of the inner circle of the New Believers, for there were distinct traces of that abhorred thing, emotion, in his rendering. Let him be warned by the fate of M. Kussevitch, whom they have rent because of the 'expression' in which he 'marred' the Wood-wind Symphony.

Since the last number there have been very few concerts deserving of special mention. Taken in order, the singers first. Miss Tilly Koenen gave a concert on June 22, and sang with much artistic insight a group of old Italian songs and in a group of Dutch folk-songs. Her sense of humour and dramatic feeling were very welcome. On June 23 Miss Anne Thursfield gave another of her very artistic recitals; and, after a successful tour in America, Miss Dorothy Moulton made her reappearance on July 4. The chief feature of the concert was the sympathetic singing of a new group of songs by Arnold Bax, accompanied by the composer. A good impression was made at the Albert Hall on the following day by Madame Namara, a Californian singer and member of the Chicago Opera Company. On June 28 the Oriana Madrigal Society gave a summer concert, which was as pleasant as the concerts always are. The audience specially liked King Henry VIII's song in praise of his 'true and only love,' which surely should be numbered with the last things we would have expected from him. New part-songs by Delius and Gerhart Williams were very enjoyable. Mr. John Coates' two recitals of Old English songs at Cheltenham Town Hall were among the most enjoyable during the season. On July 2 Dame Clara Butt and Mr. Kennerley Rumford gave a farewell concert before their tour of the world, which had all the usual features of these events. On the previous Saturday there was some good singing by a choir of eighteen hundred Girl Guides under the direction of Mrs. Margaret Meredith, whose cantata specially written for the Girl Guides, proved very effective. Lady Maud Warrender and Signor Miguel de Fontecha, a tenor, of Madrid (who made a successful first appearance here), were among the soloists.

To come to the instrumentalists. Mr. Walter Morse Rummel has given two pianoforte recitals. Since he was last here his style has become very much more restrained. He played poetically, and made great effect in several Wagner transcriptions. Among other pianists, Mlle. Marie Louise Ausser made a good impression by her vigour and firm

sense. Miss Una Truman made a very favourable impression, and Signor Ticerati proved himself to be an artistic pianist.

Miss Daisy Kennedy and Mr. Moiseiwitsch gave a recital on June 25, and their ensemble was admirable; the Macedonian Sketches of Mr. J. R. Heath were good to hear. The last concert of the Chamber Music Players, on July 4, should be put on record. Their playing left no room for adverse criticism, and their programme, consisting of works by Jongen, Chausson, and Holmboe, was unconventional. M. Toscha Seidel gave a second violin recital, and confirmed the impression that he is a real artist of high rank, who could no doubt have been made more of had he not come so late in the season. Though he did not create a sensation, he made the kind of impression on the most critical part of the public which is an augur for solid and enduring success.

#### THE LEAGUE OF ARTS

On July 2 we had the second of the afternoon performances in Hyde Park under the auspices of the League of Arts. It is very good to see that the audiences are steadily growing, but still they ought to be larger, and the League of Arts ought to be helped to give performances on a larger scale. What, above all, is wanted is a covered place for the orchestra; and reserved seats for the audience would not be a disadvantage. But whereas four hundred thousand pounds can be taken as gate money at a prize-fight, that sum has to be divided by more than ten thousand when it comes to a question of the needs of music.

On July 2 Purcell's 'Mask of Dioclesian' was given under Mr. Holst with exactly the same forces as the Whit Monday performance at St. Paul's. A full description of which appeared in the *Musical Times*. The dragon again proved a great favourite, and had more room for his gambols and trifling evolutions in the park than he had in the school garden. Purcell's music obviously impressed the popular part of the audience quite as much as the cultured few.

On July 9 we had 'Brer Rabbit.' The late Mrs. Percy Dearmer's version of Joel Chandler Harris's animal story lends itself well to such a performance, and Martin Shaw's music is excellent. The contrast between the two main elements of which the music is made up—the languorous plantation melodies and the brisk old English dances—is effected by the composer with rare skill. The performance was exceptionally good. The most notable feature was the singing by Mr. George Turner of the songs allotted to Mr. Kildee. Miss Turner was the very embodiment of high-spirited mischief-making as Brer Rabbit, and very good work was done by Mr. Richard Edwards as Brer Bear and Mr. Gordon Hamilton as Mr. Fox, and the dances arranged by Mrs. Martin Shaw for the children were extremely effective. They were more pleasant because the children themselves—some came from St. Peter's School, Eaton Square—so obviously enjoyed them. The capable ladies' orchestra was conducted by Miss Rosabel Watson, as was said before, a few more instruments would have been very valuable. The choir was augmented by the Kensington Branch of the League of Arts.

It remains to be added that the performance of 'Dioclesian' on July 2 was supplemented by a series

of dances of the 16th, 17th, and 18th centuries by Miss Maude Douie and her Roseland dancers, which made a very brave show.

The League of Arts announces an important scheme for the autumn, viz., a series of chamber concerts to be given at the Guildhouse, Eccleston Street, on Saturdays from the beginning of October, under the direction of Mr. Martin Shaw. There will be a few reserved seats at 5s. and the other seats will be 2s. 6d. and 1s., all not inclusive of tax. The hall holds about twelve hundred people. The events are to be called 'Five quarter concerts,' because they will last about one and a quarter hours. The League's ideals are expressed in the announcement as follows: 'They will be "Everyman's" concerts, not only for the musical specialist or the artistic high-brow, but for everybody who is human and civilized. The League will regard any concert as having failed unless the ordinary people, who think they are unmusical, go away delighted.'

The League's effort to bring music and the other arts within the reach of everybody cannot be too widely known or too warmly encouraged, and the special value of the open-air performances is that the performers themselves are largely drawn from musical people, not from the musical profession.

#### NOTES FOR AUGUST

The first musical event in August is the National Eisteddfod, which takes place at Carnarvon on Monday, August 1, and continues for the rest of the week.

The Promenade Concerts begin in London on Saturday, August 13. At the time of writing the list of novelties to be performed is not available, but the list of soloists published is sufficient to prove that the concerts will not fall below the standard to which we have been accustomed.

The only musical festival so far announced for the autumn is that at Hereford, and takes place during the week September 6-10.

#### PATRON'S FUND

The last of the season's public rehearsals under this scheme took place on June 30. Five works were played, of which the greatest impression was made by Holst's Ballet from the Opera 'A Perfect Fool.' This should certainly find its way into the concert repertoire. Hugh Bradford's 'Fox-trot for Twenty-six Players,' which was rehearsed at a previous concert on June 16, was repeated. Its irresponsible gaiety combined with good taste makes it very good to listen to. Edric Cundell's 'Suite for a Comedy' is a work which shows that the composer has something to say.

Since November last there have been seven concerts, at which twenty-six works by twenty-six composers were rehearsed. It is unsafe to prophesy, but three of these, Holst's Ballet above mentioned, Bliss' Two Studies, and the Fox-trot of Hugh Bradford, seem likely to be heard again, and the lesser-known composers who made the best impression were Messrs. W. McNaught, L. A. Collingwood, and Paul Kerby.

For convenience of reference we append a complete list of the works performed:

MONDAY, NOVEMBER 22, 1920				
Overture to Cantata	'The Gilly of Christ'	...	E. Norman Hay	
Song	'Midnight'	...	G. H. Sullivan	
	Mr. Topliss Green.			
Symphonic Fantasia	...	...	York Bowen	
Third Movement from Suite	'Ex Nihilo'	...	W. McNaught	



## FRIDAY, NOVEMBER 26, 1920

Excerpts from 'Macbeth,' for Mezzo-Soprano, Baritone, and Orchestra ... *L. A. Collingwood*  
 Miss Helena Hughes,  
 Mr. George Parker.  
 Three Pieces for Miniature Orchestra... *Franklin Sparks*  
 Tone-Poem... 'Lights Out' ... *Julian Clifford*

## THURSDAY, FEBRUARY 17, 1921

Two Movements from a Dance Suite ... *Leslie Heward*  
 Suite in 'Sussex'... (1) Over the Downs. (2) By the Arun (Idyll).  
 (3) A Sussex Fair (Merrymaking) *Harold Rawlinson*  
 Two Studies ... *Arthur Bliss*

## TUESDAY, MARCH 8, 1921

Overture. ... 'Sea Chanties' ... *Alfred Pratt*  
 Ballet with words ... 'A Bunch of Wild Flowers' ... *Stanley Wilson*  
 'A Little Domestic Suite,' for small orchestra. (1)  
 Dawn Shadows. (2) Sorrow. (3) Cradle Song.  
 (4) Children's Party ... *Rupert Erlebach*  
 A North Folk Rhapsody ... *M. van Someren-Godferjy*

## THURSDAY, JUNE 2, 1921

Orchestral Poem... 'The Dream Harlequin' ... *Frederick Laurence*  
 Four Poems, for Voice and Orchestra (from the  
 French of Verlaine). (1) Fantastic in appearance.  
 (2) A slumber vast and black. (3) Pastorale—A  
 fragment. (4) Let's dance the jig ... *Cecil F. G. Coles* (the late)  
 Romance and Scherzo, from Suite for Strings ... *Susan Spain-Dunk*  
 Symphonic Fantasia ... 'The Lovers' Quarrel' ... *Paul Kerby*

## THURSDAY, JUNE 16

War Elegy ... *Ivor Gurney*  
 Novellette for Orchestra ... *R. O. Morris*  
 Symphony (last movement)... *Thomas F. Dunhill*  
 Fox-Trot for twenty-six Players ... *Hugh Bradford*  
 Chinese Suite. 'The Golden Valley.' (1) Moonlight  
 on the Pagodas of Lliang. (2) In the Porcelain  
 Pavilion. (3) Summer on the Terraces of  
 Kou-Sou. (4) Lanterns ... *Eric Fogg*

## THURSDAY, JUNE 30

Suite for a Comedy ... *Edric Cundell*  
 Three Pieces for Small Orchestra. (1) Gipsy  
 Children. (2) Forest Sleep. (3) Lament on the  
 death of a child ... *Douglas Clarke*  
 Ballet from Opera, 'The Perfect Fool' ... *Gustav Holst*  
 Symphonic Scherzo, 'A Night by Dalegarth Bridge'  
*S. H. Braithwaite*

## THE RUSSIAN BALLET

M. Diaghilev's season at the Princes Theatre was announced to close on July 30, the original period having been extended owing to the success of the Ballet. It remains only to record briefly the four ballets revived or added to the repertoire since our last notice. On June 27 'Le Sacre du Printemps' received its first performance in the new version of Massine. There is no need to discuss it in detail. The verdict of all but the rabid Stravinskyites was unfavourable, and that it was right was proved by the fact that the work was performed only three times.

Much more to the general taste was 'Pulcinella,' produced on July 4. Stravinsky's *réchauffé* of Pergolesi is a delightfully impudent affair, though the humour wears thin at the close—'thick' would perhaps be a better word, for at this point the scoring loses its earlier wit and becomes buffoonish; the trombone *portamento*, so overworked in variety shows, is out of place here.

Stravinsky's 'Fire-bird' was produced on July 11, and delighted a crowded house. On July 14, a trifle of Tchaikovsky's was given, a *pas de deux* called 'The Enchanted Princess.' Story there was none. M. Idzikovsky and Madame Lopokova came on and danced delightfully, sometimes alone, sometimes together, and brought the house down.

The orchestral interludes have been a mixed bag, but all have been listened to, which is much to have to record in connection with music in a theatre. The long list includes works by Stravinsky, Prokofiev, Goossens, Berners, Bliss, Bax, Quilter, Rave, Chabrier, besides overtures and extracts from Russian operas. We have had, too, some examples of 'the Six'—pieces by Satie, and a suite by Poulenc. The



Photo by

[S. J. Loeb.]

LYDIA LOPOKOVA

latter was perhaps the most futile effort so far imported from a country noted for its wit. It was not merely silly itself, but the cause of silliness in others, a portion of the audience trying to guffaw it down.

A further addition to the interludes has been song by M. Smirnoff. On the occasion of my hearing him he sang poorly, but, having the two-fold advantage of being a Russian and a tenor, he was wildly applauded.

H. G.

## CO-OPERATIVE OPERA

## A NEW EXPERIMENT

Phoenix-like from the ashes of the Thomas Beecham Opera Company, Ltd., there has risen a new undertaking. It is to be run by nobody in particular and by everybody in general, for it is to be worked on the co-operative basis. It has been understood for some time past that a scheme on these lines was to be carried out at the Surrey Theatre but this is apparently a different thing, and takes its rise among the former members at one time or other of the Beecham Company. It is a co-operation not merely of the singers, but also of the orchestra players and the stage hands. Everyone concerned will be, in fact, a co-operator. The aims and objects were first expounded at a meeting held at Covent Garden at the beginning of July, and were after

ards set out at length in a letter to the Press by Mr. Robert Radford. He began by maintaining that:

The circumstances which caused the break-up of the company were entirely beyond the control of the representative body of musicians concerned. These are unanimous in their determination to help forward the cause of English opera and to place it on a solid foundation. The conductors, artists, musical staff, and chorus of the company allied with the Beecham Symphony Orchestra have therefore decided to form themselves into the British National Opera Company (Limited), and to run the organization on co-operative lines.

For this purpose a board of directors has been formed, a ballot giving it the following constitution: Miss Agnes Nicholls, Mr. Norman Allin, Mr. Walter Hyde, and Mr. Radford, representing the stage; Mr. Thomas Busby, Mr. Horace Halstead, and Mr. van der Meerschen, representing the orchestra; with Mr. Percy Pitt, representing the musical staff, Mr. Busby as managing director, and Mr. Pitt as musical adviser.

#### OPERA ALL THE YEAR ROUND

In the words of the prospectus:

It is the intention of the company to give spring and autumn seasons of opera in London, joining them by a tour in the great provincial centres; a continuous series of performances extending over a period of forty weeks per annum is their aim. It is their hope to provide not only a national asset, but what may eventually become a national property. The directors are most anxious to avoid clashing with other operatic interests, and they know from experience that there is a great public anxious to hear and eager to support performances of opera in English if given in the best possible manner, and they are confident that the scheme can be made a sound commercial proposition. It is hardly necessary to draw attention to the great possibilities for musical benefit that are contained in the organization, constituted as it is of so many leading native artists and an orchestra that is so famous, all imbued with the highest artistic aims.

#### CAPITAL SUBSCRIBED AND INCREASED

The original estimate of a working sum as capital is £10,000 in £1 shares. This was soon found, and the company then announced that it had passed a special resolution (to be submitted for confirmation in due course) increasing the capital from £10,000 to £50,000, by the issue of 40,000 6 per cent. cumulative participating preference shares of £1 each, to which intending applicants are referred. The directors hope that with proper management there should be a profit of £300 a week when the Opera Company gets into work. If their expectations are realised, the directors consider they should have enough for dividend purposes. It is also their intention to create a substantial reserve fund for the protection of the shareholders' capital, and inasmuch as the whole opera company is willing to work for the best possible fees whenever the weekly business comes up to the standard, it ought to be possible, they consider, to carry out their aim. The necessity for getting in at least £20,000 to purchase and put in pairs the productions that are now obtainable was

F. E. B.

Ex-central concert-giving has a new adherent in Mr. Walter Rummel, the Wigmore Hall pianoforte recitalist. On July 2 he gave a full West-end recital programme at Goldsmiths' College, New Cross, under the auspices of the South London Philharmonic Society. A large local audience listened to Bach, Moussorgsky, Wagner transcriptions, and Liszt's B minor Sonata.

#### 'OPÉRA INTIME'

Mr. Rosing launched his scheme of 'Opéra Intime' on Saturday, June 25. The performances took place at Æolian Hall, which had many disadvantages for the special purpose. When the arrangements were first made, there was no theatre available in London; but owing to the coal strike and the heat, many would have been only too glad to open their doors to Mr. Rosing had it been possible for him to change his plans. The season has been so successful that there is to be another at the Court Theatre towards the end of September.

The principles on which Mr. Rosing started were that by giving opera in a small space and on a small scale, it is possible to get into closer touch with its psychological aspects. Further, he argued, many operas which we have been accustomed in the last two generations to see in the largest opera-houses in the world were originally designed for performance in small halls, or in the salons in the palaces of royalty or of great nobles. The stage of Æolian Hall is very small, and looks overcrowded with more than six people on it, and thus it was a great triumph for Mr. Komisarjevsky that he was able to create any kind of illusion at all.

The first opera to be given was Tchaikovsky's 'Queen of Spades.' The choice was not altogether happy, because so much of the most original and characteristic music is contained in the big scenes and ensembles which it was necessary to sacrifice. The opera resolved itself practically into the duel between Hermann, the gambler, and the old lady, whose secret system of winning he extracted. Here Mr. Rosing's dramatic power found ample scope, and the scenes in which he took part were very effective. We also had good singing from Mr. Augustus Milner, Mr. Mirsky, and Mr. Raymond Ellis.

Next came the 'Barber of Seville,' which turned out very well. It was given in English, but suffered from the fact that, with the exception of Mr. Augustus Milner, the cast was largely lacking in stage experience. Some of Mr. Komisarjevsky's innovations in stage business were made necessary by the size of the stage, and one or two seemed merely arbitrary and not always improvements—as, for instance, where the Count, instead of opening his coat and showing his insignia of nobility, hands to the officer a scrap of paper, which spoils the dramatic effect. I noticed also one very feeble piece of translation. We all know the place where all the characters talk at once at the police officer *prestissimo*, and he says, 'Ho inteso,' which is funny—because no one could possibly understand. In the English version the officer is made to say something like, 'You be quiet,' which is absolutely pointless. Miss Winifred Lea, Mr. Tudor Davies, and Mr. Mostyn Thomas did good work.

The last programme consisted of 'Bastien et Bastienne,' by Mozart, which was effective in a gentle way. The simple melodies were very suitable to an extremely hot evening. In 'Pagliacci' Mr. Rosing again scored heavily. This opera presented great difficulties to the producer, which were very cleverly overcome. The audience in the hall was taken to represent the audience which listens to the mimic play, and in the end Silvio (Mr. Raymond Ellis) came from the body of the hall on to the stage and was killed by Canio.

The orchestra consisted of leaders of the British Symphony Orchestra, and an organ and pianoforte,



and did its work very effectively under Mr. Adrian C. Boulton. The scores had been reduced for the purpose by Mr. C. Leslie Heward.

The idea certainly has possibilities, and there must be a large number of small light operas which are admirably suited for the purpose of performance under these conditions. The advantage to be gained by potting and altering operas conceived on a larger scale is not so clear. For instance, it is understood that 'Faust' is one of the operas to be included in the new repertoire. This seems to be hardly called for. Finally, it must be realised by the promoters that in order to make up for the want of equipment in other respects the performance of the soloists must have an extra amount of polish and artistry. A. K.

### 'SAVITRI'

Mr. Gustav Holst's 'Savitri' comes near to the ideal of intimate opera. One scene, three characters, no 'supers,' emotional restraint, subtlety in the music—all these place it definitely in a *genre* to which few works belong, and into which few, if any, can be forced by cutting down. It is a pity the subject of it is so remote from ordinary things. Death appearing in person to an Indian woodman and his wife, and granting a boon in response to homage—there is nothing here to stir more than a languid interest. The exotic deity personified by a singing actor no longer enthralls. When 'Savitri' was done at the Lyric, Hammersmith, on June 23, one was more conscious of Mr. Clive Carey's endeavour to be statuesque than of witnessing the crisis in a woman's life. Beyond this there was no fault to be found by the beholder—although a member of the hidden choir might take exception to the difficulties of Mr. Holst's choral writing. This was perhaps the most distinctive feature of the opera. The choir of female-voices, singing without words, joined itself with the orchestra in accompanying the principals. Both choir and orchestra (nine strings and three wind) were behind the scenes, Mr. Arthur Bliss conducting.

The music was everything. It was a new flavour in modernism—delicate, only half earthly, recalling nothing else, and mixed with no bitter spices. Perhaps it suggested vegetarian diet; but that was better than bad meat. Mr. Holst can be as daring as any experimentalist, but his effects are certain, and they make music. In 'Savitri,' as in other things, he is one of the artist-craftsmen (mostly British, it seems) who are building future music.

His vocal parts are an interesting study. As a musical approximation to speech they seemed, by the casual hearing possible at a performance, as truly and cunningly done as any remembered attempt. Now and then they broke into lyricism, but most of the while they were a fascinating *quasi-recit.* with the kaleidoscope of chamber-orchestration and crooning voices behind.

Miss Dorothy Silk as Savitri, the woman, showed unsuspected gifts for the stage, and her singing was excellent. Mr. Steuart Wilson as the Woodman and Mr. Carey as Death were capable in their smaller parts.

The opera was preceded by three of Mr. Holst's choral hymns from the Rig Veda for female-voices and harp, and was followed by the Ballet-Pantomime, 'A Doll's House,' by Komisarjevsky and Liadov, daintily presented by the Mayfair School of Dancing.

'Savitri' was also performed with the same cast, on July 14, at the Parry Opera Theatre, Royal College of Music. W. MCN.

### RENOIR'S PORTRAIT OF WAGNER

For the benefit of the musical who may not be likely to read much of the literature of French Impressionism, here is, from a new book,\* or Auguste Renoir (1841-1919), an account, told in the celebrated artist's own words, of how he came to paint a portrait of Wagner.

By the way, it appears that Renoir, in his youth, nearly forsook painting for music. He was a chorister-soloist at Saint Eustache, under Gounod (then aged about thirty) as choir-master, and Gounod, who also taught him musical rudiments (*solfège*) at the communal school, urged Renoir's parents to think of music as a calling for him. At the time of the Wagner portrait Renoir was an acknowledged leader of the still young and hotly-discussed Impressionist movement. It was the year 1881.

I was at Naples [relates Renoir] when I had some letters from various Wagnerians at Paris, including Lascoux the magistrate, one of my best friends. They urged me to make every effort to bring back with me a sketch, at least, of Wagner. I decided to go off to Palermo where he was staying, and making my way to his hotel I luckily ran across a most good-natured young painter, a certain Jonkofsky. This Jonkofsky followed Wagner about wherever he went in order to do a portrait of him, and filled-in time by sketching designs for his stage scenery. He told me that for the time being Wagner, engaged on finishing the scoring of 'Parsifal,' was seeing no one. But at last I got my fellow-painter to promise that he would let me know when Wagner had finished his work. Then when the much-expected word came from Jonkofsky saying that he would introduce me to Wagner, I perceived that I had mislaid the letter of recommendation which my friends had sent to me from Paris. I ventured all the same to present myself empty-handed—empty-handed, that is, save for my colour-box.

Wagner's first words were: 'I have only just half an hour to give you.' He thought thus to get rid of me, but I took him at his word. While I worked I made every effort to interest him by talking of Paris. He bore a strong grudge against the French, and did not hide his feelings thereupon. I told him that he had with him the aristocracy of our thinking minds. He was much flattered.

'I should much like to please the French, but up to now I thought that to be pleased they must have the music of a German Jew (Meyerbeer).' After posing for twenty-five minutes Wagner got up abruptly, 'That's enough! I am tired.'

I had had time to finish my study, which I sold later on to Robert de Bonnières.

Renoir goes on to tell frankly his musical tastes.

I was very fond of Wagner's work. I let myself go in that sort of passionate fluid I found in his music. But came a day when a friend took me off to Bayreuth, and must I say I was devilishly bored? Valkyries' battle cries are all right for a bit, but six hours of them straight off are enough to send one mad. I shall always remember the scandal I caused when, with all my nerves on edge, I struck a match to find my way out of the theatre.

I prefer decidedly Italian music; it is less school-masterly than the German. Beethoven himself has sometimes a 'professor' aspect which makes me squirm. After all, nothing comes up to a little tune of Couperin or Grétry, or no matter what of the old French music.

The author of the book adds two anecdotes about Saint-Saëns at Bayreuth. Saint-Saëns was drinking at an inn table with a French friend who ventured to insinuate that there was here and there excess

\* 'Renoir.' Par Ambroise Vollard. Paris: Crès.

ngthiness in the Tetralogy. Saint-Saëns on this old criticism smashed his glass on the table, and left the room.

Saint-Saëns was welcomed at Villa Wahnfried, and Madame Wagner asking him to play something of his own, he started his 'Funeral March in memory of Henri Regnault.' Whereon Wagner—either in jovial malice or else in all innocence—cries out, 'Ah! a Parisian valse!' and taking by the waist a lady of the company, he starts spinning round the pianoforte with her.

R. C.

## Gramophone Notes

By 'DISCUS'

A letter in our correspondence columns—one of several to the same effect lately received—serves to remind us that as yet the gramophone has hardly touched the fringe of choral work, though a few months ago I reviewed some choral records that showed a marked advance on any I had so far heard. There are great possibilities here, both educational and recreational. In our July issue appeared the report of a lecture by the organist of Ripon Cathedral, in which the speaker urged that gramophone records of the best anthems should be made, sung by a small choir under expert direction. He pointed out that many ordinary parish church organists were unable to hear such works sung at cathedrals, but they needed a model, and the gramophone could supply it. There is something in this, though I fancy that most of the best anthems of the type the lecturer had in mind are beyond the powers of the average parish church choir. But I am sure that records of the kind would be welcome to many whose opportunities for hearing fine Church music well sung are few. Here is another suggestion that occurs to me. Great interest is being taken in the work of the Carnegie Trust in reviving the choral music of our Tudor composers. It will be years yet before any of us get a chance of hearing it sung, even in our best-equipped parish churches and cathedrals. But musicians all over the country will be eager to make its acquaintance. I believe a set of records of this old music, sung by a few singers, carefully chosen less for their voice than for their experience in singing old polyphonic music, would have a large sale, and would be of great value not only to musicians generally, but to lecturers on musical history, church music, and counterpoint. The last word may surprise the reader. But think that an improvement it would be if lecturers on this subject (formerly regarded as the dismal science) instead of using the blackboard or playing exercises on a pianoforte, could turn on a fine record and show that counterpoint can be a vital and beautiful thing, even when severe. I hope our record makers are not resting on their laurels, but are looking round for fresh worlds to conquer. Here is one ready to their hand.

A small batch of records waits notice. We now have on a d.s. H.M.V. the third and fourth movements of Elgar's Violoncello Concerto, played by Miss Beatrice Harrison and conducted by the composer. If this record pleases me less than its predecessor, it is probably because the *Finale* has had to be cut rather too much. One could almost have sacrificed the yearning little slow movement in order to have had the *Finale* more complete. The recording is good, though it suffers here and there from the 'cello solo being helped to stand out by over-repression of the orchestral back-

ground. Elgar's scoring in this work is some of the most delicately beautiful he has ever put on paper, and I grudge missing a note of it.

An exceptionally good balance is maintained in the H.M.V. record of the Flonzaley Quartet's playing of Glazounov's 'Interludium in Modo Antico' from the Five Novelletes. The clearness of the 'cello part is a good feature. It tells out admirably in the fugal section. This piece of Glazounov is something out of the ordinary—a long example of pure modal writing. It may not be everybody's meat. People who have no palate for modal harmony will find it cold; the rest will join me in turning it on again and again.

Heifetz is heard at his best in the *Andante* from Lalo's 'Symphonie Espagnole,' with orchestral accompaniment (H.M.V.).

The other young star fiddler, Toscha Seidel, has been well recorded by Columbia in Schumann's 'Traumerei' (10-in.) and Kreisler's 'Caprice Viennois' (12-in.).

Two good vocal records are 'O Primavera,' by Tirindelli, sung by Renato Zanelli, a fine baritone, and 'Les Filles de Cadix' (Délibes), in which Galli-Curci scores brilliantly, as does also the castanet-player. Is there a more consistently successful soprano for recording purposes than Galli-Curci? I have not yet heard one. Both these records are H.M.V. (10-in.).

The *Largo* from the 'New World' Symphony is now available (H.M.V., d.s.), played by the Albert Hall Orchestra, under Landon Ronald. An excellent reproduction of a movement that never seems to cloy.

Finally, there is the H.M.V., d.s. record of German's 'Theme and Six Diversions,' played by the Symphony Orchestra, conducted by the composer. As usual, German's scoring comes out remarkably well, and the music being (also as usual) bright and straightforward, the result is very attractive and cheering.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Pianist-Violinist (lady) would like to meet with another pianist-violinist, near Liverpool, for mutual accompaniment.—'LOVER OF MUSIC,' c/o *Musical Times*.

Experienced lady cornet-player wishes to join good orchestra.—'RISOLUTO,' c/o *Musical Times*.

Vacancies for all instruments in new amateur orchestra. Must be experienced players for advanced music. Rehearsals every Friday, 7.30 p.m., at County School, Hilldrop Road, Camden Road, N. 7.—T. G. WILLIAMS, at above address.

Cellist and violinist (good players) for weekly string quartet and quintet practice. Birmingham. Interested in classical and modern chamber music.—'VIOLA,' c/o *Musical Times*.

Gentleman pianist wishes to meet with capable violinist with view to the mutual practice of advanced chamber music. Would collaborate in trio (p., v., and 'cello).—R. PUGH, 25, Abergile Road, Liverpool, E.

A new orchestra (amateur) beginning work in September invites applications for all instruments, ladies and gentlemen. Must be advanced performers in classical music. Rehearsals Wednesdays, 7.30 p.m., at the Training College, Brems Buildings, Chancery Lane, London, W.C. For particulars apply Musical Director.



Established orchestra on symphony basis has few vacancies for September. Violas, 'celli, bass, French horn, trombones, timpani, and drums only. Best music, classical and modern. Particulars, 'ZEALOUS,' c/o *Musical Times*.  
 Double-bass (gentleman) and violinist, wish to join Sunday evening orchestra. Church or chapel orchestra would suit.—M. F. N. c/o *Musical Times*.  
 'Cellist wanted for small music circle, meeting one afternoon monthly.—MISS CHRISTINA CHALMERS, 54, Compton Road, Wimbledon, S.W. 19.  
 Gold medal pianist would be glad to meet soprano to complete mixed-voice quartet with orchestra. Practice rooms Central London, Thursday evenings.—W. T., 12, Sandmere Road, S.W. 4.  
 Musical enthusiast, conducting small orchestra, would be glad to hear of other string instrumentalists to augment the party. Weekly rehearsals held in New Oxford Street.—H. C., c/o *Musical Times*.

## Church and Organ Music

### THE ROYAL COLLEGE OF ORGANISTS

JULY, 1921—PASS LIST

#### FELLOWSHIP

M. C. Boyle, Windsor.	H. Lowe, St. Helens.
J. L. Clarke, London.	A. Minto, Darlington.
S. A. Farmer, London.	V. S. Read, Nottingham.
R. D. Fisher, Halstead	D. B. Sprinck, London
(Turpin Prize).	(Lafontaine Prize).
F. H. Gilbert, Leicester.	H. D. Statham, Mus. B.,
K. P. R. Hosken, London.	Tenbury.
F. Laloux, Windsor.	

#### ASSOCIATESHIP

C. V. Allen, Winchester.	B. J. Maslen, Bath.
Miss M. Barton, London.	D. McIntyre, Mus. B.,
L. Briggs, Acocks Green.	Edinburgh.
J. W. Brocklehurst, Lincoln.	W. H. Mills, Horsham.
G. E. Chadd, Frome.	F. Moyes, Mus. B.,
Miss M. T. Craig, London.	Edinburgh.
R. A. E. Dingle, Wells.	J. B. Nourse, Preston.
F. Dodson, Huddersfield.	B. J. Orsman, London.
P. G. Dore, Chichester.	Miss M. T. Renton, London
Miss F. J. Fitch, London.	(Lafontaine Prize).
A. S. Frost, Slaithwaite.	G. Sampson,
J. E. Green, London.	New Beckenham.
H. Hall, Harrogate.	Miss N. Scandrett,
H. S. Hamer, Leeds.	Kingston-on-Thames.
R. K. Hardy, London	E. L. Simon, Lampeter.
(Sawyer Prize).	Miss M. A. Sims, London.
G. H. Harris, Coulsdon.	Miss E. Smith, Bedford.
R. Hill, Stockport.	A. W. Standidge, London.
W. T. Hooper, Wells.	R. T. Stephenson, London.
E. Huddy, London.	G. E. Tempest, Leeds.
E. J. Hughes, Chwilog.	A. W. H. Thomson,
A. Hulme, Wavertree.	Scarborough.
L. Jeeves, Cambridge.	H. Uttley, London.
C. J. Leighton, Harpenden.	Miss C. J. A. Walker,
H. V. Love, Mus. B.,	London.
Monkstown.	H. E. Wheeler, Yarmouth.
W. A. J. Mantion, London.	Miss A. B. Williams,
F. W. Marriott, London.	Llansamlet.

The Reports of the Annual General Meeting and Distribution of Diplomas will appear in the September *Musical Times*.

H. A. HARDING, *Hon. Sec.*

#### LONDON SOCIETY OF ORGANISTS

The last meeting of the season took place on July 16, at St. George's, Perry Hill, Catford, when a large gathering attended a special service. The Magnificat was sung to Noble in B minor, and the anthem was Gounod's 'Send out Thy light.' Tea was taken in the Parish Hall, the host being Mr. E. J. Hammond, after which Mr. B. Vine Westbrook, organist and choirmaster of St. George's, gave an informal lecture on 'Thomas Ravenscroft and his Psalter,' illustrated by numerous examples sung by the St. George's choir.

#### CHURCH MUSIC FROM THE FREE SEATS

The first summer meeting of the Berkshire Organists' Association was held at Sonning on Saturday, June 25, under ideal weather conditions. A good number of organists throughout the county, with their friends, listened to an address by Mr. H. C. Colles upon the subject of 'Church Music from the Free Seats.' The speaker at the commencement of his remarks stated that he did not wish to air his views as a music specialist, but to talk about music as a part of worship from the point of view of a member of the congregation. While not wishing to 'tell organist about their own business,' his references to his early musical training showed that he had experienced the 'difficulties, disappointments, and rewards' which formed the lot of his hearers. He gave it as his opinion that in the main congregations were not sufficiently considered as participants in the act of worship. That the ordinary congregator should be expected merely to 'stand and listen' was a thing one could not afford with impunity. 'The congregation,' he said, 'should be exerting themselves, there must be a definite place where they could join in.' After describing the types of church service ranging from the most complete Cathedral style or the ideal presented by the Temple Church down to the simplest prayer meeting, he argued that the average policy, 'to leave it to the choir,' was not satisfactory. The music attempted was usually not simple enough for ordinary people to help in, and much of it was not good enough to listen to. What the church papers review as 'music to fill a great want' was too often mediocre and its performance equally mortifying. In outlining the kind of music which might usefully be employed, Mr. Colles pleaded for the 'smooth and beautiful melodies of the folk-song type,' and also asked for greater freedom from rhythmic restraint, having in view the disabilities of the congregator. He next passed on to discuss the very small repertory of tunes which are known to present-day congregations, and suggested that county associations of organists, such as he was addressing, might profitably resolve that the congregations in their districts should learn at least a dozen good tunes each year. In this way they would help to spread a wide knowledge of good Church music, and also cultivate a feeling for the higher appreciation of music generally. People enjoy most what they do for themselves; their best pleasure coming from their own efforts.

Mr. Colles paid a well-merited tribute to the profession of organist, which he called the backbone of the music profession. 'Practically all the leaders and others who have come to the front in music for centuries past were or had been organists. Many in country areas were isolated, and for such there was greater need for good music than in London. The work of a county association of organists in raising the standard of artistic taste of the British public was more important, not merely in regard to Church tunes, but also in the type of music given in organ recitals and in other ways. They should combat the sentimental ties which grew up around feeble tunes by connecting the same interest with tunes which they knew to be good. By the co-operation of people having one end in common, much could be done to level up the standard of taste and to arouse the musical interest not merely of a church but also of the general public. They had much to be thankful for in the amount of discretion and enthusiasm which had been shown by the people.'

Mr. P. R. Scrivener, the president of the Association, voiced the thanks of those gathered together, his remarks being supported by two members of the Council, Messrs. Goodenough and A. C. P. Embling. Mr. Scrivener outlined the aims of the Association, and pleaded for co-operation of every organist in the county.

We regret we have not space to give in full some of the fourteen excellent programmes played at the Crystal Palace from June 13-20 by Mr. Francis W. Sutton. We choiced only a few items: Alcock's Postlude in C and Marston's Triumphant, Mendelssohn's sixth Sonata, Wolstenholme's Fantaisie Rustique, Stanford's Prelude in D minor, Rheinberger's Sonata in B major, Saint-Saëns' Fantaisie in E flat, Franck's third Choral, besides a good deal of Bach, many light organ pieces, and transcriptions.

## ORGANS AND ORGANISTS OF ST. OLAVE'S, TOOLEY STREET, SOUTHWARK

BY ANDREW FREEMAN



THE ORGAN IN ST. OLAVE'S, TOOLEY STREET, SOUTHWARK

Nothing short of a miracle can save this historic church from destruction and its site from desecration. Posters announcing its sale 'with immediate possession' are already fixed to its walls, so that in all likelihood before these lines appear in print the house-breaker will have started on his job, and one more instance will have to be recorded in the long and disreputable chapter of sheer and unnecessary vandalism.

St. Olave's, Tooley Street,\* is a very ancient foundation, dating back to the period of the Conquest, if not earlier, but the present Church can lay claim to no greater antiquity than 1736. Its architect was Henry Flitcroft, who also designed St. Giles-in-the-Fields and St. John's, Hampstead. In shape it is rectangular, with an apse at the east end, and a vaulted ceiling. The main body of the building is divided into a nave and two aisles by a double colonnade, with galleries over the aisles and at the west end. The interior is well—even nobly—proportioned, while the fittings and ornaments (except, perhaps, for such of them as date from after the fire of 1843), are excellently contrived and brought.

Concerning the former organs in this church and its predecessors little can be said, for the Churchwardens' Accounts and the Vestry Minutes are either mislaid or have been done away with. In his book on 'Churchwardens' Accounts,' Dr. J. C. Cox states that the St. Olave's Accounts are kept

at Bermondsey Town Hall; but an inquiry in that quarter elicited the information that all the St. Olave's records which were taken over upon the suppression of the Vestry and Incorporation of the Borough had been destroyed. They were first placed in a shed where the rain spoiled them, and then burnt! It was doubted, however, whether any *ancient* books were ever received: these, it was said, must have remained at the church itself. A morning's search at the church, in company with the Rev. A. M. Cazalet, the present Rector of the combined parishes of St. Olave and St. John, was equally fruitless; but as there was one safe for which we could not find a key, there is just a chance that some of them still exist, and that information as to former organs and organists may yet be extracted from them.

According to Dr. Rimbault, Father Smith built an organ for St. Olave's, but unfortunately Rimbault gives neither date nor authority. This instrument seems to have been re-erected in Flitcroft's Church, and to have lasted till the fire of 1843. In 1802 Hugh Russell repaired it, and added the Sesquialtera and Mixture to the Great and the Cremona to the Choir. (I think these stops were renewals, or substitutions, rather than additions. Mixtures suffered a good deal from inconsiderate tuning, and for this reason a whole stop had occasionally to be replaced. The Cremona may have been inserted in the room of a Vox Humana.)

\* Tooley = Towlies = Stowlies = St. Olave's.



The specification of the organ at this time was as follows\* :

## GREAT—GG (SHORT)† TO D

	NO. OF FT. PIPES		NO. OF FT. PIPES
1 Open diapason ...	8 52	6 Sesquialtera ... ranks III.	156
2 Stopped diapason ...	8 52	7 Mixture ...	II. 104
3 Principal ...	4 52	8 Cornet (middle C) ...	V. 135
4 Twelfth ...	2 52	9 Trumpet ...	8 52
5 Fifteenth ...	2 52	10 Clarion ...	4 52

## CHOIR—GG (SHORT) TO

	NO. OF FT. PIPES		NO. OF FT. PIPES
11 Stopped diapason ...	8 52	14 Fifteenth ...	2 52
12 Principal ...	4 52	15 Cremona (Gamut G)	8 44
13 Flute ...	4 52		

## SWELL—TENOR F TO D

	NO. OF FT. PIPES		NO. OF FT. PIPES
16 Open diapason ...	8 33	19 Cornet... ranks III.	99
17 Stopped diapason ...	8 33	20 Trumpet ...	8 33
18 Principal ...	4 33	21 Hautboy ...	8 33

\* PEDALS TO C. No stops.

Mr. Leffler, organist of St. Katherine's-by-the-Tower during the first two decades of the 19th century, through whose instrumentality this and many other specifications of organs of the period have been preserved, says: 'This may have been a good organ, but 'tis quite worn out.'

After the fire came the present instrument, whose origin is inscribed on a brass plate placed between the manuals :

'This organ, of a 32-ft. Manual Gamut, was designed by Dr. Gauntlett, commenced by Mr. H. C. Lincoln, March, 1844, and perfected by Mr. Wm. Hill, March, 1846.'

In order to lessen the labour of playing, the stops of the Great organ were divided between two sound-boards, front and back. The latter, containing the 32-ft. Sub-bourdon and most of the heavy stops, was brought into action by means of a coupler, 'Grand organ combined.' Later on, when the pneumatic lever was applied to Great and Pedal organs, the necessity for this coupler no longer existed, so it was taken out. Another coupler (Swell to Pedals) was also removed, because the lowest octave of the Swell then acted on the Great keys, so that it was nearly always useless, and frequently most disconcerting.

The organ was renovated by Bryceson in 1884,‡ which was in all probability the date when the above-mentioned alterations were made; but by the year 1892 a writer in the *Musical Standard* found it 'very much out of repair,' so that 'no adequate idea can be formed of its former grandeur.'§

It is now in a very bad state indeed. Numerous cipherings render it quite unplayable, while much of the pipe-work is in as ruinous a condition as the action. I am afraid that the organ can never be restored to anything approaching its original condition. This is a great pity, for it was in some respects the most remarkable two-manual instrument ever made in England, and also something in the nature of a landmark in the art of organ-building. It is too cumbersome for a museum, and not good enough to form the nucleus of a large three- or four-manual instrument. To make it into a smaller and serviceable organ it would have to be shorn of all its most interesting and characteristic features. The wood flue-pipes will probably be used up in other organs, but the metal ones will hardly escape the melting-pot.

The case ought certainly to be preserved, for though it is only of common wood, grained to look like oak, it is well designed, and the carving on it is really quite creditable. Its weakest feature is the central flat, but this could easily be improved at no great outlay. The interior of many a church or chapel would be vastly bettered by the acquisition of this dignified Renaissance case—designed, it should be said,

by Mr. Allen, to accord with the architecture of the Church. It cost £200. The front pipes are gilt.

Here follows the present specification :

## GRAND ORGAN—CC TO F

	NO. OF FT. PIPES		NO. OF FT. PIPES
1 Sub-bourdon (ten. C)	32 42	14 Duo-decima, open ...	3 54
2 Tenoroon, open (ten. C)	16 42	15 Super octave ...	2 54
3 Bourdon ...	8 42	16 Piccolo, open (ten. C)	2 42
4 Unison, open ...	8 54	17 Octave decima ...	1 42
5 Unison treble, closed (ten. C) ...	8 42	18 Sesquialtera...ranks III.	162
6 Unison bass, closed ...	8 42	19 Mixture ...	II. 108
7 Viol di Gambe (ten. C)	8 42	20 Fourniture ...	III. —
8 Salicional (ten. C) ...	8 42	21 Doublette ...	II. 108
9 Clarinet (ten. C) ...	8 42	22 Glockenspiel (Septima & Oct.),	II. —
10 Quint, open ...	6 54	23 Posanne ...	8 54
11 Octave, open ...	4 54	24 Clarion ...	4 54
12 Wald-flute (ten. C) ...	4 42	25 Octave clarion ...	2 54
13 Decima, open ...	3 54	26 Cromhorn (ten. C) ...	8 42
		27 Corno flute (ten. C)	8 42

There are now no pipes to the Glockenspiel, Fourniture, or Octave decima.

The pipes of the Viol di Gambe and of the Salicional are inverted cones surmounted by a bell.

The Sub-bourdon (No. 1) has open pipes in the treble.

The Corno flute (a reed) has wooden tubes.

## SWELL ORGAN—TENOR C TO F

(The keys extend to CC, but the lowest octave is now out of action.)

	NO. OF FT. PIPES		NO. OF FT. PIPES
28 Tenoroon, open ...	16 42	33 Super octave ...	2 42
29 Unison, open ...	8 42	34 Flageolet ...	2 42
30 Unison, closed ...	8 42	35 Octave fifteenth ...	1 42
31 Octave, open ...	4 42	36 Cornopean ...	8 42
32 Suabe flute ...	4 42	37 Hautbois ...	8 42

## PEDAL ORGAN—CCC TO D

38 Contra Bourdon ...	32 27	40 Bass Trombone	} ... 16 2
39 Principal Contra Bass	16 27	(wooden tubes)	

## COUPLERS

41 Grand to Pedal.	42 Swell to Grand
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## ACCESSORIES

Four Composition Pedals to Grand (said to have been added in Dr. Chipp's time. They were not in the original scheme).  
Sforzando Pedal (Grand to Swell).  
Swell Pedal.

The keyboards have a rather more ornamental appearance than is customary owing to a tortoise-shell inlay along the length of each of the (ebony) sharps.

The stop-knobs are two inches in diameter. The lettering is written in a circle round the edge of each plate.

## ORGANISTS

1793. John Purkis.—A most remarkable musician, born in London in 1781. He was blind from birth, but when he had reached his thirtieth year, his sight was gradually restored after a series of operations performed by (Sir) William Adams, a skilful Exeter surgeon and oculist, who began his treatment while on a visit to London and completed it while Purkis was staying with him at Exeter.

Purkis was a pupil of Thomas Grenville, also blind organist of the Foundling Hospital. At nine years of age he became organist of Margaret Chapel (now All Saints, Margaret Street), and at twelve (after a competition and three days' poll), organist of St. Olave's, increasing his salary thereby from £10 to £30.\* He had a curious fancy for competing for various vacant organ posts. 'This he did chiefly for the sake of playing their different organs, and in one or two instances he will appear to have been a favourite candidate.' He made three unsuccessful attempts to obtain the organistship at the Temple, and at last took on the position of deputy there, in addition to his post at St. Olave's, chiefly because of the pleasure he derived from playing on what, in his opinion, was the finest organ in the kingdom.

About the year 1802 he gave up St. Olave's, having obtained a similar post at St. Clement Danes. He took great interest in the construction of the celebrated Apollonico organ, built by Flight & Robson, and on its completion gave a long series of weekly recitals which were among the chief musical attractions of London.

\* Probably he is the 'Mr. John Perkis' who was unsuccessful at a poll, after competition, for the organistship at St. Martin's, Ludgate in 1792.

\* From Dr. Pearce's interesting 'Notes on English Organs,' p. 111.

† No notes between GG and CC.

‡ Mackeson's Guide, 1889, p. 131.

§ *Musical Standard*, April 30, 1892.

Parkis was not only a (pedal) organist but a thorough round musician with a wonderful memory. He was a filled violinist, and could play the harp almost as well as a pianoforte. In addition he had made himself familiar with practically every instrument then in use in the orchestra—this while he was still totally blind. As he did not till 1849 he probably tried the new organ at St. Olave's and heard his brilliant successor. One wonders what he thought of these experiences.

1827. Henry John Gauntlett.—Born at Wellington (Wiltshire), July 9, 1805. Organist at Olney Church, Bucks, where his father was vicar, at the age of nine. Articled to a solicitor in 1826, organist of St. Olave's from 1827 till 1846. In 1836 he was appointed evening organist at Christ Church, Newgate Street, at a salary of two guineas a year! It was about this time that he commenced his crusade in favour of the C compass, William Hill, the organ-builder, being his most valuable ally, and Samuel Sebastian Wesley his most formidable antagonist. He became Mus. D. (Oxford) in 1842, and about the same year gave up the law in order that he might devote his whole time to music. After leaving St. Olave's he became organist successively of St. Martin-in-the-Fields, All Saints', Notting Hill; and St. Bartholomew the Less, Smithfield. He was a fine organist, and an early exponent of Bach's organ fugues. Mendelssohn selected him to play the organ part at the first production of 'Elijah' at Birmingham, August 26, 1846. He was an indefatigable composer of hymn-tunes, an enthusiastic advocate of plainsong, a keen controversialist, and editor of several tune-books widely used in our day. He died February 21, 1876.

1847. Edmund Thomas Chipp.—Born 1823. Organist, successively, of Albany Chapel, Regent's Park (1843-46); St. Olave's (1847-52); St. Mary-at-Hill (1852-56); Holy Trinity, Paddington (1856-62); Ulster Hall, Belfast (1862-66); Kinnaid Hall, Dundee, and St. Paul's, Edinburgh (1866); and Ely Cathedral (1866, till his death 1886).

He followed W. T. Best at the Panopticon, Leicester Square, and held the organistship there till that institution was closed. He became Mus. B. (Cantab.) in 1859, and was Mus. D. in 1860.

1852. G. W. Morgan.

1854. E. Deane.

1868. J. Coleman.

1884. W. Taylor.

1891. Stretton Swan, F.R.C.O.—Afterwards Mus. B. (Durham), and at present organist of the Church of St. John, Horsleydown, to which church part of St. Olave's parish has been assigned.

1899-c. 1912. Herbert Vincent Miniken.

## THE NEW ORGAN FOR THE PUBLIC HALL, BLACKBURN

As briefly stated in the last issue of the *Musical Times*, a new concert organ is in course of construction by Messrs. Rushworth & Dreaper, of Liverpool, for the large concert-hall which forms part of the handsome block of buildings now being erected by the Corporation to the design of Messrs. Briggs, Wolstenholme, & Thornely and Partners, Stones, & Atkinson.

The specification has been drawn up by Councillor Pollard and Dr. Brearley in conference with the builders, and though the organ will contain fewer speaking stops than some concert organs in this country, when complete it will be a fine example of modern tone-production. Three wind-reservoirs will be used for both the Great and Swell organs, and reeds for the former being voiced on 12-in. and the borus reeds for the latter on 10-in. The Solo Orchestral Flute 16-ft. and Tuba Minor 8-ft. will be voiced on 15-in. pressure, and enclosed in the solo Swell box. The Bombarde 16-ft., Tuba Mirabilis 8-ft., and Octave Tuba 16-ft. will occupy an open position, voiced on 18-in. pressure. It will be possible to transfer the whole of the enclosed Solo to the other manuals independently of the Solo to Manual couplers, thereby increasing the resources

of this department. The flue work will be voiced on pressures varying from 4-in. to 8-in., and whilst the organ will contain a great variety of solo stops, the general tonal build-up will not be sacrificed. The following is the complete specification:

### PEDAL ORGAN

	FT.		FT.
1 Double Open Diapason ...	32	8 Principal ...	8
2 Open Wood (large scale) ...	16	9 Flute ...	8
3 Open Diapason ...	16	10 Bombarde ...	16
4 Violone ...	16	11 Ophicleide ...	16
5 Bourdon ...	16	12 Double Horn ...	16
6 Salicional ...	16	13 Posaune ...	8
7 Octave ...	8		

### CHOIR ORGAN

(in a separate Swell box)

	FT.		FT.
1 Contra Salicional ...	16	6 Unda Maris ...	8
2 Geigen Diapason ...	8	7 Salicet ...	4
3 Wald Flöte ...	8	8 Suabe Flöte ...	4
4 Salicional ...	8	9 Echo Cornet ...	3 ranks
5 Zauber Flöte ...	8	10 Cornopean ...	8

### TREMULANT

Octave } Acting also through Unison Couplers.  
Sub-Octave }  
Unison Off }

Enclosed Solo on Choir—by rocking Tablet in key frame.

### GREAT ORGAN

	FT.		FT.
1 Double Open Diapason ...	16	9 Octave Flute ...	4
2 Open Diapason, No. 1 ...	8	10 Twelfth ...	2 1/2
3 Open Diapason, No. 2 ...	8	11 Fifteenth ...	2
4 Open Diapason, No. 3 ...	8	12 Mixture ...	4 ranks
5 Harmonic Flute ...	8	13 Trombone ...	16
6 Stopped Diapason ...	8	14 Tromba ...	8
7 Octave Diapason ...	4	15 Octave Tromba ...	4
8 Principal ...	4		

Enclosed Solo on Great—by rocking Tablet in key frame.

### SWELL ORGAN

	FT.		FT.
1 Contra Gamba ...	16	9 Mixture ...	5 ranks
2 Open Diapason ...	8	10 Oboe ...	8
3 Lieblich Gedackt ...	8	11 Vox Humana ...	8
4 Echo Gamba ...	8		
5 Voix Celestes ...	8	12 Double Trumpet ...	16
6 Principal ...	4	13 Harmonic Trumpet ...	8
7 Lieblich Flöte ...	4	14 Clarion ...	4
8 Fifteenth ...	2		

Octave } Acting also through Unison Couplers.  
Sub-Octave }  
Unison Off }

Enclosed Solo on Swell—by rocking Tablet in key frame.

### SOLO ORGAN (Enclosed)

	FT.		FT.
1 Orchestral Flute ...	8	6 Orchestral Horn ...	16
2 Viole d'Orchestre ...	8	7 Orchestral Clarinet ...	8
3 Viole Celeste ...	8	8 Orchestral Oboe ...	8
4 Octave Flute ...	4		
5 Zauber Piccolo ...	2	9 Tuba Minor ...	8
		10 Carillon Octave ...	8

Sub-Octave } Acting also through Unison Couplers.  
Unison Off }

### Unenclosed

	FT.		FT.
11 Bombarde ...	16	12 Tuba Mirabilis ...	8
		13 Octave Tuba 4-ft.	

### ACCESSORIES

- 6 Pistons to Great (one adjustable)
- 6 Pistons to Swell (one adjustable)
- 4 Pistons to Choir (one adjustable)
- 2 Reversible Pistons for Couplers
- 5 Pedal Pistons to Pedal Organ
- 3 Reversible Pedal Pistons for Couplers
- 1 Stop connecting Great and Pedal Pistons
- 1 Stop connecting Swell to Pedal Pistons
- 3 Balanced Swell Pedals.

### JOSEPH BONNET'S RECITAL AT WESTMINSTER ABBEY

There is no doubt as to the interest now taken in first-class organ playing. A well-advertised recital by a famous player is as safe a draw as any other kind of solo performance, save that of a prima donna. Indeed, remembering the Dupré Albert Hall recital, we need hardly except the prima donna. It was no surprise, therefore, to find Westminster Abbey thronged to the doors when Joseph Bonnet gave a recital on June 21. His playing was good, but less remarkable than we had been led to expect from his great vogue in America. Perhaps he was below his best form, or maybe the standard of organ playing across the Atlantic is not so high as our cousins would have us believe.



One thing is certain—Bonnet handicapped himself by his programme. We were glad to hear the old pieces by Purcell, Byrd, du Mage, Couperin, and Clerambault. But together they made enough ballast for any scheme to carry. Having followed them up with Bach's G minor Fantasia and Fugue, Bonnet should have given us a string of modern pieces. Instead, he bored us for twenty minutes with Handel's tenth Concerto, sparing us not one of its four long movements. The two *Allegros* are fair, though they suffer from the complacent padding and repetition to which Handel was prone in his instrumental works. The opening *Adagio* consisted chiefly of a tame theme in thirds, repeated to weariness. Why do famous organists try to keep such feeble stuff in the repertory when there is so much good modern organ music waiting for the helping hand that they can so easily give? The rest of the programme consisted of four of Bonnet's own pieces, Franck's Choral in A minor, and Bach's six-part Prelude on 'In deepest need,' the chorale melody in its augmented form being played by the London Symphony Orchestra trombonists, placed on the screen. This just missed impressiveness owing to the want of balance, the organ being a trifle too loud. However, it made a fine and sonorous end to the recital. A collection was taken on behalf of the disabled in the French and British Navies. It should be added that the hymn during the collection—'O God our help'—provided a fine example of congregational singing, and that Mr. Nicholson left the great crowd to themselves for a couple of verses with excellent effect.

#### ORGAN MUSIC AT ASHTON HALL, LANCASTER

The organ in concert-halls is so often made the medium of poor music, arrangements of hackneyed overtures and songs—anything, in short, but fine examples of the music written for it—that we have been particularly struck by the excellence of the programmes of the organ concerts given at Ashton Hall, Lancaster, during the 1920-21 season. Our concern here is with the organ solos only, so we pass over the vocal and other items. Mr. J. H. Reginald Dixon, the organist, has played the following: Rheinberger's G sharp minor Sonata, Claussman's Pastorale and Storm Scene (a picturesque number that might well relieve Lemmens frequently, if we must have storms—and why not?), Mendelssohn's first Sonata, Elgar's Sonata, Hull's Variations Poétiques, Guilmant's first Sonata, Bach's Prelude and Fugue in G, Fugue in B minor, and Prelude on 'Christ our Lord to Jordan came,' Lemmens' Sonata Pascale, and shorter pieces. It should be noted that the Sonatas have been played in full, and that the Elgar work was so much to the taste of the audience that two of its movements were played at a subsequent recital by special request. In addition to the organ works Mr. Dixon wisely included transcriptions of various kinds, ranging from 'Casse Noisette' to 'The Mikado.' This is a combination of courage and tact that may be commended to the notice of recitalists who apparently hold that genuine organ music should be given only in homeopathic doses—if at all.

#### AN ORGAN QUARTERLY

Our new quarterly contemporary, *The Organ*, has started so well that there need be no doubt as to its success. The organ, partly because of its antiquity and associations, and perhaps even more on account of its extraordinary development and variety, is a constant source of discussion both on its mechanical and æsthetic sides. No all-round musical journal can find room for more than a small portion of the flood of articles dealing with it, to say nothing of specifications and other data. There is room, therefore, for a journal devoted entirely to the instrument, and here the new quarterly comes in. The first number of *The Organ* contains articles by the Rev. Andrew Freeman ('The Organs and Organists of St. Martin-in-the-Fields'), Ernest E. Adcock ('The Organ in Seville Cathedral'), Dr. Eaglefield Hull ('Couperin's Organ'), Malcolm Hallows ('Organs in Cinemas'), &c., specifications of new instruments, some very interesting extracts from long-forgotten articles by E. J. Hopkins, W. T. Best, and W. E. Dickson, and some admirable illustrations. *The Organ* is well produced, and should eventually bind up well into attractive volumes. It is published at the office of *Musical Opinion*.

Mr. E. H. Lemare has been appointed to the post of municipal organist at Portland, Me., and will take up his duties there on October 1. His none too happy term of office at San Francisco ended on June 30, and Mr. Lemare will fill in the spare time by a visit to Honolulu and Hawaii. His many friends at home wish him success at Portland, and hope he will no more be a storm-centre for local politicians. The backers of unsuccessful candidates for the San Francisco post took his appointment very badly, and have never ceased to make things uncomfortable for him. The following telegram was sent by the Mayor of San Francisco to the Mayor of Portland a few weeks ago:

'Please accept my hearty congratulations upon the acquisition of Edwin H. Lemare as Portland's official organist. In the four years he has been city organist of San Francisco, during which he has given a hundred and ninety recitals, Lemare has added to his laurels as the world's premier organist. His following here numbers thousands. No organist appearing here ever approached him in technique, wide range of répertoire, or masterful handling of our wonderful Panama Pacific Exposition organ. He is a star of the first magnitude, and he is lost to San Francisco only because of an unfortunate series of political manipulations. Our loss is Portland's gain, for he will bring honour and credit to your city.'

We have received programmes of an excellent series of recitals to be given during the summer in the Groote Kerk at Rotterdam, by Heer H. de Vries. Two recitals are devoted to Dutch composers, one to Bossi, one to Reger, one to Bach, one to Wolstenholme, one to Hollins, one to Faulkes, and one to a representative English group—Fricker (Concert Overture in C minor), Frank Bridge (*Adagio* in E), Elgar (Sonata), Lemare (Romance), and John E. West (Festal Commemoration). We are glad to see that the Wolstenholme programme contains some of the gifted composer's more serious works, which are too little played by his fellow countrymen—the Prelude and Fugue in A minor, Sonata in F minor, and the Festival Toccata. The recitals take place on Fridays from June 3 to September 30 at 2.30 and 8 alternately, each programme being played twice. There is a small charge for admission. It is a pleasure to find our organ composers receiving so much attention abroad.

At the conclusion of the annual general meeting of the Church Music Society, held in the Jerusalem Chamber, Westminster Abbey, on July 14, the company adjourned to the Abbey, and spent an enjoyable hour singing hymns under the direction of Mr. Sydney H. Nicholson, and hearing Dr. H. G. Ley play organ music based on the tunes sung. The programme included preludes by Wood ('St. Mary'), Vaughan Williams ('Hyfrydd'), Parry ('St. Anne'), Harvey Grace ('London New'), and treatments of the Passion Chorale by Bach, Brahms, and Reger.

Dr. E. J. Sloane, organist and choirmaster of St. Mary's Church, Blackhill, Co. Durham, has been presented with a beautiful and unique French clock, with a striking mercurial regulator in onyx, enamelled ormolu and crystal case, by the choir of St. Mary's, in recognition of twenty-five years' service as organist and choirmaster of the above church. The presentation took place at St. Mary's Hall, in the presence of a large and enthusiastic company, and was followed by a most enjoyable supper and dance.

A meeting, convened by the local secretary (Mr. Henry Riding), of the Epping Forest branch of the London Society of Organists, was held at Epping on July 16. After tea the Rev. Walter Limbrick gave an address on 'Epping Forest.' A masterly recital on the fine organ in St. John Church, by Mr. H. L. Balfour, drew a large congregation. The members afterwards met in the Vicarage garden.

On leaving Newport, Isle of Wight, to take up his duties at the Church of the Annunciation, Chislehurst, Mr. Albert Orton was presented with a cheque and illuminated address and album of names, a framed photograph of the choir, and (from his choir boys) a barometer in carved oak case suitably inscribed.

The *Guardian* of July 15 contained an advertisement for an organist. An experienced choir-trainer and disciplinarian as required, as was right and proper. But when the advertiser went on to demand that the applicant should be 'Abstainer,' he was adding one requirement too many. In the far more important question of salary the advertiser was silent. Apparently the post is of the type that goes to the lowest bidder.

## ORGAN RECITALS

r. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Sonata No. 3, *Mendelssohn*; Prelude and Fugue in G, *Bach*; Choral with Variations, *Smart*; Sonata in D minor, *Rheinberger*; and a Bach programme.  
r. Fred Gostelow, Bushey Baptist Church (Dedication of new organ)—Overture in E flat, *Faulkes*; Barcarolle, *Wolstenholme*; Funeral March and 'Hymn of Seraphs,' *Guilmant*.  
r. John Pullein, St. Mary's Cathedral, Glasgow—Prelude in D minor, *Stanford*; Choral in E, *Frank*; Saraband, *Blow*; Scherzo, *G. J. Bennett*; Prelude in G flat, *Scriabin*; Kieff Processional, *Moussorgsky*.  
r. Herbert E. Knott, St. Anne's, Moseley—Overture to 'Occasional' Overture; Andante Cantabile from String Quartet, *Tchaikovsky*; Festal March, *Sinclair*.  
r. S. T. Chamberlain, Sonning Parish Church (Visit of Berkshire Organists' Association)—Sonata in E flat, *Percy Buck*; Fanfare, *Lemmens*; Fugue in E, *Best*; Grand Chœur, *Higgs*.  
r. J. C. Bradshaw, St. Paul's Cathedral, Dunedin, New Zealand (two recitals)—Prelude and Fugue in E flat, *Bach*; Solemn Melody, *Walford Davies*; 'St. Francis preaching to the Birds,' *Liszt*; Sonata in B flat minor, *Rheinberger*; Andante from String Quartet, *Debussy*; Fantasia in F minor, *Mozart*; Pièce Héroïque, *Frank*; Marche aux Flambeaux, *Guilmant*.  
r. James M. Preston, St. Cuthbert's, Benfieldside, Co. Durham—Dithyramb, *Harwood*; Prelude on 'Eventide,' *Parry*; Prelude and Fugue in A minor, *Bach*; Fantasia on French Folk-Songs, *Ferrari*; Scherzo, *Sandiford Turner*; Lament, *Harvey Grace*; Epilogue, *Healey Willan*.  
St. George's, Newcastle-on-Tyne (three recitals)—Variations and Fugue on 'Winchester Old,' *Wood*; Offertoire, *Dallier*; Passacaglia, *Bach*; Intermezzo, *Ferrari*; Two Interludes, *Dupré*; Entrée and Cérémonie Religieuse ('Fervaal'), *d'Indy*; Prelude and Fugue in G minor, *Dupré*; Pavane, *Byrd*; Pastorale Sorrentina, *Yon*.  
r. Harold M. Dawber, St. George's, Stockport—Gothic Suite, *Boëllmann*; Allegro, *Corelli*; Pœan, *Harwood*.  
r. Harry Wall, St. Paul's, Covent Garden (eight recitals)—Andante in D, *Silas*; Meditation No. 2, *Repault*; Marche Pontificale, *Widor*; Passacaglia, *Rheinberger*; Madrigal, *Vierne*; Marche Héroïque, *Lemare*; La Fête-Dieu, *Dubois*; Londonderry Air, arr. *Hamand*; Andante Religioso, *Rowley*; Variations on an Original Theme, *Stuart Archer*; Prelude on 'Old 136th,' *Wood*; 'Pax Vobiscum,' *Karg Elert*; Scherzo, *Bairdston*; Grand Chœur, *Baynon*; Adagio in E, *Frank Bridge*.  
r. H. S. Middleton, Truro Cathedral. (In connection with Diocesan Conference)—Prelude and Fugue in C, *Bach*; Fantaisie in A, *Frank*; Introduction and Fugue, 'Ad Nos,' *Liszt*; Dithyramb, *Harwood*.  
r. H. Vincent Batts, St. Mary Magdalen, St. Leonards-on-Sea—Song of Triumph, *John E. West*; The Curfew, *Horsman*; Adagio and Scherzo (Sonata No. 5), *Guilmant*; Fantasia and Fugue in G minor, *Bach*; 'Finlandia,' *Sibelius*.  
r. Henry Poole, St. John the Baptist, Burley—March from 'Casse Noisette,' *Tchaikovsky*; Overture, 'Calm Sea'; Serenade, *Poole*; Offertoire, *Batiste*.  
r. Frank Muspratt, Bury St. Edmund's Cathedral—Finale, 'Sonata Britannica,' *Stanford*; Prelude and Fugue on BACH, *Liszt*; Visione, *Rheinberger*; Finale, Symphony No. 6, *Widor*.  
r. Stanley E. Lucas, Harecourt Congregational Church, Canonbury—Fantasia and Fugue in A minor, *Bach*; Preludes on 'St. Mary' and 'Martyrdom,' *Parry*; Pastorale, *Bach*; Adagio, *Spohr*; 'De Profundis,' *Wyatt*.  
r. H. C. J. Churchill, Central Hall, Westminster—Overture to 'Athaliah'; Fantasia and Fugue in G minor, *Bach*; Imperial March, *Elgar*; Serenata, *Moszkowsky*.

Mr. Albert Orton, Church of the Annunciation, Chislehurst—March for a Church Festival, *Best*; Overture to 'Athaliah'; Fantasia and Fugue in G minor, *Bach*; Finale in D, *Lemmens*.

Mr. Ernest H. Smith, St. James', New Brighton—Fantasia in F, *Best*; 'The Storm,' *Lemmens*; March, *Thomas*.

Mr. Stanley Chipperfield, St. Peter's, Budleigh Salterton—Nachspiel, *Noble*; Preludes on 'Rhosymedre' and 'Hyfrydol,' *Vaughan Williams*; Allegro in D minor, *Stanford*.

Dr. R. Walker Robson, Christ Church, Crouch End—Sonata (first movement), *Elgar*; Final, *Frank*; Idylle, *Vierne*; Villanelle, *Ireland*; Sonata in the style of Handel, *Wolstenholme*; Festival Toccata, *Wolstenholme*; Introduction, Air, and Variations, *Guilmant*.

Mr. Frank H. Mather, Grace Church, Rutherford, New Jersey—Sonata, *Borowski*; Toccata, *Maily*; Spring Song, *Hollins*; Marche Triomphale, *Lemmens*. (Violin solos by Mr. Ariberto di Butera.)

## APPOINTMENTS

Mr. Philip Miles, organist, Holy Trinity Church, Gray's Inn Road.

Mr. T. S. Miles, choirmaster, Holy Trinity Church, Gray's Inn Road.

Mr. Arthur E. Temple, organist and choirmaster, Cheshunt Parish Church.

## Letters to the Editor

## 'THE FUTURE OF CHURCH MUSIC'

SIR,—A reading of Mr. Moody's excellent lecture moves me to write. Is he not unduly pessimistic, and does he not spend too much time in destructive criticism?

It is a thousand pities that discussions on Church music reform usually develop—or rather degenerate—into a battle round some Victorian hymn-tune composers. If we wish to ensure an honest trial for the tunes of Stanford, Vaughan Williams, Walford Davies, Holst, the Shaws, and other living composers, we cannot go to work in a worse way than by abusing the Dykes-Barnby-Stainer school.

A few days ago the newspapers reported that a vicar who was about to introduce the 'English Hymnal' in place of 'Ancient and Modern' announced his decision in a violent attack on the latter book. As the man on the spot, he may be presumed to know best how to negotiate such awkward corners in parochial affairs. Still, I wonder. . . . On second thoughts, I don't. As one who has braved the battle and the breeze of a few such crises, I can promise him a rough passage. Unless his flock are sheep indeed, a good many of them will at once develop a prejudice against the new book. It is bad policy to begin a change of this kind by dividing the congregation into pro's and anti's.

Moreover, attacks of the kind are far too sweeping. (Sometimes they are unfair as well. In this particular case, for example, the vicar thundered against a certain popular mission hymn that is in A. & M. But it happens to be in the E. H. as well!) After all, the conservatives' acceptance of the whole of the Dykes-Barnby-Stainer output is hardly less logical than the reformers' sweeping refusal of it. There are good tunes by the despised Victorians—even by the most despised of them. And before slinging about the word 'Victorian' as an approbrious epithet we should remind ourselves that the era in which such men as S. S. Wesley, Pearsall, Walmisley, Steggall, and at least half a dozen other admirable Church composers worked was far from barren. True, it produced a good deal of music that does not wear well, chiefly because (as in other branches of native music) it was a transition period, and also because most of its composers were unfortunate in their choice of models. They took three immensely popular ones from the Continent (Mendelssohn, Spohr, and Gounod), instead of going to older native sources. Before we heave rocks at them for their neglect of the latter, however, we must bear in mind that the bulk of our best native Church music had been lost to sight long before the Victorians were born. Some, at least, of our missiles should be aimed at an earlier generation. Our duty in the matter of Victorian Church



music is simply that which we owe in other departments of the art: we have to shed the bad and retain the good, and the less we abuse the bad and its writers the sooner the job will be done.

Admittedly, the hymn-tune as the popular element in Church music is an important factor in any scheme of reform. It is almost useless for a choir to build up a repertory of fine service music unless the taste of the congregation is developed along corresponding lines by the use of equally good hymn-tunes. But the popular hymn-tune has a hold like that of no other music. Its popularity is the result of so many extra-musical considerations—personal memories, association with its text, and so forth—that it cannot be swept away as one would sweep away poor music from a pupil's repertory. It is a case for leading, not driving. Introduce fine new tunes gradually; drop the weak popular ones gradually; hold congregational practices and give the new tunes a fair start instead of shooting them at the head of the congregation without warning; use the new and the old tunes alternately for a few months; let 'em fight it out. In ninety per cent. of cases you may back the better tune to win. Even if the result is but a dead heat, the battle will really be won, because the bulk of the rising generation, starting with fewer prejudices and associations, will be on the side of the new. But for goodness' sake don't condemn a tune just because it happens to be by Stainer or Barnby. To do so is to put yourself on the level of the man who praises it for no better reason. It is a curious fact, by the way, that the most popular tunes by Dykes, Barnby, and Stainer are by no means their best. A glance through their collected works will reveal a good many excellent tunes that are rarely heard. As a matter of tactics, we might do well to revive the best of these, just as the 'Oxford Hymn Book' has restored to use some fine tunes of the Wesleys. Such a revival would make the dropping of a composer's weak tunes easier. For example, instead of telling people they must give up such and such a favourite by Barnby because it is banal, why not put it to them that the tune does not show him at his best, and introduce a neglected one that does?

One other point in connection with the Victorian school is too often overlooked. We are so busy trying to reform them off the face of the earth, that we forget that they themselves were reformers. That seems an odd rôle for such composers, doesn't it? But if we read a curious old journal called *The Parish Choir*, published in 1849, we shall get a good and startling idea of the appalling state of music, not only in our parish churches, but in our cathedrals as well. The improvements were largely due to the men whom we are now too ready to pooh-pooh. Let us go ahead with our reforms, but let us throw something better than stones at the men who really began clearing the ground.

And, bad as things are now in some respects, need we be such Jeremiahs? Instead of moaning over the continued popularity of some feeble music, let us take encouragement from the fact that so much virile work is now being produced and appreciated. Let us remember that when we were youngsters our finest native Church composers were not even known by name, save to a few antiquarians; that plainsong was either neglected or used only with its rhythm Anglicised and its modal character destroyed; and that our best old metrical psalm tunes were pushed aside, or tolerated only when their harmony was watered down and their rhythm Bowdlerised.

There are hundreds of churches to-day whose choirs and congregations use and enjoy music that our grandfathers would have condemned as barbarous and ugly. To-morrow there will be hundreds more. The process is slow, perhaps, but it is inevitable. Every congregation contains a leaven of people who are in touch with musical developments in general. We know what a leaven does to the lump. This handful of musical people is making its influence felt, and even the bulk of the congregations are hearing so much good music outside the church that they are steadily approaching the stage when they will be prepared to scrap a lot of weak favourites. If not, they must develop two musical palates, one for meat during the week, the other for soothing syrup on Sundays.—Yours, &c.,

'OPTIMIST.'

## 'THE IMPORTANCE OF CORRECT PLACING' OF THE VOICE

SIR,—I am pleased to see a criticism of the movement I am making towards a better standing of singing (physical), because I want the good effects of it to be still more widely known while my own voice remains 'in its prime.' This because I consider vocal illustrations of very great value to both teacher and student. I am of opinion, after reading Mr. Keay's letter, that he has not experienced that delightful sensation of 'singing with absolute freedom and ease.' And of course his letter shows that he does not know how wonderful and definite is 'true speech into song.' Mr. Keay is prone, I am afraid, like so many others, to make that *definite ease* a difficulty through too many technicalities. This mode of procedure is largely responsible for the fact that we cannot, perhaps, produce to-day in this country twenty vocalists who have kept their voices unimpaired during, say, thirty years of public work whereas some fifty thousand or more have been trained. It is to wipe out this vagueness, this loss of voice, that I am lecturing all over the country, and showing by vocal illustrations to both teachers and students the absolute simplicity of correct vocal placement. But I admit that it is difficult for anyone who has not experienced the correct method of *ease in singing* to realise the *simplicity* of it all. Mr. Keay speaks of the order of adaptability of Italian, Spanish, French, German, &c., which furnishes another proof that he does not realise how easy any of those languages become with the correct method. English is a very singable language, but for this or any other language the singing must take place where true speech and enunciation take place.

'Building minus a foundation.' The foundation of true singing is correct speech. Mr. Keay says: 'Correct speech into song may be helpful in a roundabout and exceeding protracted way.' 'Speech into song' is exactly the reverse of protracted—it is *instantaneously successful*, as so many teachers all over the country are finding (judging by the personal letters).

It has lately come to my knowledge that an eminent London medical man has for years devoted his whole time in various schools, to bringing speech to that point of excellence where singing may be carried on, and I have given up his medical practice in order to do this. Mr. Keay suggests that 'nasal resonance without nasal quality is a technical error.' We don't want technicalities, we want simple facts. The resonance of singing largely depends on the nasal region, but for heaven's sake let us keep out *nasal quality*. I do not suggest that the mouth has nothing to do with resonance—it is naturally an indispensable and highly important member. But the nasal resonance which Mr. Keay ignores as unimportant has been for so long the stumbling-block of teachers generally, and seen likely to remain so, so far as my critic is concerned.

No, Mr. Keay, I am afraid we shall have to do without all technicalities and get down to simple proven facts if we are to emerge from this chaos. And, believe me, we shall do it, if those interested, both teachers and student will adhere strictly to those few simple rules which I advocate. They will find them absolutely *infallible* in all normal cases. We must do away with the *camouflage* so rampant to-day. I am not engaging in this vocal placement movement to 'blow my own trumpet,' for do very little teaching myself, but I cannot refrain from quoting the adage 'The proof of the pudding is in the eating.'—Yours, &c.,

14, Courtfield Gardens,  
Kensington, S.W.5.

June 8, 1921.

CHARLES TREE.

## WHO IS THE GREATEST COMPOSER?

SIR,—As a regular and interested reader of your excellent journal, may I be permitted to make a few remarks with reference to 'Feste's' article in your July issue on the vexed question of 'Who is the greatest composer?'

From a careful survey of the subject it would appear that Beethoven occupies a peculiar and almost unique position in the art. His music and his personality seem to make a more universal appeal, both emotionally and intellectually,

the heart and mind of humanity than do those of any other composer. It is on this ground perhaps that many musicians as well as professional musicians would acclaimethoven as the greatest of all composers, and in the June number of *La Revue Musicale* M. André Suarès appears to support this contention. It is curious to note (at least so far I am aware) that Beethoven is the only composer whose name has been linked with the greatest names in the sister arts poetry and painting (Homer, Dante, Shakespeare, Michael Angelo, &c.).

In conclusion, I beg leave to repeat a quotation from Saint-Saëns with regard to this matter: 'Et parcequeethoven a chanté la fraternité universelle, parceque son âme au lieu d'être seulement l'âme allemande est me humaine, il reste le plus grand, le seul vraiment ind.'

All music-lovers; however, have their favourites.—Yours, &c., K. HEATLEY.

The Avenue, Kew Gardens.

July 15, 1921.

### ORGANISTS ON HOLIDAYS

SIR,—The month of August will see a general egress from inland towns and a corresponding ingress at our seaside resorts. Among the visitors will be many church organists, who will doubtless visit various churches partly with a view to gaining suggestions for the improvement of their own services or to indulge criticism.

It is chiefly on behalf of seaside organists that I write, for they will doubtless be on their mettle, and strive to make the most of the material at their command.

In an article contributed to the *Musical Standard* four years ago, I pointed out that after a long absence from England I found the musical portion of the service had preciously deteriorated, and further acquaintance with many churches has not caused me to alter my opinion. No organist who loves his church can contemplate with unanimity the fact that less than one-fifth of the population of Great Britain attend any place of worship to-day, and its number is rapidly diminishing. If the clergy be responsible for nine-tenths of this deplorable state of things, do not hesitate to say that the organists are responsible for the other tenth. During this month many organists will defend themselves 'hearers, and not doers'; let them, then, defend and judge the musical portion of the service from the point of view of the congregation.

I know that the idea of congregational singing is alien to many organists, and that it will be long ere they realise that the choir exists for the congregation, and not the congregation for the choir; yet few people are content to sit Sunday by Sunday through a service in which they can take no active part. It is many years since the *Musical Times* pointed out that the 'apeing of a Cathedral service had done more than anything to alienate the masses from attending public worship.' Personally, I am tired of the path of elaborate services sung to show off the high notes of a solo boy or the quality of a bass or tenor. I want an honest, plain service, in which I can take part in the worship. If we are to be deprived of the Canticles and hymns, surely we ought to be allowed to join in the hymns, and yet at many churches I have visited lately either the hymns are sung to totally unfamiliar tunes or played in such a way (regardless of time or rhythm) that it is impossible to sing in. The excuse that the organist only receives from £2-£40 a year does not hold good. If an organist cannot play a hymn-tune for twelve pounds per annum, he cannot play it for twelve hundred. My suggestion is to have a plain congregational service on Sundays, and a recital as elaborate as one likes once a week during the season. Copy the Nonconformist plan of printing a notice of the services and the hymns and other music on leaflets to be sent at every boarding-house, with the words 'All visitors are heartily welcome.' I know increased congregations will be the result.—Yours, &c., ALEXANDER M. GIFFORD.

Hunstanton.

July 7, 1921.

### GRAMOPHONE RECORDS

SIR,—Some months ago you kindly published a letter of mine, in which I suggested that the makers of gramophone records might turn their attention to recording the music of our Elizabethan masters in music.

I read in the July number of the *Musical Times* the programme of the music as performed at the Congress on June 17. What a delight it would be to those who, like myself, are lovers of this class of music, if only the madrigals sung by the English Singers could be recorded. There are many of us living in remote places and far away from musical centres, who would gladly and quickly buy such records.

Some of the music from 'The Beggar's Opera' is recorded, and very tuneful and delightful it is, even if the words to the songs are not the original words as set to the tunes. These records sell, and perhaps more for the music than for the words. Much more would the old madrigals command a sale, with their exquisite words.

Please, Mr. Editor, use your influence and try and get such records for us to buy.—Yours, &c.,

R. T. RICHMOND

(Country Doctor).

Seascale, Cumberland.

July 5, 1921.

### THE ORGANS AT FARM STREET CHURCH

SIR,—In his article, 'Some Notable English Organs,' contributed to your July issue, Mr. Jay made some interesting references to the large Annessens organ in Farm Street Church. The general impression is that one of the present organs contains a considerable amount of Annessens' work. May I point out that this is hardly correct? The large west-end organ was originally an Annessens, but unfortunately suffered from an inherent and far too common defect in Continental-built organs, *i.e.*, the use of unsuitable material in construction. The result was that the action was by no means durable, and became a constant charge for repairs and renewals, although Messrs. Bishop & Son were fairly successful in maintaining it in a playable condition. Examination showed that the complicated mechanism was completely worn out, and a great many of the pipes, which were taken to be of good spotted metal, proved to be of much baser material. A new instrument was obviously the only solution, and the Annessens organ was scrapped except for the case, the bodies of a few of the large wooden pipes, and some reeds. It was first used, in a very incomplete condition, for the Requiem of the Archduke Ferdinand of Austria, whose assassination at Serajevo was the signal for the world-war.

The organ was voiced in the church to suit the somewhat difficult acoustics of the building, and in construction and tonal features it embodied preferences of the then Father Superior and of the organist, Mr. H. W. Brewer (recently deceased), who filled the post for upwards of thirty years and retired in 1916. In that year the organ passed to Messrs. Willis, Son & Lewis, who re-voiced a portion of it and replaced a number of pipes; also they substituted a Willis Tuba.

They have since renovated the small organ in the Chapel of St. Ignatus.

The electric blowing machinery of these organs is an interesting example of what is attainable with the now little used system of crank-driven feeders. That of the large organ is installed in a room on a level with the church door close by the entrance. The drive is through a worm reducing gear and three-throw crank-shaft actuating six vertical feeders. The machinery and motor for the small organ are below the chapel floor (about 4-ft.), access being obtained by removing the floorboards. Both are quite inaudible whilst working. I have never come across any so quiet.—Yours, &c.,

VIVIAN STUART

(Director of the Music).

114, Mount Street, W.1.

July 13, 1921.



## BRITISH MUSIC AT ZÜRICH

SIR,—I wish to write about the concert of British music recently given at Zürich under Sir Henry Wood in connection with the International Musical Festival, particulars of which have only just reached me. It is rather late in the day to call 'Fire!' but that feeble expostulation corresponds rather well with the almost sickening sense of futility which is apt to overcome those interested in British musical welfare at this further instance of downright pitiful mismanagement.

I have heard hard things said about British music as it existed or did not exist during the last century; but I doubt whether it has ever encountered a blacker day than the one on which an alleged concert of British music had to be foisted up at one end by the 'Oberon' Overture and propped up at the other—this the crowning insult—by Tchaikovsky's—*Tchaikovsky's*, mark you—'Francesca da Rimini' farrago. Art and the propagation of art is, or should be, a national matter, and as a respectable tax-payer, rate-payer, and everything-else-payer of this enlightened country, I demand firstly to know which gentleman or gentlemen may be held responsible for thus insulting our composers, and secondly that he or they should give a public explanation of their conduct. It is hardly good manners on my part to ask you, Sir, to put your journal at the disposal of the man or the men I am seeking, but bad manners are preferable to bad management, and I would suggest that you carry out a searching inquiry into this and other malignant growths that are stifling musical progress in this country. Perhaps amongst other things you might appoint a small sub-commission consisting of myself and a hefty truncheon to inquire into the responsibility for inserting Carpenter's essay in Baby Perambulation into a concert recently given by the British Musical Congress, this being another striking instance of the mulish kicks we have to expect from those who organize concerts in this country.

To return to the Zürich fiasco: even apart from the insults I have mentioned the concert was full of unsatisfactory features. If apparently there was only one concert available I am inclined to uphold the choice of Elgar's 'Enigma' Variations in preference to one of his Symphonies, though I must qualify this by saying that I quite fail to see how any foreigner can hope to form the faintest conception of the present state of British music without hearing one of these masterpieces. I must strongly condemn the inclusion of the Purcell Suite for strings as being entirely unnecessary, as unnecessary in fact as the Prelude to the third Act of 'Lohengrin' was to be in a concert devoted to contemporary German music. Purcell needs no pushing at this time of day, whereas our present foremost composers most decidedly do. Nor can I altogether commend the choice of the Butterworth Rhapsody, as it is far too intimate for a concert of this kind, which ought to have been limited to works that were not so English in their appeal as to be almost unintelligible to foreign audiences in general and a Swiss audience in particular. But where was Delius, where Holst? The 'Song of the High Hills' would have been ideal for this occasion, and the 'Hymn of Jesus,' even if it had not been thoroughly appreciated, could hardly have failed to make a deep impression. It must be remembered that there were choral works in the other programmes, and I don't think that the various choral bodies which united for this festival would have found the study of these two works insuperable.

I hate to go back to the subject of the opening and closing items, and shall not discuss the latter at all, but it seems to me that the choice of an opening number suitable for a concert of this kind was entirely limited to the 'Cockaigne' Overture (perhaps best of all), 'In the South' (a neglected masterpiece), and either the first or fourth 'Pomp and Circumstance' Marches, which literally teem with originality in the best sense of the word, and spring from a purely British mentality.

However, constructive suggestions are held to be better than destructive criticism, so I suggest that the following programme would be eminently suitable for the next concert of this kind, whether it be held at Zürich or in Zululand:

Overture...	... .. 'Martha' ... ..	... .. <i>Flotow</i>
Selection...	... .. 'The Merry Wives of Windsor' ... ..	... .. <i>Nicolai</i>
Symphony ... ..	... .. 'The Scotch' ... ..	... .. <i>Mendelssohn</i>
Mad Scene ... ..	... .. 'Lucia' ... ..	... .. <i>Donizetti</i>
Overture ... ..	... .. 'Britannia' ... ..	... .. <i>Wagner</i>

A word of warning in conclusion. I have written very bluntly, but I have not, in my opinion, exaggerated. There are many others who entirely share my views but who are too well bred to state them in the manner I have done. We are not going to put up with this sort of thing very much longer. What support is given to concerts in this country comes chiefly from enthusiastic music-lovers like myself, but they and I are gradually coming to the end of our tether, and the 3s. we have so patiently paid in the past to listen to badly arranged concerts will soon be used for other and better purposes. Another Promenade season is upon us. Will Sir Henry Wood, who for some unaccountable reason allowed his reputation to be associated with the unspeakable Zürich concert, atone while there is yet time to atone, and usher in a new era of orchestral concerts in this country? Put in a nutshell, let those of us who really care for the cause of British music vow that we won't attend a concert or series of concerts which includes Suppé's 'Poet and Peasant' Overture to the neglect of the second 'Pomp and Circumstance' March. Then, at least, we shall be helping to extricate British music from the Soup.—Yours &c.,

Westward Ho! Hotel,  
Westcliffe-on-Sea.  
July 14, 1921.

ROBERT LORENZ,

## ROBERT FAIRFAX

SIR,—October 24, 1921, is the four-hundredth anniversary of the death of Dr. Robert Fairfax, organist of St. Albans Abbey before the Dissolution, and probably the greatest English musician before Tallis.

It is felt that the anniversary might well be observed by the restoration and re-dedication of the memorial brass in the Presbytery, which was destroyed probably during the 17th century. A drawing of the brass made in 1643 still exists, and the cost of restoration would be about £50 exclusive of incidental expenses.

If more money were received, the balance would be devoted to completing the transcript, already begun by Mr. Royle Shore, of the Fairfax music in Lambeth Palace.

Fairfax, in his generation, did great service for music and in the hope that this attempt to revive and perpetuate his memory may appeal to some of your readers, I ask you to publish this letter in your next issue.

Contributions may be sent to E. N. Wix, Holywell House, St. Albans.—Yours, &c.,

G. W. BLENKIN  
St. Albans, July, 1921. (Dean and Rector of St. Albans.)

## MODERN MUSIC

SIR,—May I add a small contribution to your correspondence on the merits of modern music? Not long ago I was discussing the subject with a distinguished ecclesiastical himself no mean musician, who summed up his opinion thus: 'The greater part of it is not sweet enough for keeping purposes.' My negligence would be inexcusable, were I to leave such a delightful *bon mot* unrecorded.—Yours, &c.,

24, St. George's Square, S.W. 1, EDWARD WYATT.  
July 18, 1921.

## WANTED—A MUSICAL CLUB

SIR,—I am very anxious to find a musical club in London. I do not mean the ordinary club, where chamber music is eternally played, but a club where the members each contribute at times, singing, violin, violoncello, piano, forte, glees, and, of course, trios and quartets. It should have a social side, that is to say, the members, as such, could speak to each other without introductions (but this, perhaps, is too much to expect from Mrs. Grundy!). I cannot believe that in this, the largest city in the world, there is not one such club. There must be thousands like myself who don't meet musical people, but who always want to do so. Can you or any of your readers help me?—Yours, &c.,

Hamstead, N.W. 3.  
July 3, 1921.

'CLIFTONIA.'

## ROYAL CORPS OF SIGNALS MARCH COMPETITION

SIR,—The Royal Corps of Signals are offering two prizes a regimental march—£50 for the first and £10 for the second. The requirements are:

1. *Form*: A complete Quick March in the usual form.
2. *Instrumentation*: Similar to that adopted in the Military Band journals.
3. *Time limit*: Scores must reach me by September 30 next.
4. *Selection*: Scores will be examined by a committee of civil and military musicians, and those considered suitable will be played by a military band for final selection by representatives of the Royal Corps of Signals.
5. *The Copyright* of the march selected only will become the property of the Royal Corps of Signals.

Intending competitors should apply to me for further details, which will be forwarded to them forthwith.—Yours, &c.,

Kneller Hall, Twickenham, JOHN C. SOMERVILLE  
(Colonel: Commandant  
Royal Military School of Music).

June 24, 1921.

A successful chamber concert was given by Miss airborne Dixon at the Town Hall, St. Albans, on June 29, which, it is hoped, will be followed by three subscription concerts during the coming winter. Miss Dixon was assisted by Miss Haviland, Mr. Ernest Groom, Mr. Thomas Russell, and Mr. Reginald Hunnux, and the programme included Trios by Schumann and Norman O'Neill, Sonata for pianoforte and violin by Grieg, songs by Lully, Purcell, Handel, Boughton, and Huhn, and recitations by Browning and Service.

## ROYAL ACADEMY OF MUSIC

A students' orchestral concert was given at Queen's Hall on Tuesday afternoon, June 21. Amongst the most interesting items were the first movement of Glazounov's Pianoforte concerto in F minor (Mr. Reginald Paul), Sir Alexander Mackenzie's Pibroch for violin (Miss Gladys Chester), the 'Titch's Song from Parry's 'Saul,' sung by Miss Jenny Roberts, and Vaughan Williams' Overture 'The Wasps,' which the orchestra gave an excellent interpretation. The concert concluded with an admirable rendering of the *Finale* of Mendelssohn's 'Loreley' (solo, Miss E. Mellor), in which the choir under Mr. Beauchamp's baton gave evidence of its excellent training.

The chamber concert given at the Duke's Hall on Wednesday, July 6, included several compositions by students, some of these being works of very considerable promise. The student works ranged from songs by Kathleen Palmer, Russell Chester, and Dorothy Hogben, to Pianoforte Sonatas by Alan Bush and Desirée MacEwan, and also included an interesting and suggestive musical accompaniment to a poem by Gurnett, 'Echoes of the tide.' The music was composed by Inie Bell, who gave an excellent recitation of the poem, the accompaniments being played by Miss Sadie Clayton. The programme also included movements from the Pianoforte Quartet in A by Haussman, and Franck's Sonata for violin and pianoforte, the Variations from Beethoven's Sonata (Op. 109), played by Miss Joan Lloyd, and two songs by Stanford admirably sung by Mr. Howard Fry. A somewhat long programme concluded with an arrangement of Bach's Toccata in F for two pianofortes, by Vivian Langrish, played by Miss Kathleen Wood and Miss K. Rance Corlett.

The annual prize distribution took place at Queen's Hall on Friday afternoon, July 22.

## ROYAL COLLEGE OF MUSIC

Gustav Holst's opera, 'Savitri,' recently produced at the Lyric Theatre, Hammersmith, was given, preceded by three of his choral hymns from the 'Rig Veda' for female-voices and harp, in the Parry Opera Theatre on July 14. Enough has been written about 'Savitri' of late to render a detailed account unnecessary. Suffice to say that the original cast was employed, Miss Dorothy Silk in the title-role, Mr. Stuart Wilson as Satyavau, and Mr. Clive Carey as Death; but the last-named was producer, that Mr. Arthur Bliss

conducted, and that the original dresses designed by the late C. Lovat Fraser were used. A practically perfect performance resulted, the composer, who is a professor of composition at the College, being accorded an ovation.

M. Joseph Bonnet, organist of St. Eustache, Paris, gave a short recital on the organ in the concert-hall on June 20. Mr. Ernest Ansermet, conductor of the Russian Ballet, visited the College on June 17, and secured a fine performance of César Franck's Symphony, the more praiseworthy as the orchestra was sight-reading.

This month three informal, two chamber, and two orchestral concerts have been given.

## Sharps and Flats

That Bach possessed, in a superlative degree, the art, the science, and the patience to construct a larger number of fugues than any other composer . . . does not alter the fact that, when all these efforts are summed up, they amount to very little more than a prodigious exhibition of technical equipment for a particular class of work, yielding but a very slight residue of inspired or inspiring music.—*Francesco Berger.*

. . . that superb humbug and arch-imposter, J. S. Bach. . . —*W. J. Turner.*

. . . the increasing attenuation of some of these dancers ought to be brought to the notice of the charitable societies. Some of the [Pavlova] *corps de ballet* at Queen's Hall set me murmuring to myself the other evening, 'not angels, but angles.'—*Ernest Newman.*

I am singing a lot of nice songs, including some new ones by Leoni. It is a great pity that so few people are writing good songs nowadays.—*Dame Clara Butt,* in an interview.

## Sixty Years Ago

From the *Musical Times* of August, 1861:

**A** LADY SOPRANO, of much experience in choral church service in London, will be disengaged shortly. No objection to lead a congregation where there is an organ. Address, E. C., 17, Hampton Street, Walworth Road, S.

To Singing Classes, Schools, Families, &c.

**THE TEN COMMANDMENTS** versified and set to music, arranged as a solo, duet, or trio, with the Responses harmonized to be sung in chorus, and accompaniments for the organ, harmonium, pianoforte, &c. Price 6d., music folio.

H. & C. Swatton, 35, Holborn Hill, E.C.

**L** E CIELECOUTE (Heaven hears), answer to La Prière d'une Vierge (A maiden's prayer). Composed by B. ROEFS. Price 2s. Every pianoforte player will be delighted with this charming piece.

London: B. WILLIAMS, 11, Paternoster Row.

**E** COUTEZ MOI AUSSI (Hear me, also), answer to Ecoutez moi (Hear me). Romance. Sans paroles, par B. ROEFS. Price 1s. This piece is becoming a universal favourite.

London: B. WILLIAMS, 11, Paternoster Row.

**CRYSTAL PALACE.**—The great juvenile festival of the Tonic Sol-fa Association took place on July 17. The number of children at this gathering amounted to 3,500, weighted with about 1,000 adult tenors and basses. From this performance it would appear that greater precision has been attained since the last meeting, as well as superior delicacy. As a musical interpretation, however, the quality of shrillness, which is inevitably associated with so large a proportion of childish voices, remains a defect tending to produce monotony. The fact of so large a number of children being musically educated, and exhibiting such undoubted facility, is a remarkable sign of the progress of the art in this country, and of the seed sown for the future. There is evidently great activity on the part of those favourable to the tonic sol-fa method, and a persistent faith in its efficiency.



## HAND DEVELOPMENT FOR THE PERFORMER

The paper read by Mr. R. J. Pitcher at a recent Musical Association meeting dealt with the above subject, which he said was one that should surely command the attention of instrumental players. Muscular control and the development of the special muscles concerned would not of themselves produce a fine player, but they were an essential condition towards that end. It was a curious fact that an instrumental student would give several hours a day to instrumental practice, and not ten minutes to muscular development. There was an admirable little book among Novello's Primers entitled 'Hand Gymnastics,' which was not so well known as it deserved to be, but hand gymnastics of themselves would not sufficiently develop the hand and muscles. They were of use, but it was undoubtedly a fact that some apparatus was required. On the Continent the lecturer had found that in some musical centres there were specialists who devoted much time and made quite a fat income by performing various exercises on hands and arms, with the sole end in view of developing and improving the hands of instrumental players. Some ten years ago he went thoroughly into the matter, and studied the anatomy of the hand and arm. He also examined, in the library of the Patent Office, all the patents that had ever been devised, all over the world, to assist musicians in developing the hand. With small exceptions, these were all failures, for the reason that but few of them were actually the inventions of players. Most of them were cumbersome and complicated. As a result of more than two years' study and research, he himself brought out an invention which he called the 'Techniquer.'

Not more than one hand in five hundred was formed by nature to play an instrument, and clearly some device was necessary for the remainder if they would become players. As it was worth while for every student of an instrument to consider what he was trying to do in the acquisition of technique, Mr. Pitcher explained the construction of the hand and arm. The bones which they comprised were moved and controlled by the muscles. The flexors, on the inside of the hand, were stronger than the extensors, on the back of the hand, and as the lifting of the fingers was important, the extensors had to be trained to gain strength. Playing demanded two different positions of the hand, a normal position and an extended position. It was the latter which caused much difficulty, as the webbing between the fingers prevented stretching without the fingers stiffening. To stretch the hand and still have relaxed muscles was a great point to keep in view. Mr. Pitcher then proceeded to exhibit and explain his 'Techniquer,' demonstrations of which were given with the assistance of a lady in the audience.

## THE GLASTONBURY FESTIVAL

The Glastonbury Festival School has issued a revised programme for its summer Festival. This will be held at Glastonbury from August 29 to September 3. The dramatic works to be given for the first time are three one-act musical plays: 'All Fool's Day,' by Josephine Baretta and Clive Carey; 'The Fairy,' by Laurence Housman and Kathleen Davis; and 'The Death of Columbine,' a dance-play by John W. Bostock and Rutland Boughton. The programme will also include 'Spreading the News,' by Lady Gregory; new music by Mr. Boughton (a Violin Sonata and a song-cycle); Mr. Boughton's choral ballet, 'The Moon Maiden'; and chamber music by Byrd, Purcell, Elgar, and Walford Davies. In connection with the Festival Holiday School (August 8-29) there will be special events held on August 25, 26, 27, and 29, namely, a Reading by Laurence Housman, a Reading by Mr. John Drinkwater of his new play 'Cromwell,' and musically illustrated lectures by Mr. E. J. Dent on Elizabethan music and Restoration music.

DUNEDIN, N.Z.—In connection with the New Zealand Returned Soldiers' Association, a concert was given at His Majesty's Theatre on April 21 by the Dunedin Returned Soldiers' Choir. A programme of high standard included Bantock's 'Give a rouse' and 'The Piper o' Dundee,' German's 'O peaceful night,' and Mendelssohn's 'To the sons of Art.' On 'Anzac Day,' April 25, a Memorial Service was held.

## THE UNION OF GRADUATES IN MUSIC

BY ARTHUR T. FROGGATT.

Thanks to the initiative, energy, and kindness of Sir Hugh Allen, those who were able to attend the Conference of the U.G.M. held at Oxford, June 24, 25, had a very pleasant and agreeable time. The male members of the Union were accommodated at New College, and the ladies were received at Somerville Hall. The actual conferences were held in the famous Holywell Music Room. An outstanding feature of the occasion was the performance in Christ Church of Palestrina's 'Stabat Mater,' Samuel Wesley's 'Exultate Deo,' and Dr. Vaughan Williams' 150th Psalm, by the combined choirs of New College, Magdalen and Christ Church.

The University Professor of Music, who is also president of the U.G.M. for this year, opened the first meeting of the conference with an address on 'Subjects and Methods of Teaching in Universities.' The discussion which ensued was largely devoted to the consideration of counterpoint, strict and free; or, as Sir Hugh Allen preferred to term it, modal and modern. It was a somewhat curious feature of the conference that this discussion did not end with the afternoon of June 24, but overflowed into the morning of June 25 when we were supposed to be discussing an address by Dr. P. C. Buck, of which more anon. It seemed to be generally agreed that 'strict' counterpoint, as understood in this country, had had its day. Certainly the five species seem far too elementary for a university examination. But surely they are useful in teaching beginners how to employ common chords and their first inversions, both with and without passing-notes and prepared discords. There was a remarkable difference of opinion regarding the nature of modal counterpoint, Dr. Buck maintaining that it could never be written without accidentals, while Dr. Roothar asserted that it could be and had been so written. An inquiry as to whether an augmented sixth was admissible in modal counterpoint, only elicited a remark from the president that one such had been struck out of Byrd's 'Cantiones sacre' by Dr. Boyce; but nothing was said respecting another which may be found in 'Trust not to much, fair youth,' a madrigal by Orlando Gibbons. Consecutive fifths came in for a considerable amount of admiration. Why has no one ever been able to state which consecutive fifths, taken alone, are unpleasant?

It appeared to be the general opinion that, while it was impossible and probably undesirable that *methods* should be the same in every university, yet that the *subjects* of university examination in music should be identical in all cases. A degree should not be granted for proficiency in playing upon any instrument. Regarding the question of ability in score-playing there was some difference of opinion.

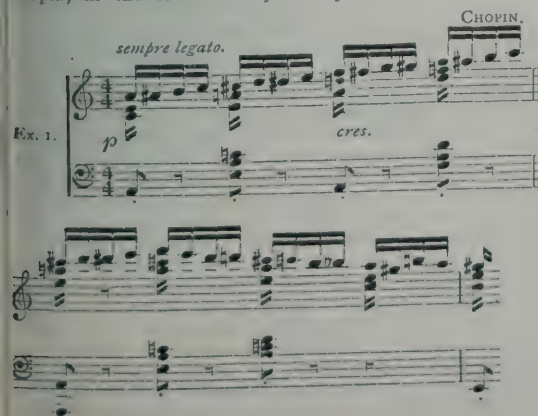
Dr. Buck's address, delivered on the second day of the conference, dealt with 'The Union of Graduates in Music and Modern Musical Developments.' It was intensely interesting, and with very much of it everyone could heartily agree. It displayed a very judicial outlook and to some extent resembled the summing up of a judge to a jury; so much so, indeed, as to leave at least one heart a little doubtful as to the real attitude of the speaker towards some of the 'developments' in question. Ouseley and Macfarren were mentioned with compassion; the former because of his unlucky dictum that 'in making variations the original bass and harmony should never be altered'—after all, not perhaps very unwise advice to give to a student who might be apt to imagine himself about to begin where Beethoven left off; but advice, funnily enough, quite inconsistent with Ouseley's previous suggestion to 'put the melody in the bass'! A still more extraordinary statement of Ouseley's (namely, that every one of the symphonies of Haydn and Mozart, and the earlier ones of Beethoven, contain movements cast in this mould—i.e. the modern binary form) escaped censure. With reference to Macfarren, Dr. Buck was understood to say that he denied the employment of the mediant triad in any music (what the former termed the ancient strict or diatonic style). But where is this statement to be found? In his 'Six Lectures on Harmony' (p. 46) he says, 'in a major key the common chord of the mediant can scarcely be employed without involving such juxtaposition of the extreme notes (

the tritone as produces a harsh effect; and therefore, though this chord is sometimes to be found in ancient music, good taste can scarcely accept it as a concord.' Although by no means endorsing all the views of these eminent men, we must surely admit that both did good service in furthering the claims of music in the universities.

It is, of course, quite true that the critics have, in the past, condemned every advance in music. Nowadays they are afraid to condemn anything. But what does it matter? Who cares to know which of Beethoven's sonatas Mr. X. thinks worth playing? The critics, as Lord Beaconsfield said, are the men who have failed. But it does not necessarily follow that if every new thing in the past was condemned, therefore every new thing in the present must be good. Dr. Buck pleaded, and pleaded very eloquently, for sympathy; but is there really any lack of this virtue among musicians? Surely all artists long for novelty in any art, provided it be good. But it is impossible to forget that reform is one thing, while revolution is another. In this connection, Dr. Buck drew a striking distinction between fashions and laws. He said that a rule was something deduced from general practice, but to which there were exceptions; that a law was immutable. (Perhaps 'principle' would be a better term, for laws—at all events human laws—are able to change.) For example, consecutive fifths are contrary to the rule.

I do not recollect if Dr. Buck mentioned an example of musical law, or principle; but I will venture to say that it is a principle of musical composition that it must be founded upon the common chord. This law has been observed by every composer from Hucbald to Brahms. Dr. Buck made no allusion to the 'whole-tone scale,' but he said a good deal about the 'harmonic chord,' which is surely far better described as the harmonic series; for it is not a chord in the sense in which a musician employs that term. Even the second partial has only twenty-five per cent. of the loudness of the primary. Dr. Buck mentioned an organ which he had tested, in which, commencing with the lowest on the pedals, it was possible to put down and sustain the harmonic series up to the thirty-second; that these sounds were not heard individually, but simply combined into one huge G; and that a chord of F sharp sounded quite satisfactory if played above this combination. Of course it is impossible to express any opinion of an instrument which one has never heard. It can only be said that there can be no objection to the introduction of any sounds into any composition, provided the sounds in question are audible. The famous 'false entry' of the second horn in the 'Heroic' Symphony, if banged out upon the pianoforte sounds horrible. If played as Sir Henry Wood plays it, it is delicious, and is past almost before one has time to notice it. The great objection to so many 20th century compositions is, that the sounds indicated by the notes are audible.

I do not know that any special apology was needed for the (occasionally) simultaneous sounding of the major and minor thirds in modal counterpoint; although Dr. Buck thought that if Byrd had been asked whether he had ever done such a thing he would have replied 'Not that I know of.' Modern composers have done this—for example, Chopin, in the second study of Op. 10:



and, still more remarkable, Hummel, in his Pianoforte Trio in E flat, Op. 12, bar 65, and again in the recapitulation:



During the discussion which followed Dr. Buck's address, Dr. Rootham expressed the opinion that we were on the eve of great changes, and seemed to expect some wonderful artistic revelation as a probable consequence. Those of us who have passed the age of three score have heard such prophecies too often to be very sanguine of their fulfilment. We may well be on the eve of great changes, for to-day the nations stand on the edge of a precipice; but it is only too probable that the great days of creative art are over. We can see evidence of this if we look at some of the pictures which disgrace the walls of Burlington House this season. There is such a thing as Bolshevism in art, as well as in religion and politics.

Unless my memory misleads me, Dr. Buck concluded his address by advocating a performance of a Beethoven symphony *per recte et retro*—involving, of course, a couple of orchestras. Whether he meant that each movement should be treated in this fashion, or the whole symphony—in the latter case the two orchestras meeting, I suppose, somewhere near the end of the slow movement—I am not quite clear. Neither am I clear whether, in suggesting this, he was not quietly poking fun at the tendency of a good deal of the most up-to-date orchestral music.

At the end of the meeting Mr. W. L. Luttmann proposed a hearty vote of thanks to the president for having initiated, and carried into action, the idea of calling together in conference the members of the Union at Oxford. He said that they had all had a most enjoyable time, thanks to the president and the kindness of the authorities of New College, and he earnestly hoped that the Union would be able to hold more such meetings in the future. The proposition was received with great applause and heartily agreed to by all present. The president in reply said that he was glad that the conference had proved so successful, and that he hoped it would be the forerunner of many more such interesting gatherings.

## THE CELTIC CONGRESS IN THE ISLE OF MAN

By ROSALEEN GRAVES.

Some very interesting musical lectures and concerts were given in the Isle of Man during July, in connection with the Celtic Congress, which concerns itself with the music, art, poetry, folk-lore, architecture, and history, both past and present, of the scattered branches of the great Celtic race. Ireland, Scotland, and Wales, as being the largest and most important Celtic nations, were most prominent in the lectures, concerts, and discussions which took place during the ten days' session, but Cornwall, Brittany, and Man also played their parts.

### BRETON FOLK-MUSIC

Dr. Diverrès contributed an illuminating paper on Breton folk-music, which he divided into three main kinds—songs, hymns, and dances. He described the 'gwerz'—a ballad of a historical or sacred character—the 'son,' a lyric which is generally a love-song with a refrain, or 'diskan,' repeated in chorus by the listening



crowd, and the dance-music, which is abundant, as in Scotland, and often resembles the Scots reel-tunes in character. He gave a description of a Breton dance and the musical instruments in use on these occasions. Upon two large casks in the corner stand the pipers, blowing their bag-pipes and beating time with their feet. To mitigate the shrillness of the pipes, a player on the oboe, or 'bombard,' is called in to assist. At the start, there is a considerable interval between the pitch of the two instruments, but this is gradually overcome by the 'bombard' player forcing his note. Sometimes a small drum is added.

Dr. Diverrès dwelt on the great freedom of rhythm and phrasing to be found in Breton folk-music, phrases of anything between two and seven bars in length, and bars containing five and seven beats being frequently employed. Rhythms (such as are found in Gustav Holst's 'Hymn of Jesus') which Dr. Diverrès calls 'two-and-a-half four time' (*i.e.*, a bar containing a crotchet and a dotted crotchet), 'three-and-a-half four time,' and 'four-and-a-half four time' are also commonly met with. The tonality of these airs is very varied. There are no pentatonic or hexatonic scales such as are found in Scotland and Ireland, but Duhamel finds thirteen diatonic and two chromatic modes in common use.

Dr. Diverrès deplored the fact that in Brittany, as in other Celtic countries, misguided collectors have in so many cases spoilt some of the most characteristic airs by writing them in the ordinary major and minor scales, in the hope of modernizing them. The first reliable collector was Bourgault-Ducoudray (Professor of Musical History at the French Conservatoire), who was given a grant by the French Government to enable him to carry out his researches in connection with Breton folk-songs. As a result, he published his world-famous 'Trente Mélodies de Basse-Bretagne,' a collection in which the airs are absolutely untouched, though their natural beauty is enhanced by the simple, dignified, and characteristic settings which Bourgault-Ducoudray has given them. Dr. Diverrès paid a tribute to Quellien, who in 1889 published his 'Chansons et Danses des Bretons' (a sincere but limited attempt), to 'Le Clocher Breton,' and other papers which have done good work in publishing folk-songs in their columns, and to Vallée, Duhamel, and other collectors. Among Breton composers, who, like Percy Grainger and Sir Charles Stanford in our country, are working their native melodies into modern music, he mentioned Paul le Flem, Florent Schmid, and Paul Ladmirault.

#### MANX FOLK-MUSIC

An interesting paper on Manx folk-music was read by Mr. Quayle, and illustrated by a fine Manx singer, Mr. John Christian. Manx folk-songs are less distinctive in character than those of Ireland or Scotland, probably because so many races have left their impression on the Island—from the Iberians, Celts, Danes, and Norsemen, down to the Scots and the English. There are, however, some very beautiful old Manx songs, such as 'Mylecheraïne,' 'Ny kirree fo Niaghtey' ('The sheep under the snow'), and 'Iliam Dhoan' (the name of a Manx hero), while some of their 'carvals' (carols) are very fine indeed. Most of the early Manx airs are written in the Church modes, chiefly the Dorian and Æolian. In Man, as in Brittany, we find that collectors have destroyed the character of many of these songs by altering the characteristic major 6th and minor 7th of the Dorian mode. Of late years the public has grown accustomed to modal melodies, and one is glad to find that these airs are now being sung in their original form. When the Island fell under the influence of John Wesley, he and his followers wisely used some of these Manx airs as hymn-tunes, thus giving them a fresh lease of life. For example, one splendid old air in the Dorian mode was converted into a Revival hymn called 'The good old way.'

Speaking on the effect of musical instruments on the folk-songs of a nation, Mr. Quayle said there were no traces of the harp to be found in Manx folk-music, nor were there any melodies founded on the pentatonic scale, such as are found in countries where the bag-pipes are the predominant national instrument. The instrument most in favour in the Island is the violin—the older forms having only three strings, the highest being used for the melody and the two lower supplying a pedal harmony, like the drone of the

pipes. But the Manx are a race of singers rather than instrumentalists. Their traditional airs are sung almost like plainsong, the rhythm being disguised by long-drawn-out notes and pauses to emphasise points in the story being sung; but that the Manx do not lack a sense of rhythm may be seen by the accuracy with which dance-music is played. The result, however, of this manner of singing, in which the tune is subservient to the words, is that once the words are forgotten the tune is lost also, since the singer is unable to dissociate the two. The three largest collections of Manx airs are Moore's, Gill's, and Dr. Claqué's, the latter collection being as yet unpublished.

#### WELSH VARIANTS OF MANX SONGS

Another paper read before the Congress was Mrs. Herbert Lewis' on 'Welsh variants of Manx songs.' Mrs. Lewis is the secretary of the Welsh Folk-song Society, and is intimately acquainted with the folk-songs of Wales. She pointed out that Manx airs are more nearly related to the Scots and Irish than to the Welsh; however, she picked out two which were of peculiar interest on account of the folk-customs to which they allude. The first of these, 'My good old man,' has several variants in Wales, all of which, after differing preliminary verses, deal with death and burial in the smoke-hole under the hearth-stone. This allusion to intermural burial, which is still practised in Nigeria, points to a very great antiquity. In one Welsh version, 'Yr Hen Wr Mwyn,' the old man is questioned, slowly and mournfully, as to what he will do when he is buried under the hearth-stone, to which he replies briskly in the major key, 'I'll watch the porridge bubble, boys,' and adds that he will get up and stir the porridge. Two beliefs may be traced here, that of the 'brownie,' or helpful fairy of the hearth, and that of ancestor-worship, still fairly common in China to-day. In Central Europe the ancestor is supposed to inhabit the oven-room, and to emerge in the form of a snake.

Another Manx song which has variants all over Wales is 'Hunt the Wren.' This custom of chasing the wren on St. Stephen's Day has been practised till quite recently in Wales, and the Welsh songs describe the gay ribbons of the boys, and their door to door collecting. The wretched bird was hunted with sticks and stones, and its death is supposed originally to have been part of some substitution sacrifice where the bird (possibly the emblem of a tribe) was killed in place of the king. This song is found in other Celtic countries. It is common in Ireland, and a version of it is found in Duhamel's Breton collection.

#### FOLK-SONG COLLECTING IN THE HEBRIDES

A lecture on folk-song collecting in the Hebrides by Mrs. Kennedy-Fraser, delightfully illustrated by her sister, Miss Margaret Kennedy, was another unforgettable item in the programme of the Congress. The 'Songs of the Hebrides,' which she collected from the Gaelic-speaking population of those remote islands, are too well-known to need special mention here. All who have had the pleasure of hearing one of Mrs. Kennedy-Fraser's lecture-recitals must have been struck with the gaiety, strength, and fierce exaltation of these airs of wild beauty, and also by the vivid word-pictures which she paints with the sure skill of a poet. She comes of a family of eleven, all of whom were singers, and her very speaking-voice is full of music. Mrs. Kennedy-Fraser is not merely an enthusiastic collector; she is also a trained musician. She described how on her return from studying singing at Milan and Paris, where she had met Ducoudray, and received the impulse to study and collect her native songs, she began to learn Gaelic, and started raiding the Isles in search of folk-songs, some of which she arranged in three or four parts for her sisters to sing.

On Ben Beula she met Calum Barraic, the last of the old Ossianic singers, from whom she obtained several songs of the greatest antiquity, while from his wife she collected labour-lilts of all kinds. Songs of the East have drifted to the Hebrides. Whether they travelled with the race, or were merely waifs, it would be hard to say, but some of these Hebridean songs strongly resemble hypnotic croons from Persia; others are almost identical with Greek motifs; others again seem to be fragments from India and Arabia. One called 'The Fate Croon' she believes to be of

editerranean origin, another is exactly like a Scandinavian motif employed by Wagner in Senta's Ballad. On one occasion, Wagner, who was going to Paris, with an opera in Meyerbeer's style in his pocket, was delayed by storms at a Northern port, and it is very probable that, while there, he heard and retained Norse melodies, incorporating them as motifs in his later operas.

Many of the Hebridean songs are full of the superstitions and fancies of these primitive people. Sea-gulls are messengers from the drowned lads to the living who love and mourn for them on shore. Seals are the children of Lauchlan under a spell. 'You would know,' they say, 'by the eyes of them, that they are of the kingly blood.' Once a year they become human, and many are the songs and legends connected with this transformation. Some songs are in the form of incantations, such as the one where a woman who is churning asks that, on dipping her arm to the churn, she may find 'butter to the elbow and butter-milk to the fist only.' Quern-songs are found as in Ireland, and songs sung during the 'waulking,' or shirking, the cloth, weaving-songs too, and spinning-songs, for music helped to lighten the monotony and hardship inseparable from hand-labour. Of these Hebridean songs Ernest Newman, the critic, who is not even a Celt, and who scoffed at folk-songs before he met these, writes: 'Not once in a hundred years is born a melodic genius such as is found in these songs.'

#### THE HIGHLAND MOD

Another instructive lecture was that contributed by Mr. Neil Ross on 'The Highland Mod.' This musical and literary festival is run on the lines of the Welsh Eisteddfod, starting in 1891, at Oban, with only forty competitors, it has been held annually since, though it lapsed during the war. Last year there were five hundred competitors. The venue changes from year to year, and though it would be preferable if it could be held in the Gaelic-speaking districts, the lack of accommodation compels its organizers, the leaders of the Scots Gaelic League, to hold it in some large town such as Glasgow or Edinburgh. However, the example of Wales might well be followed, in having smaller local Mods such as the local Welsh Eisteddfodau, from which the best singers and writers could be chosen and sent up to compete at the central Mod.

Two Celtic concerts were held at Douglas. At the first, Mr. Perceval Graves' 'Song of the Heather' was sung by a local choir. The song is written to the air of Brian Boru's March, and is arranged by Dr. Charles Wood. Traditional Welsh, Scots, and Irish airs were sung by native singers in their native tongues. The concert wound up with the Celtic National Anthem, which is sung to the tune of 'Land of my fathers.'

#### CELTIC CONCERT

On the last day of the Congress a grand Celtic concert was given, at which the Governor of the Island and the Deemsters were present. Songs in Irish, Scots, Welsh, Manx, and Breton were sung by such leading artists as Miss Dilys Jones, Mr. Roderick Macleod, Miss Margaret Kennedy, and Miss Ada Mylechreest. Mr. Noah Moore's excellent choir sang Manx songs arranged by Vaughan Williams. A fine example of 'penillion' singing was given by Madame Diverres, a Welsh musician. In this peculiarly Welsh custom a well-known air, such as 'The Ash Grove' or 'All through the night,' is played on an instrument, and the singer extemporises another melody, weaving it in a contrapuntal fashion round the well-known melody, which may be considered the *canto fermo*. The latter goes on in a regular burdy-gurdy fashion, while the impromptu melody breaks off and starts again, very often in a most unexpected manner on the last bar of a phrase of the *canto fermo*. Mr. Christian, the Manx tenor, sang Manx songs, and Father Conlon sang some lovely Irish airs in the true traditional manner. A first performance of Holbrooke's 'Celtic Suite' for pianoforte was given by Mrs. Towler. This Suite is divided into four movements headed Scotland, Wales, Ireland, Man, each section being based on the national airs of those countries, though the harmonies are so modern as to disguise almost completely the character of the airs. It is, however, a fine piece of work. Lastly, the Manx National

Anthem was sung, and when the concert wound up with 'God save the King' in English, one received a perceptible shock after listening to an evening of purely Celtic song and speech.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BIRMINGHAM

To Mr. Barry Jackson, the enterprising proprietor of the now well-known Repertory Theatre, we owe a month's repertory of unique operatic works, which comprised Rutland Boughton's 'The Immortal Hour,' heard in its complete form, Cimarosa's 'Il Matrimonio Segreto,' Donizetti's 'Don Pasquale,' and Mozart's delightful 'Così fan Tutte' (which had already been introduced at the Repertory Theatre a year ago). Rutland Boughton's work was produced by Mr. Barry Jackson, assisted by Mr. Reginald Gatty. The staging and mounting of the opera were on a grand scale, and reflected the utmost credit on all concerned. Mr. Appleby Matthews, the musical director of the operatic season, had an excellent rank and file under him, and showed that he was in thorough sympathy with this original and masterly score. The cast of principals was indeed admirable in every way, and to Miss Gwen Ffrangcon-Davies, a cultured soprano and a sympathetic actress, fell the honours of the performance. Credit is also due to Mr. Herbert Simmonds, Dr. Tom Goodey, Mr. Arthur Cranmer, Mr. William Bennett, Miss Annette Aniswork, and Miss Marguerite Chatwin for their admirable help. The unseen choir was trained and conducted by Mr. W. Galliford Blight, and the gorgeous costumes were designed by Mr. Paul Shelving. 'Don Pasquale' naturally recalls the famous basso Lablache, who made such a reputation in the part of the rich old bachelor. The comic side to this light and sparkling opera was supplied by the presenter, Mr. Melville Cooper, a silent and grotesque figure. Miss Hilda Blake, a coloratura singer from Bath, was an excellent Norina. The cast of principals also included Mr. Arthur Cranmer in the title-rôle, Mr. Samuel Saul, Mr. Frank Titterton, and Mr. Paul Smythe. The novel scenery and costumes were designed by Mr. Barry Jackson. The same artists again appeared in 'Così fan Tutte' as last year, and the principals in 'Il Matrimonio Segreto' did complete justice to Cimarosa's bright opera.

On June 22 notable performances of Brahms' 'Requiem' and Elgar's Te Deum were given under the conductorship of Father Robert Eaton at Edgbaston Oratory. Both works were accompanied on the organ. The singing of the choir was magnificent.

The first South Staffordshire Musical Festival will be held at Walsall, under the musical direction of Mr. Appleby Matthews, from October 9 to 15. The principal works to be given will be Bantock's 'Vanity of Vanities,' Elgar's 'Gerontius' and 'The Music-Makers,' Dr. Harris' 'The Hound of Heaven,' Julius Harrison's 'Requiem of Archangels,' Holst's 'Hymn of Jesus,' Parry's 'There is an Old Belief,' Bach's 'God's Time is the Best,' Wesley's 'In Exitu Israel,' and Balfour Gardiner's 'News from Whydah.' The following choirs will take part in the Festival: Walsall Philharmonic Society, Wolverhampton Philharmonic Society, Wolverhampton New Choral Society, Cannock Choral Society, Walsall Madrigal Society, and the Cathedral Choir.

### COVENTRY AND DISTRICT

The recent suggestion in the local press that the various Coventry musical organizations should be engaged by the Corporation to appear from time to time at the Park concerts has resulted in the committee of the City Council concerned with such matters deciding to allow local choirs to give concerts in the parks and recreation grounds on Sundays, and also on other evenings to be arranged. Naul's Mill Park, the centre of the greatest public gatherings, is, however, excepted. This of course was to be anticipated—at least as regards Sunday concerts for the current season,



military bands having already been engaged to appear there each week throughout the summer. It is to be hoped that the Baths and Parks Committee will see its way to permit some of the more prominent local organizations to appear on certain Sundays next season. Under the new scheme, the Coventry Musical Club and the Armstrong-Siddeley Male-Voice Choirs, conducted respectively by Mr. John Chapman and Mr. S. J. Wisdom, sang a number of part-songs at the opening ceremony of Coventry's War Memorial Park on Saturday, July 9.

Mr. Eric Rice, an able pianist well-known locally, gave a pianoforte recital in Leamington Town Hall on July 6, on the eve of his departure for Hong-Kong.

Both at Coventry and Leamington musical organizations are busy preparing attractive programmes for the coming autumn season.

## DUBLIN

On June 20 the O'Mara Opera Company opened its annual summer engagement at the Gaiety Theatre with 'Cavalleria Rusticana' and 'Pagliacci' before a crowded house. All the old favourite operas were given in highly satisfactory fashion, and there was a really good all-round company, with an efficient orchestra. Mr. O'Mara was in glorious voice, and he did not spare himself; indeed, he worked so hard that he suffered from loss of voice for two days. With commendable enterprise he produced Mozart's 'Seraglio' on July 11, the first performance of this lovely opera in Ireland (although selections from it had been heard at the close of the 18th century), and it scored a veritable triumph. Judging by the audiences during the four weeks' engagement—and the weather was positively 'grilling'—the old favourites, including 'Maritana' and 'The Lily of Killarney,' proved trump cards.

Dr. C. H. Kitson delivered four interesting lectures in the University Choral Society's Rooms in Trinity College on June 21, 24, 28, and 29, his subject being the 'Material of Musical Composition.'

As a tribute of regard for his long connection with the Royal Irish Academy of Music, Dr. Jozé has been presented with his portrait by the Governors of that Institution. Notwithstanding his foreign name, Dr. Jozé was born at Dublin in September, 1853, and was deputy-organist of Christ Church Cathedral in 1869. Since 1880 he has been Grand Organist of the Grand Lodge of Irish Freemasons.

Mr. W. E. Hopkins, organist of the Chapel Royal (the chapel of Dublin Castle), has recently been granted Letters Patent constituting him Director of the State Music for Ireland, a revival of an ancient office established over two hundred years ago, and amalgamating the dual offices of 'Director and Supervisor' and 'Master and Composer of the State Musick.' In his new capacity he was responsible for the musical arrangements at Belfast on the occasion of the opening of the Ulster Parliament by the King. Mr. Hopkins, though a young man, is a most accomplished organist.

With the abandonment of Curfew theatres and cinemas have benefited considerably, but of course the concert season is over for the present.

## HASTINGS

The strong local effort made to induce the Town Council to re-engage Mr. Julian Clifford and his Orchestra for the coming winter season has resulted in a compromise. It has now been decided to invite Mr. Clifford to resume his enjoyable series of concerts at the Royal Concert Hall, but with an orchestra limited to some twenty-six members. Though this seems to be a step in the wrong direction, we are thankful for small mercies, as there was a distinct danger of Hastings adopting the faint-hearted policy of dropping a venture which has already placed the town in the front rank of musical pleasure resorts.

There is little or no serious music here in the summer. Regimental bands come each for a week to regale the visitors with popular programmes. Organ recitals continue to flourish at Christ Church. During July Mr. Allan Biggs' fine organ has been heard in such diverse styles as those of Bach's E minor Sonata, Schubert's 'Unfinished,' and the recitalist's arrangement of the '1812.' A deep

impression was made by the violin playing of Mr. J. W. Read in Bach and Mendelssohn. Mr. Vincent Batts, organist of St. Mary's and an accomplished violoncellist, played Bruch's 'Kol Nidrei,' and Mr. Albert Crouch's admirable Mozart singing was heard in the Priest's Song from 'The Magic Flute.'

## PORTSMOUTH

One of the advantages of living at Portsmouth on Southsea is that while most of the local musical societies suspend operations during the summer months, the best of music can still be enjoyed at the South Parade Pier. To cater for the large influx of visitors, the South Parade Pier committee has engaged some of the premier Service bands for the season, and the symphony concerts on Sunday afternoons in the pavilion are especially appreciated. During June the Sunday programmes were provided by the R.G.A. band (under the conductorship of Mr. Charles Lee), the R.M.L.I. band (under Mr. B. Walton O'Donnell), the R.M.A. band (Mr. R. P. O'Donnell), and the band of the Rifle Depot, Winchester (Mr. R. Heller). The vocalists engaged during the same period included Miss Eva Hunsdon-Brown, Miss Mary Winter, Mr. L. Whittenbury-Kaye, and Mr. Edward Chambers.

The band of the 1st Ulster Rifles, from Parkhurst, under Mr. William Allan, paid a visit to the Pier on July 3, and the R.G.A. band has since been not only responsible for the symphony concerts, but also has been giving daily performances in the bandstand. One of the outstanding events of the month was the appearance of Mr. E. L. du Domaine (violin), who took first prize at the Brussels Conservatoire. His delightful interpretations of a number of specially selected pieces proved a welcome addition to the programme on July 10. The month's vocalists also included Miss Alice Coombe, Miss Joan Hewett, Mr. Kennedy Arundel, and Mr. Joseph Farrington, who took part in a special operatic programme on July 22. The Hayes Quintet has also been playing some good music daily.

Another innovation has been the introduction, at the Theatre Royal, of chamber concerts between the Acts, given by the Mayfair Quartet. The members of the Quartet are Miss Ina Bosworth (violin), Miss Milly Sand (violin), Miss Maud Scruby (violoncello), and Miss Marjorie Parker (pianoforte). The engagement terminated in the middle of July, when the orchestra was reassembled, but during the six weeks or so that the chamber concerts were in vogue the Quartet was exceedingly well received, and gave many 'request' programmes.

Although the Portsmouth Male-Voice Choir came into existence only two years ago, it has during that period given upwards of sixty concerts, and has been the means of raising £600 for various charities. A continuation of its efforts is being looked forward to during the coming season.

## Musical Notes from Abroad

### AMSTERDAM

The chief characteristic of Dutch musical life during the summer months lies not so much in the fact that important events are less frequent than in the winter season, but that they are not limited to acknowledged musical centres. To keep abreast with the chief among them means, therefore, more or less continuous journeying from place to place.

Among foremost events of the last weeks has to be regarded the performance of the late Alphons Diepenbrock's great Mass, for two male choirs, tenor solo, and organ, which took place in St. Jan's Cathedral, at s'Hertogenbosch, the town where Diepenbrock flourished for a great number of years as headmaster in Latin and Greek, and for the Cathedral of which he actually destined his Mass. This is doubtlessly his greatest work, but at the same time it discloses some weak spots in the composer's art to a greater extent than do many of his other works. Considering the enormous difficulties connected with the performance of this Mass, the highest praise is due to the director of the Cathedral choir, M. Kallenbach, and certainly none less to M. Henry Hermans, whose playing of the extremely difficult

gan part was admirable. For the tenor part, which calls for a singer possessed of more than ordinary musicianship, I doubt whether a better performer could have been found than M. Louis van Tulder. The work, which has been given three times in succession, had roused the greatest interest throughout the country, so that the pains bestowed on the production have at any rate not been in vain.

Since June 15 Prof. Georg Schnéevoigt has resumed his activities as conductor of the Hague Orchestra at the Scheveningen Kurhaus, this being his third summer season. According to the time-honoured custom the first concert was opened with our National Anthem, 'Wilhelmus van Nassouwen,' the programme proper consisting of the Meistersinger's Prelude, Sibelius' 'Elegia,' Liszt's Préludes, Chaikovsky's 'Romeo and Juliet,' and Weber's 'Invitation à la Valse' in Weingartner's orchestration. Schnéevoigt met with a hearty reception on the part of the audience, and achieved a big, though comparatively easily attained success. At one of the subsequent concerts we had the pleasure of renewing acquaintance with an old favourite on the times when the members of the Berlin Philharmonic Orchestra were regular guests at the Scheveningen Kurhaus, namely, their splendid leader, Anton Witke, whose finished playing of Brahms' Violin Concerto revealed him to be as fine a musician as of old. On June 29 we were entertained with a sensation, inasmuch as a very youthful conductor, who enjoys the name of Polly Fistulari, appeared at the head of the orchestra. Of all musical prodigies one has, I believe, to be most on his guard with one conducting prodigy, and it is sincerely to be hoped that his class is not going to become an institution, for the mention of the orchestral director claims in the first place a marked personality, endowed not only with a ripe musicianship but also with a vast experience. For this reason one can regard a mere boy's acting in such a capacity as nothing more than a curiosity. The appearance of M. Gerard Hekking at one of the concerts gave the audience a highly appreciated occasion of listening to one of the foremost violoncello players. On July 6 Prof. Schnéevoigt, after having gratified his listeners with a splendid performance of Rimsky-Korsakov's enticing symphonic poem, 'Sadko,' handed his baton for the remainder of the evening to the American conductor-composer, Mr. Samuel Gardner, who interpreted for us a symphonic Poem of his own, thereby proving himself not only a versatile conductor but also an able, if just a little too academic, composer. Up to the time of writing the climax of the concerts was reached in an altogether very praiseworthy performance of the Choral Symphony on July 8. Although Prof. Schnéevoigt had not been able to raise his chorus, consisting of rather a mixed assembly of singers, to the artistic level of the orchestra, the performance as a whole was very successful, the solo parts being well sustained by Mesdames Di Moorlag and Dresden-Dhont and Messrs. van Tulder and Karel Butter van Hulst. On July 2 the announcement of a concert, the programme of which was devoted exclusively to works of Bach, and more especially to a well-ordered selection of that master's Church cantatas, called us to the Great Church at Naarden. M. Schoonderbeck, only lately recovered from his illness, had spared no pains to present the large congregation with a real treat. The soloists on the occasion were Mesdames Anna Stronck-Apffel and Maria Philippi and Messrs. Jos. Holthaus and Thom Denys, the orchestral accompaniment being furnished by the Amsterdam Orchestra. Special mention has to be made of M. Speets' fine trumpet playing.

M. Orazio Daniele, an Italian tenor (whom his agent claims is the successor to Caruso!) gave two recitals in the Concertgebouw. Neither his voice nor his execution, however, gave evidence of his being a serious rival to his famous colleague. Although he scored a by no means ordinary success, it would have been more to his credit if his agent had not pitched his puff preliminary on so high a note.

W. HARMANS.

## BERLIN

While Germany totters on the brink of bankruptcy, while her politicians cast about for help and succour and Bolshevism threatens at the Eastern frontiers, the art of music is still flourishing as of yore. True the conservatoriums of music are lacking funds. The salaries of the professors are wholly inadequate, and a further rise of fees is sure to create dismay among the poorer students. The question at issue has not only an artistic but also an ethical character, and the State as well as the various municipalities will have to give close attention to the preservation of our great musical institutions.

It will not do to foist on the public operas like Egon Wellesz's 'Princess Gurnara,' recently produced at Frankfurt, whose composer purposely renounced melody as well as thematic treatment (*vide* story of the fox and the grapes), with the result that the so-called harmony consists of a series of grunting, scraping, squeaking noises. Luckily press and public declined this tiresome as well as unmusical work, thus showing that the spirit of the classics is still leading an overwhelming majority. But many seem to have become estranged from Mendelssohn's and Schumann's symphonies. We were therefore grateful to Otto Klemperer, of Cologne, for playing Schumann's full-blooded 'Rhenish' Symphony, that had not been heard here since 1897. Klemperer also gave us Bruckner's C minor Symphony. It possesses all the composer's romanticism, but lacks the fighting strength of the No. 3, although the *Scherzo* has a weighty impetuosity. It is an earlier Bruckner, with its characteristic language, wherein the composer seems to gather his strength. Between the two symphonies Max Strub played Brahms' Violin Concerto, of which he gave a strongly heroic reading. This is the time of the German Tonkünstlerfeste, with their new symphonies and chamber music. By a fusion of the Philharmonic Society and the theatre-orchestra old Nuremberg, the town of Hans Sachs and the Meistersingers, saw for the first time the Allgemeine Deutsche Musikverein within its walls, those walls where every stone and art-work preaches adherence to the 'Meister,' where at every step one perceives the well-guarded and generally unspoiled expression of a past when in a well-knit society art and life were welded together in unity. Musically, Nuremberg cannot compete with the great industrial cities of Western Germany. The Nuremberger, who around the historical centre of his beautiful town has built large industrial suburbs, knows nothing but work. Yet for this very reason the concerts of the A.D.M. are amidst proper surroundings. They are intended, in the first place, for men of the profession, and they differ from those of other musical festivals inasmuch as they are the expression of eminent artistic work, and are meant to cultivate and further musical life in the spirit of Liszt, *i.e.*, in the sense of gradual development. The opposition maintains that the Society does not sufficiently carry out the intention of the founder. It is true that listeners were not led into new lands, for the radicals among the composers had to stand aside, and comparatively unknown men had a chance. The chief work of the festival was a new opera by Max Wolff, of Frankfurt a/M., with the mysterious title, 'Frau Berthe's Vespergang.'

It is remarkable how many prominent composers of Germany are still cultivating the sonata form, widening it, and filling it with new thought. Hans Pfitzner's Sonata for violin and pianoforte (Peters edition), recently played at Cologne by Therese Sarata and Alfred Kührmann, is a romantic work of great beauty, full of activity and innate force. We observe clearly the strange duality of Pfitzner's art: the open portals of his melodic gift, inviting the listener to enter, and the Gothic fretwork of the working-out sections. In the final movement there is a breath of spring not to be misunderstood. Into a different world of thought Paul Büttner leads in his Sonata in C minor, also for violin and pianoforte, with his powerful first movement, his Beethovenian breadth and beauty of melody of the *Adagio*, and his joyous final movement. In Egon Kornauth, whose Sonatas Opp. 9 and 15 for violin and pianoforte have latterly been played by Francis Aranyi, we recognise the perfection of art. His works are technically of immense difficulty. The violin part, which is often written in the highest position, demands

Miss Katherine Ruth Heyman lectured on 'Rhythm' to the American Women's Club, Park Lane, on July 1. As Miss Heyman has studied the nature of rhythm very thoroughly, her lecture was very learned and enlightening.



the purest intonation for its constant modulations, and the pianoforte part with its groups of massive chords and its complicated contrapuntal work, evidently influenced by Max Reger, marks a culminating point in the work of Kornath, besides being a remarkable novelty. The aforesaid Büttner conducted at the ninth symphony concert of the Berlin State Opera his fourth Symphony, in B minor, a work reflecting the events of the last six years in the language of Wagner-Strauss-Bruckner, yet in style independent of those masters. Portions of it are dramatic rather than symphonic in character. It is too heavily scored, the entire orchestra being employed almost throughout. The final movement leading to an effective climax caused a storm of applause. F. ERCKMANN.

#### PARIS OPEN-AIR OPERA

The open-air concert-opera season has commenced, and Saturday and Sunday afternoons find that part of the Tuileries Gardens which is set apart for the performance crowded. The seats cost from one to five francs, and the audience certainly gets value for money—provided its members are not too remote from the platform. The singing usually is good, the voices—thanks to the French system of emission—carrying well, while the artists often sing with authority of style, qualifications which count for much in France. The French, in fact, set great store by these particular attributes, which they seem to consider almost as important as the possession of a good voice. The singers' diction also is excellent, for that is part and parcel of the school in which they are trained. The repertoire includes 'Mignon,' 'Mireille' (which is *très* Gounod), 'La Tosca,' 'Manon,' 'Hérodiade,' 'La Fille du Régiment' (ever a favourite with open-air audiences), and other more or less well-worn operas. They are given with lavish 'cuts,' an arrangement which scarcely makes for continuity. Perhaps the less one hears of 'La Fille du Régiment' the better; but it must be confessed that the others suffer from this condensation. 'Pagliacci,' for example, was performed a few days ago—less the whole of Silvio's part. Consequently, a section of the listeners wondered why Canio should have exhibited such anguish in the air with which Act 1 closes, and why in Act 2 his woe remained unappeased. 'Pailasse' (as the work is entitled in the French version) is too well-known to most Parisians to lose by being cut; but the *concierges* and other workers, who devote Sunday afternoon to operatic relaxation, resent mystification. Set them a-thinking, and they consider that the management is withholding something that their money should command.

The concert-opera season, which, like the Opéra, is assisted by a State subsidy, is not entirely devoted to opera. Many important orchestral works are performed, while festivals also take place. Recently, for example, there have been Beethoven and Wagner programmes, varied by examples of Boieldieu, whose tinkling, Bellini-like strains have a curious fascination for the French, both at Paris and *en province*. Oddly enough, Meyerbeer's 'Marche des Flambeaux,' a most trivial and meaningless thing, is popular with these concert-opera patrons. It was given at a recent Sunday concert to the intense satisfaction of an audience which must have numbered two thousand persons. It is seldom that Paris displays so extraordinary a lack of judgment. Happily, those who frequent the Tuileries Gardens also applaud that which is good. Mendelssohn's 'Midsummer Night's Dream' music, for example, is always well received, while at a recent Georges Hüe festival the composer's 'Les Pantins' Overture and his symphonic poem, 'Les Emotions,' were vigorously applauded. Perhaps the most appreciated of these programmes has been that partly devoted to 'chansons que tout le monde connaît,' to quote the announcement. The 'Credo du Paysan,' 'L'Angelus de la Mer,' 'Le Vin de Marsula,' and other popular ditties were wildly acclaimed.

#### 'LES TROYENS'

'Les Troyens,' at the Opéra, has proved to be a decided draw. Although the work lacks the enduring qualities of the composer's 'Damnation de Faust,' it appears to have caught the fancy of Paris. The success of the revival owes something to the plot, the *amateurs de la musique*, who set

great store by education, being well up in the classics. For the rest, the music certainly has the makings of a great work, unequal though it be. The orchestration is always the orchestration of Berlioz, and the melodies suggest the classic form. The airs assigned to the ballet are a little thin and monotonous; but Mlle. Yvonne Daunt's admirable dancing more than reconciles one to them. 'Les Troyens,' like everything in the Opéra repertoire, is extremely well staged, and the cast is a competent one. British holiday-makers who find themselves at Paris should make a point of savouring the performance. Besides, to make the acquaintance of a work which is not given in England is part of a musical education.

#### CONCERTS

Amongst the several interesting concerts which lately have taken place was a recital given by M. Alexandre Borovsky, a virtuoso whom Paris has readily accepted. With the left hand the Russian pianist obtained effects which were almost orchestral in their richness of tone, this being particularly noticeable in the Bach-Strahdal Concerto in D minor. Illuminating, too, was the programme offered by M. Leo Tecktonius, for he drew—amongst others—upon Cyril Scott, whom a section of the Parisian musical public has entitled the 'English Debussy.' This may be accounted a high compliment, since the French think worlds of Debussy. In the interests of English music it is as well that the best of our composers should be known to Parisian musical circles, which, for the most part, are little informed concerning British endeavour. The war has familiarised them with 'Tipperary,' which they believe to be our national invocation to battle. 'Do English composers,' they guilelessly ask, 'write nothing serious?' Fact!

#### AMERICAN ENTERPRISE

Amongst the Prix de Rome candidates are a number of Americans. About eighty, in fact, are taking part in the three months' course at Fontainebleau, under the guidance of the Paris Conservatoire teaching staff. The aspirants include teachers as well as students, several of the last-named being middle-aged. They are, however, extremely elated at the thought of competing with the French, and with American thoroughness all are prepared to show what America can do in the way of musical output. Some of them are confident that their ranks include at least another MacDowell.

GEORGE CECIL.

#### ROME

##### THE FLOWERS OF CRITICISM

Under the title 'A feast of Rhythm,' a recent number of the *Tempo* had the following paragraph. The notice comes from Naples:

'The young creature who played the violin yesterday in the hall of the Illusi is a personification of rhythm, and a manifestation of grace animated by music. She plays to express her youth, her blossoming in innocence, with her eyes closed, as though borne away by a river, and makes one think of the nymph sung by Virgil. I knew already that she came from Syracuse, and that she yet bore in her soul the sounds of Æschylus' tragedy, in her eyes the marvel of that great crowd before that sea. And when I saw her, I said immediately, "It is Arethusa." She is twenty years old, and unknowingly lives the musical life of the world. She does not know that she brings a message of vast harmony, that she is a voice from the mysterious. She plays with her eyes closed, listening to the voice of the tide that bears her away, confused with its waves, transformed herself into wave. We see her transformed into rhythm. She becomes something new, the most pure apparition of grace; and she recalls to our memory the other sister who was stolen away whilst she gathered the asphodel flowers, and that other who flees and complains, whilst her companion caresses her cheek with amber hand. She is called Letizia Caico. She played recently at the Argentine at Rome, and had a real success. She is a disciple of the grand Ysaye. In this turbid hour it is not easy to comprehend the savage simplicity of an instinctive soul. But those who have had the fortune and the joy to hear her, will not be able to forget her.'

The article is signed, but the writer's name is prosaic beside the florid exuberance of his style, and I will not wrong him by inserting it here.

## POPULAR OPERA AT THE STADIUM

Rome, it is well known, is not on the coast, but nevertheless it is, in picturesque Trastevere phrase, usually described as a 'sea-port,' a description amply sustained in the number of strangers thronging the Eternal City at all times. And 'Rome, the Sea-Port,' is the title of a popular revue at present running in one of the music-halls here. Not that I wish to make the present notes a record of musical doings at Rome, but it happens that this revue contains the most eloquent criticism—typically Roman in its urgency—of the recent municipal enterprise at the Stadium, the huge open-air sports arena which, following the precedent of 1911, has this year been prepared as a colossal theatre for the production of popular opera. Two operas were announced, 'Aida' and 'Carmen,' and these characters of doleful visage and woebegone expression are precisely those that appear in the said revue amongst the numerous personages who, in coming to Rome, have 'got out of the rack.' In other words, the much advertised open-air performances have been a dismal failure so far, chiefly owing to the capricious June weather, which, after having caused the postponement of the *première* on three occasions, is now ushered in with a tremendous thunder-storm that destroyed the stage. 'Aida' was given twice, before a scanty audience that shivered in the night air. At the time of writing it is not known if the management will endeavour to give 'Carmen' under the more propitious stars of August. It is difficult, however, to anticipate any great results for the undertaking, seeing that musical Rome has entered on its *aison morte* with disconcerting suddenness. The Adriano Theatre is, however, bravely running a summer season of opera, which is proving a fair success, no less a person than Pazzareno de Angelis being the protagonist in a revival of Rossini's 'Mosè.'

The whole of Italy is preparing to commemorate in September the sixth centenary of the death of Dante, and music is to have a conspicuous part in the commemorations—as is natural, for the Divine Poet's works are full of music not only in the broad sense of literary beauty, but also strictly speaking, the Divine Comedy in particular being full of allusions which for philosophical profundity and technical accuracy confirm the tradition that Dante was himself a competent musician. For the solemn national celebrations at Ravenna, where the poet is buried, Fausto Salvatore has written a poem, 'Transitus Dantis,' which has been set to music by Licinio Refice, and will be one of the most ponderous works so far produced by the gifted maestro of the Cappella Liberiana (St. Mary Major) in this city. Meanwhile various Dante concerts are being given, and an interesting example of the programmes of such celebrations is that of the concert directed in the great Exhibition Hall of Rome by Domenico Alaleona on June 27, when the following items were produced:

- Six troubadour songs of the 13th and 14th centuries:  
'Réverie' ... .. Anon.  
'Alba' ... .. Folchetto di Marsiglia  
'Estampida' (for tenor and harp) Raimbaldo di' Aquileras  
'Canzone' ... .. Anon.  
'Romance' ... .. Moniot d'Arras  
'Ballata' (for soprano, chorus, and harp) ... .. Anon.
- (a) Laude spirituale, 'Alla Trinità Beata' (four voices)  
(b) Villanella, 'La pastorella si leva per tempo' (three voices and chorus of children).
- Four ancient Italian canzoni (arranged for orchestra by Domenico Alaleona):  
'Cor dolente'  
'Canzone dei giocatori a palla.'  
'La ninfa e il pastore.'  
'Primavera d'amore.'
- Laudi alla Vergine (for quartet of children's voices) on the words of St. Bernard's hymn in the 'Paradise' ... .. Verdi
- May songs (from Dante and other ancient Tuscan poets) ... .. Alaleona  
'L'ora della Sera.'  
'Lia.'  
'Mathilde.'
- (a) 'Nessun Maggior Dolore' ... .. Rossini  
(b) 'To Dante' (words by d'Annunzio) ... .. Alaleona
- Sonnet to Beatrice (for soprano and orchestra) Gasco
- May songs ... .. Alaleona  
(a) 'The Lark.'  
(b) 'Ben Venga Maggio'

The Grand Prix de Rome for music, which entitles its holder to four years' residence at the Villa Medici on the Pincian Hill, is annually awarded at Paris in June, and this year has been won by Jacques de la Presl, born at Versaille in 1888, and a pupil of Vidal.

Teresa Brambilla, widow of Amilcare Ponchielli, has died at Vercelli at the age of seventy-six. She was a well-known singer in her time, and the author of 'La Gioconda' first made her acquaintance when she was singing in the 'Promessi Sposi' at the Dal Verme Theatre. She afterwards dedicated herself to the teaching of singing, and for many years exercised her profession at Geneva.

LEONARD PEYTON.

## VIENNA

June has been practically a dead month here so far as musical events are concerned. On June 15, at a Rosé Quartet concert at the Musikvereinsaal, a big demonstration was made against Rosé, owing to the absence of Buchsbaum from the combination. On June 26, Arthur Nikisch conducted the Vienna Philharmonic Orchestra at a concert in the Musikvereinsaal. The programme included the 'Euryanthe' Overture, Tchaikovsky's Symphony No. 5, and the 'Mastersingers' Overture. Nikisch, who conducted all three works without scores, does not appear to have lost any of his pre-war brilliancy. He received a tremendous ovation. On the same day he also conducted the orchestra at the inauguration of a new monument to Johann Strauss, in the Stadt Park. It comprises a golden figure of the composer, standing under a baldachino of white marble. The unveiling of the statue had been taken as an opportunity to honour the name of Johann Strauss, and on July 3, in the evening, at every orchestral performance at Vienna, the bands played the 'Blue Danube' waltz as a mark of respect to the memory of Strauss.

The opera season came to an end on June 30. It may be of interest to give here a complete list of the works performed during the season (September 1, 1920, to June 30, 1921):

Performances.	Performances
'Madame Butterfly' ... .. 20	'Travatore' ... .. 4
Puccini Trilogy ... .. 16	'Manon' ... .. 4
'La Bohème' ... .. 14	'Elektra' ... .. 4
'Die Tote Stadt' ... .. 14	'Frau Ohne Schatten' ... .. 4
'Lohengrin' ... .. 11	'Rheingold' ... .. 4
'Mastersingers' ... .. 9	'Siegfried' ... .. 4
'Tannhäuser' ... .. 8	'Götterdämmerung' ... .. 4
'Freischütz' ... .. 8	'Die Kohlhauserin' ... .. 3
'Carmen' ... .. 8	'Seraglio' ... .. 3
'Pagliacci' ... .. 8	'Così fan tutte' ... .. 3
'Cavalleria Rusticana' ... .. 8	'Don Juan' ... .. 3
'Tosca' ... .. 8	'Tristan and Isolde' ... .. 3
'Rosenkavalier' ... .. 8	'Evangelimann' ... .. 3
'Aida' ... .. 8	'Mignon' ... .. 3
'Tiefand' ... .. 7	'Barber of Bagdad' ... .. 2
'Fidelio' ... .. 7	'The Huguenots' ... .. 2
'Queen of Sheba' ... .. 7	'Merry Wives of Windsor' ... .. 2
'Salome' ... .. 7	'Otello' ... .. 2
'Flying Dutchman' ... .. 7	'Palestrina' ... .. 1
'Faust' ... .. 6	'Hans Heiling' ... .. 1
'Ballo in Maschera' ... .. 6	'Martha' ... .. 1
'La Juive' ... .. 5	'Ring of Polykrates' ... .. 1
'Magic Flute' ... .. 5	'Violanta' ... .. 1
'Tales of Hoffmann' ... .. 5	'Zar and Zimmermann' ... .. 1
'Ariadne' ... .. 5	'Werther' ... .. 1
'Rigoletto' ... .. 5	'Barber of Seville' ... .. 1
'Die Walküre' ... .. 5	'Fledermaus' ... .. 1
'Parsifal' ... .. 5	'Notre Dame' ... .. 1

Of these, nine were 'workers' performances,' that is, private performances given for the workers of Vienna, the tickets being allotted by the City Council to the different trades unions of the city. Eleven evenings were devoted entirely to ballet, and one or two were half ballet and half opera.

Of the new productions during the year, 'Die Tote Stadt' has been the most successful, and the Puccini Trilogy a good second. The only other new work, Bittner's 'Die Kohlhauserin,' cannot be considered a success.

STANLEY WINNEY.

Miss Ethel Higgins gave a lecture on three English lutenist song-writers—Thomas Campion, Philip Rosseter, and John Dowland—at Wigmore Hall on July 2. Illustrations were sung by Miss Coral Peachey, Miss Margaret Champneys, Mr. Herbert Thompson, and Mr. Graham Smart, and Sir Frederick Bridge presided.



## Miscellaneous

ENFIELD.—The Enfield (Christ Church) Musical Society, formed in 1917, holds a prominent position in the musical life of the district. During the past season the Society brought out two new works—a 'Sanctus' for six-part treble soli, chorus, and orchestra, by Mr. Donald Reid, and a short choral and symphonic ode, 'The Light Triumphant,' by Dr. Harold E. Watts, conductor of the Society.

HARLECH.—'Within the walls of the Antient Castle' the Harlech Musical Festival was held on June 30. Where last year the rain poured on the umbrellas of the singers, the conductor, and the audience, this time the sun beat down genially. The choral body, which was said to number about two thousand voices, consisted of eighteen choirs from North Wales. No combined rehearsal had been possible, but under the baton of Prof. Walford Davies the singing in 'St. Paul' showed little weakness. The tone was pleasant, and there was definite expression in the choruses. At the morning and afternoon concerts congregational tunes were sung by the full choir, and part-songs were given by the separate choirs. A professional orchestra took part in each of the three meetings.

NORWICH.—Rossini's 'Stabat Mater' was recently performed at the Agricultural Hall by the Handel Society under Mr. Ernest Harcourt. The choral singing had the vigour, expressiveness, and sureness which are associated with the work of the Society. On July 8 the choir took part in the music of a pageant, 'Alceste,' held in the grounds of the Palace.

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DOUBLE CHORUS ...	He led them through the deep
CHORUS ...	But the waters
DOUBLE CHORUS ...	And Israel saw that great work
CHORUS ...	And believed the Lord
DUET ...	The Lord is a man of war
DOUBLE CHORUS ...	Thy right hand, O Lord
AIR ...	The enemy said
AIR ...	Thou shalt bring them in
DOUBLE CHORUS ...	The Lord shall reign
RECIT. ...	For the horse of Pharaoh
DOUBLE CHORUS ...	The Lord shall reign
RECIT. ...	And Miriam the prophetess
SOLO AND CHORUS	Sing ye to the Lord

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VERTURE ...	"Siroe"
R ...	Return, O God of Hosts ( <i>Samson</i> )
CHORUS ...	See the proud chief ( <i>Deborah</i> )
R ...	More sweet is that name ( <i>Semele</i> )
R ...	Oh! had I Jubal's lyre ( <i>Joshua</i> )
RECIT. AND AIR	I rage ( <i>Acis and Galatea</i> )
	O ruddier than the cherry ( <i>Acis and Galatea</i> )
CHORUS ...	Then round about the starry throne ( <i>Samson</i> )
R ...	Lord, to Thee ( <i>Theodora</i> )
DUET ...	"Berenice"
R AND CHORUS	Still caressing, and caressed ( <i>Alceste</i> )
RECIT. AND AIR	{ Where shall I fly? } ( <i>Hercules</i> )
	{ See, see they come }
R AND CHORUS	The trumpet's loud clangor ( <i>Ode for St. Cecilia's Day</i> )
CHORUS ..	Gird on thy sword ( <i>Saul</i> )

APPENDIX.

R ...	Care Selve ( <i>Atalanta</i> )
RECIT. ...	Frondi tenere } ( <i>Xerxes</i> )
R ...	Ombra ma fù }
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16. CHORUS...	O first created beam
20. RECIT. ...	The good we wish for
21. AIR ...	Thy glorious deeds
31. CHORUS...	Then round about the starry throne
35. AIR ...	Return, O God of hosts
57. AIR ...	Honour and arms
67. CHORUS...	Fixed in His everlasting seat
78. AIR ...	Great Dagon has subdued our foe
79. CHORUS...	Great Dagon has subdued our foe
87. AIR ...	Ye sons of Israel
88. CHORUS...	Weep, Israel
95. AIR ...	Let the bright Seraphim
96. CHORUS...	Let their celestial concerts

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AIR ...	Lusinghe più care ( <i>Alessandro</i> )
RECIT. AND AIR	{ Lo, here my love! } ( <i>Acis and Galatea</i> )
	{ Love in her eyes }
CHORUS ...	Ye tutelard gods ( <i>Belshazzar</i> )
AIR ...	Vinto è l' amor ( <i>Ottone</i> )
ORCHESTRA ...	Dance of Sailors ( <i>Rodrigo</i> )
RECIT. AND AIR	{ Tyrannic love } ( <i>Susanna</i> )
	{ Ye verdant hills }
SOLO AND CHORUS	As from the power ( <i>St. Cecilia's Day</i> )

APPENDIX.

RECIT. AND AIR	{ O worse than death } ( <i>Theodora</i> )
	{ Angels, ever bright and fair }
RECIT. AND AIR	{ Deeper and deeper still } ( <i>Jephtha</i> )
	{ Waft her, Angels }
RECIT. AND AIR	{ Frondi Tenere } ( <i>Serse</i> )
	{ Ombra mai fù }
AIR ...	Del Minacciar del vento ( <i>Ottone</i> )
ORCHESTRA ...	Overture ( <i>Giustino</i> )
AIR ...	Si tra i ceppi ( <i>Berenice</i> )
AIR ...	"Oh! had I Jubal's lyre" ( <i>Joshua</i> )
AIR ...	Where'er you walk ( <i>Semele</i> )
RECIT. AND AIR	{ I feel the Deity within } ( <i>Judas</i> )
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## FIRST SET.

- |                                    |                          |                                   |                    |
|------------------------------------|--------------------------|-----------------------------------|--------------------|
| 1. *My true love hath my heart ... | <i>Sir Philip Sidney</i> | 3. Where shall the lover rest ... | <i>Scott</i>       |
| 2. Good-night ...                  | <i>Shelley</i>           | 4. Willow, Willow, Willow ...     | <i>Shakespeare</i> |

## SECOND SET.

- |                                      |                    |                                     |                    |
|--------------------------------------|--------------------|-------------------------------------|--------------------|
| 1. O Mistress Mine ...               | <i>Shakespeare</i> | 3. No longer mourn for me ...       | <i>Shakespeare</i> |
| 2. Take, O take those lips away ...  | <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... | <i>Shakespeare</i> |                                     |                    |

## THIRD SET.

- |  |                 |                               |                       |
|--|-----------------|-------------------------------|-----------------------|
| 1. *To Lucasta, on going to the wars ... | <i>Lovelace</i> | 4. *Why so pale and wan ...   | <i>Sucklin</i>        |
| 2. If thou would'st ease thine heart ... | <i>Beddoes</i>  | 5. Through the ivory gate ... | <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ...           | <i>Lovelace</i> | 6. Of all the torments ...    | <i>William Wals.</i>  |

## FOURTH SET.

- |  |                               |  |              |
|--|-------------------------------|--|--------------|
| 1. *Thine eyes still shined for me ... | <i>Emerson</i>                | 4. Weep you no more ...                    | <i>Anon.</i> |
| 2. *When lovers meet again ...         | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | <i>Byron</i> |
| 3. *When we two parted ...             | <i>Byron</i>                  | 6. Bright star ...                         | <i>Keat.</i> |

## FIFTH SET.

- |                               |                       |                                   |                                |
|-------------------------------|-----------------------|-----------------------------------|--------------------------------|
| 1. *A stray nymph of Dian ... | <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | <i>Beaumont &amp; Fletcher</i> |
| 2. *Proud Maisie ...          | <i>Scott</i>          | 5. Love and laughter ...          | <i>Arthur Bulle</i>            |
| 3. *Crabbed age and youth ... | <i>Shakespeare</i>    | 6. A girl to her glass ...        | <i>Julian Sturgis</i>          |
| 7. A Lullaby ...              | <i>E. O. Jones</i>    |                                   |                                |

## SIXTH SET.

- |                                       |                    |                                      |                         |
|---------------------------------------|--------------------|--------------------------------------|-------------------------|
| 1. *When comes my Gwen ...            | <i>E. O. Jones</i> | 4. *A lover's garland ...            | <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | <i>Anon.</i>       | 5. At the hour the long day ends ... | <i>Alfred P. Graves</i> |
| 3. *Love is a bable ...               | <i>Anon.</i>       | 6. Under the greenwood tree ...      | <i>Shakespeare</i>      |

## SEVENTH SET.

- |  |                       |  |                       |
|--|-----------------------|--|-----------------------|
| 1. On a time the amorous Silvy ...       | <i>Anon.</i>          | 4. O never say that I was false of heart ... | <i>Shakespeare</i>    |
| 2. Follow a shadow ...                   | <i>Ben Jonson</i>     | 5. Julia ...                                 | <i>Herrie</i>         |
| 3. Ye little birds that sit and sing ... | <i>Thomas Heywood</i> | 6. Sleep ...                                 | <i>Julian Sturgis</i> |

## EIGHTH SET.

- |                            |                               |                         |                        |
|----------------------------|-------------------------------|-------------------------|------------------------|
| 1. Whence ...              | <i>Julian Sturgis</i>         | 4. Dirge in woods ...   | <i>George Meredith</i> |
| 2. Nightfall in winter ... | <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... | <i>Julian Sturgis</i>  |
| 3. Marian ...              | <i>George Meredith</i>        | 6. Grapes ...           | <i>Julian Sturgis</i>  |

## NINTH SET.

- |                                    |                          |                        |                          |
|------------------------------------|--------------------------|------------------------|--------------------------|
| 1. Three aspects ...               | <i>Mary E. Coleridge</i> | 4. Whether I live ...  | <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) ... | <i>Mary E. Coleridge</i> | 5. Armida's garden ... | <i>Mary E. Coleridge</i> |
| 3. The witches' wood ...           | <i>Mary E. Coleridge</i> | 6. The maiden ...      | <i>Mary E. Coleridge</i> |
| 7. There ...                       | <i>Mary E. Coleridge</i> |                        |                          |

## TENTH SET.

- |  |                           |                                   |                               |
|--|---------------------------|-----------------------------------|-------------------------------|
| 1. My heart is like a singing bird ... | <i>Christina Rossetti</i> | 4. The child and the twilight ... | <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ...   | <i>Allan Cunningham</i>   | 5. From a city window ...         | <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ...            | <i>Julian Sturgis</i>     | 6. One silent night of late ...   | <i>Herrie</i>                 |

## ELEVENTH SET.

- |                                    |                               |   |                               |
|------------------------------------|-------------------------------|---|-------------------------------|
| 1. One golden thread... ...        | <i>Julia Chatterton</i>       | 5. The faithful lover ...                 | <i>Alfred Perceval Graves</i> |
| 2. The spirit of the Spring ...    | <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing... .. | <i>Julian Sturgis</i>         |
| 3. What part of dread eternity ... | <i>Author unknown</i>         | 7. Why art thou slow ...                  | <i>Masinge</i>                |
| 4. The blackbird ...               | <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought ...  | <i>Alfred P. Graves</i>       |

## TWELFTH SET.

- |                                  |                         |                                   |                  |
|----------------------------------|-------------------------|-----------------------------------|------------------|
| 1. When the dew is falling ...   | <i>Julia Chatterton</i> | 4. When the sun's great orb... .. | <i>H. Warner</i> |
| 2. To Blossoms ...               | <i>Herrie</i>           | 5. Dream pedlary ...              | <i>Beddoes</i>   |
| 3. Rosaline ...                  | <i>Lodge</i>            | 6. O World, O Life, O Time ...    | <i>Shelley</i>   |
| 7. The sound of hidden music ... | <i>Julia Chatterton</i> |                                   |                  |

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# The Musical Times

AND SINGING-CLASS CIRCULAR  
SEPTEMBER 1 1921

## EARLY ENGLISH CHAMBER MUSIC

BY RUTLAND BOUGHTON

(Concluded from August number, page 539.)

### III.

Times of success and wealth produce works of art on a large scale, involving combinations of many performers. Such times were those of Elizabeth and Charles II., when music and the drama flourished as never before in our history. Times of failure and poverty, people cannot so easily meet in numbers, and luxurious forms of art cannot flourish. Further, in such times human thought grows less optimistic for the future of human activity, and tends to be thrown upon itself: from this frame of mind result more intimate forms and expressions of art, and music a predilection for instrumental forms. The instrumental art of the 17th century originated the need for keeping singers up to pitch or filling missing parts, and in so far as it had a life of its own, was either a simple statement of dance rhythm, or a restatement of the song-thought of the time. But the unsettlement occasioned by the two Revolutions damping down the choral and dramatic forms, freed it from its restrictions, and allowed it to pass the limitations of lute-playing and dance-form. A study of this period would be particularly interesting to us, for we are probably passing through a similar phase to-day. We get little glimpses of this kind of art during the Protectorate. Here are two:

Being in St. James's Park, I heard an organ touched in a little low room of one Mr. Hinckson's; I went in and found a private company of five or six persons; they desired me to take up a violle and bear a part. I did so, and that a part, too, not much to advance the reputation of my cunning. By and by without the least colour of a design or expectation, in comes Cromwell. He found us playing, and, as I remember, so he left us.

That is from the apology of Sir Roger Estrange, who felt it necessary later on to excuse himself for having enjoyed music in Cromwell's company, to say nothing of the usual deprecations to be made by a man of good family for having any musical executive ability. The Hinckson (or Ingston) referred to was a most important link in the continuity of musical art from Tudor to Jacobean days. He was probably a pupil of Orlando Gibbons, and certainly music-master in Cromwell's house; among his pupils was John Blow, the master of Purcell.

The other glimpse of such chamber music is one several given by Anthony Wood, speaking of music at Oxford, where, owing to its special associations with the latter days of Charles I., any first-rate musicians were to be found:

In the latter end of the year 1657 David Mell, the most eminent violinist of London being in Oxon . . . the company did look upon Mr. Mell to have a prodigious hand on the violin, and they thought that no person, as all in London did, could go beyond him. But when Thomas Baltzar, an outlander, came to Oxon in the next year they had other thoughts of Mr. Mell, who though he played far sweeter than Baltzar, yet Baltzar's hand was more quick and could run it insensibly to the end of the finger-board.

I do not wish here to rub the well-worn grievance we English musicians have, because there is something in English character which causes us to prefer imported music and musicians. It is probably, at root, because we have looked for our greatest well-being in world-commercial-power, and contemptuously regarded the non-dividend-returning powers of art as a thing to scorn, unworthy the efforts of our own people. But it is very much to the point of our study to remember that just at the moment when outer conditions were beginning to throw musicians upon themselves and the inner life of their art, and causing a new bud of instrumental music to thrust out strongly—it was even then that they preferred 'the quick hand running insensibly' to the fiddler who by general consent 'played far sweeter.' It was the long adherence to that idea that brought about the oblivion of a series of English Violin Sonatas which for sheer beauty of feeling and fineness of design are equal, and some of them even superior, to similar works bearing the most honoured names in music.

Early in 1919, re-starting the work at Glastonbury after the war with a curious temporary distaste for all modern music (my own included), I was thrown back upon the simpler, unspected beauty of the early English composers and Bach. There was enough vocal music to answer the need, but of fiddle music little beside the Bach Sonatas. The Mozart Sonatas were tried and enjoyed up to a point, but Mozart the craftsman so often continued the work when the artist in him needed a rest, and his violin sonatas could have been boiled down by him to half the quantity of notes with a great increase of power in their essential beauty. The Purcell Sonatas were introduced and loved, and then we came across the Novello series of Early English violin sonatas with the pianoforte part developed from the figured bass by Mr. Alfred Moffat. Mr. Moffat has a positive genius for this sort of work, developing (as he does) the upper tissue of the pianoforte parts freely and easily from the threads offered by the composer, and never obtruding his own personality as arranger, or seeking any good but that of the music itself. These sonatas are a godsend for English violinists. They cover the period from 1700 (when were published the Sonatas of William Croft, who, like Purcell, was a pupil of John Blow) to 1768, the publishing year of certain fiddle music by James Lates, from which Mr. Moffat has chosen a work which, written by a contemporary of Mozart, and under the same Italian influences, is as much finer than



the majority of the German masters' sonatas as the music of Bach is finer than that of the rest of his family. Of the eleven works arranged by Mr. Alfred Moffat as sonatas for violin and pianoforte, those by Croft, Babell, Eccles, Macklean, Gibbs, Lates, and Vincent are splendid works, without which the repertoire of any English violinist is shamefully incomplete. All of the above give fine scope to the genius of the fiddle as an instrument without allowing it to betray them into virtuosity and vanity; they are master works of form, and lovely examples of that sweetness which would have given Mr. Mell his chance. Only one in the Novello series exemplifies the fiddler's art of 'running insensibly' (and, may one add, 'insensately?') 'up and down the keyboard'—that is the Sonata by Robert Jones, a sort of incipient concerto which makes an effect of vulgarity similar to that made by an over-jewelled nonentity. Its harmony is monotonous, and it has no slow movement—a most significant fact, for it is in their one (and sometimes two) slow movements that these 18th century fiddle composers poured out the sweetness of their hearts.

These works are nearly all within the first three positions, and it is to be hoped that they occupy a chief place on the lists of all violin teachers. Nor are they too serious to be heard by average audiences of unclassical pretensions. For example, the gay dance movements of the Sonata by William Babell 'went down like hot cakes' when played at The Folk House, Bristol, recently by members of the Glastonbury Festival School; and the Sonatas of Eccles and Gibbs are worthy of a place in any recital programme in juxtaposition with the works of Bach, Beethoven, and Brahms.

Let our violinists see to it that these works are played everywhere, and then Messrs. Novello may induce Mr. Moffat to add to them from the similar pieces that remain to be republished—if possible including more of the works for two violins, and violin and violoncello. Of such works the series includes at present only two Trio-Sonatas—by Arne and Boyce.

We have now to consider certain aspects of chamber music for voices with strings, a form of art which many modern composers are reviving with the happiest results.

#### IV.

Presumably the essential characteristics of chamber music are intimacy on the expressional side and, on the technical side, a concentration and perfection of design such as will increase our joy with the many repetitions necessary to ensure an unconduted ensemble. Modern composers write for instrumentalists able and proud to achieve that ensemble; but with singers we have generally to deal with an artistically inferior people, and when, as in the Pastorals of Walford Davies and the 'Wenlock Edge' of Vaughan Williams, voices are incorporated with the scheme, it is comparatively seldom that a successful performance follows,

inasmuch as the result depends on the singers' capacity to know the instrumental parts as well as their own, to lead when required by poet or composer, or to blend with the nuance of the strings when the paramount beauty ceases to be vocal. Early English composers were no handicapped in the same way. Then it was rather the string players who had to learn how to assume musical responsibility, and have joy in the prominence which followed on the discovery that instruments could express many things of which voices were incapable. The earliest examples of such combination generally available are several pieces by Byrd lately republished in Dr. Edmund Fellowes' splendid edition of the English Madrigal School. In vol. xv. there is a Christmas Carol for contralto voice and four strings followed by a chorus for female voices in four parts. The compass of the string parts involves the use of one violin, two violas, and a violoncello; and this would indeed be the best combination, because the radius of the voice part occupies the position of the second violin—and not only the position but the character and rights as well; for it must be remembered that in these pieces by Byrd the treatment of voices and instruments is identical. Here is no simple problem of vocal part with string accompaniment, but a perfectly balanced and as nearly as possible homogeneous ensemble in which the instruments take their expression from the voice, and the singer learns all she may of that sustained or underheld quality which is characteristic of good fiddle playing. The need for two violas may rule out chances for the performance of this music; so I suggest that the first viola part be given to the second violin, for only once does it exceed violin-compass, and the an easy exchange of parts may be effected for the two or three bars with the other viola.

The next number in this volume is less generally possible, being written for two voices, three violas, and a violoncello; and the same combination is used in the folk-tune Shepherd's Dialogue, 'Who made thee Hob forsake'; but in the last-named the difficulty may be overcome by transposing the piece up within the range of the violins, and allotting the vocal parts to a soprano and tenor, or to two tenors.

A similar transposition involving vocal modification of a more drastic nature is necessary to bring about the performance of other pieces now that we have no consorts of viols generally available. But I think that Dr. Fellowes would agree to such editing, rather than leave this beautiful music unheard, or spoiled by the noisy pianoforte or unrhythmic organ—for we must remember that these old pieces not only represent the ecclesiastical environment of an age knowing neither pianoforte nor organ, but were the fine flower of a religious spirit which found expression in the frequent practice of working together. The tragedy of the loss of this spirit is shown by Thomas Hardy in 'Under the Greenwood Tree.' In the preface he comments as follows:

One is inclined to regret the displacement of these ecclesiastical bandsmen by one isolated organist. . . . Despite certain advantages in point of control and accomplishment which were no doubt secured by installing a single artist, the change has tended to stultify the professed aims of the clergy, its direct result being to curtail and extinguish the interest of the parishioners in church doings. Under the old plan from half-a-dozen to ten full-grown players, in addition to the numerous more or less grown-up singers, were officially occupied with the Sunday routine and concerned in trying their best to make it an artistic outcome of the combined musical taste of the parish. With a musical executive limited, as it mostly is limited now, to the parson's wife or daughter and the school children, or to the school-teacher and the children, an important union of interests has disappeared.

'Under the Greenwood Tree' is further to the point of our present studies :

'Times have changed from the times they used to be,' said Mail, 'People don't care much about us now ! I've been thinking we must be almost the last left in the county of the old string players. Barrel-organs and they things next door to 'em that you blow wi' your foot have come in terrible of late years !' . . .

'More's the pity,' replied another. 'Time was—long and merry ago now !—when not one of the varminths was to be heard of, but it served some of the choirs right. They should have stuck to strings as we did, and keep out clar'nets and done away with serpents. If you'd thrive in musical religion, steck to strings, says I.'

'Strings be safe soul-lifters as fur as they do go,' said Mr. Spinks.

Byrd's instrumental parts are for 'soul-lifters' only. Works of a similar kind are two songs by Dowland for voice, viols, and lute from 'The Pilgrim's Solace' (1612). Dr. Fellowes republishing these in his edition of the English Lutenists, with the lute-part adapted for performance on the pianoforte, and it is by his kind permission that I have been allowed to make copies of these wonderfully beautiful songs. Byrd's music accepts the formative principle as paramount. In Dowland expression accepted not only as an inevitable incident of the art, but as a principle of construction. History shows that when this happens in any art it is accompanied by signs of decadence, but we shall not forego the beauty of Praxiteles or Scopas because they worked during the decline of Greek sculpture, nor the beauty of Ford and Dowland because in their time the music of the English Renaissance had passed its meridian. And if, on the formal side, Dowland's 'Go, nightly cares' and 'From silent night' have little or nothing of the architectonic nobility of Byrd's music, they have yet that sweetness of melody which gives colour and character to the autumn. It is no mere accident that Dowland should have a chromatic quality and languishing expression. It is no mere accident that in one song he wails over his 'tunes of sad despair' and in the other cries 'Welcome, sweet death !' Those are the moods not only of ageing minds, but of ageing periods as well. It is for us to have joy of the beauty which great artists distil from all conditions. These two lovely songs of Dowland for contralto or baritone with violin, violoncello, and pianoforte, need a deal of rehearsal,

but they are an addition of the first importance to the limited repertoire of vocal chamber music. It is, however, a repertoire that has grown considerably since, nine or ten years ago, I called attention in these columns to its possibilities. Then there were available but two or three works by Walford Davies and Vaughan Williams ; now, in addition to the republication of these old works, there are chamber pieces for voices and instruments by Holst, Frederic Austin, Arthur Bliss, and others. The more we learn to work in the small the more nearly must our work approach an impossible perfection. Vast resources induce waste, slovenliness, and disorder—the symptoms, in fact, of decadence and death. Such symptoms are importunately present to-day. But out of the cacophonous husk of the art of the past epoch, a new and less pretentious art is emerging—with some pain, so that it seems difficult to many of us to recognise the difference between the death-cries and the birth-cries. That difference is more readily discernible in chamber music than in orchestral music ; and more readily discernible in vocal chamber music than in music with no obvious clues to its tendency.

## THE DRAMATIC WORKS OF VINCENT D'INDY

BY M.-D. CALVOCORESSI

(Concluded from August number, page 544)

### THE MUSIC OF 'SAINT-CHRISTOPHE'

'La Légende de Saint-Christophe' is, if not the most complex, at least the most elaborate and most diversified in its details of d'Indy's dramatic works. The presentation on the stage of the various episodes necessitates several scenes which are not accessory from the dramatic point of view, but whose musical bearing upon the main element in the drama (*i.e.*, the conversion of Auféris) remains unavoidably slight despite the connections established by the play of leading motives. The progress towards the end is not constant until the moment when for the first time we see Auféris balancing between obedience to the orders of his elected master and obedience to the promptings of his own soul, thrilled by the hymns which arise from the Cathedral.

In other words, 'La Légende de Saint-Christophe' is far more composite than either 'Fervaal' or 'L'Etranger' both as a spectacle and as music. It is a grandiose polyptych, simple in its general scheme but laden with details, full of beauties, and consisting of parts treated in the spirit of punctilious, at times almost puerile realism which is so usual a feature in mediæval art, and parts in which drama and music soar to the loftiest heights.

No work of d'Indy confirms more fully what Romain Rolland wrote of him many years before 'La Légende de Saint-Christophe' appeared :



Thirst for perspicuity is an essential in his nature as an artist; a feature all the more remarkable when we consider how far from simple his nature is. His wide knowledge of music has equipped him with a wealth of diverse, almost contradictory elements. The musical forms of all times and all countries hover in his mind; and we feel inclined to ask ourselves whether his eclecticism does not attempt to conciliate forms not easily conciliable. In order not to be submerged by all those riches, by those conflicting elements and influences, the artist must either be carried away by the sway of his passions, or be endowed with sufficient will-power to be capable of eliminating, selecting, and transforming. D'Indy eliminates hardly anything, but he organizes. In his music he evinces the qualities that go to the making of an army commander: knowledge of his object and resources, patience, determination to succeed, method, perfect command over his doings and over his own self.

Although the more spectacular, more operatic scenes (*viz.*, the first three and the dialogue between the Gold King and the Prince of Evil in the last Act) contain a good many fine things, it is chiefly the religious scenes that call for consideration. In the former, d'Indy gives abundant, unquestionable evidence of his talent; but the latter reveal his genius at its loftiest.

He has succeeded in evolving from plainsong, chiefly by applying polyphonic methods of treatment that range from extensions of purely traditional means such as canonic or fugal treatment to the boldest types of juxtaposition and intertexture, a style that is as rich in suggestive and expressive power as it is in genuine originality, a music as remarkable for its firmness and straightforwardness as for its plasticity. Aggregates or sequences of sounds which school polyphony would condemn, which no harmonic theory could adequately define, appear as perfectly logical and in place, because the function of each sound is perfectly clear and the balance of the structure faultless. Even the most cursory investigation shows how simple and natural are the means by which this style has come into being.

Motives borrowed from plainsong may be utilised in their original form, or altered in some particular. Or again, the vocabulary that goes to the building of plainsong may be used to construct original motives. Whichever the case, it stands to reason that the artistic value of the results will depend solely upon their unity and fitness. The point has already been made with reference to the antiphon, 'Ubi Caritas et Amor,' used in 'L'Etranger,' where it plays a leading and perfectly unequivocal part. In 'Saint-Christophe,' we find the same tune occurring episodically: twice the hermit sings it to the words 'love one another,' and it reappears under the words 'but the humble and needy may safely cross.' No one unacquainted with the Roman Liturgy for Maundy Thursday will perceive the particular virtue of allusion latent in this motive. But, on the other hand, no one will feel the necessity for being conscious of it. In both cases the motive is perfectly in keeping with both words and context. When it reappears in the following combination:



its function as a mere unit within a general scheme, to be judged on its own merits and not with reference to its origin, can less than ever be questioned.

This gives us the key to the whole matter. Throughout the religious scenes in 'Saint-Christophe' we encounter either long phrases or mere arabesques which may in the Roman Liturgy be associated with certain words. But we no more need be aware of their possible origin than we need know, for instance, that when Hans Sachs refers to the story of King Marke the motives which crop up actually hail from 'Tristan.'

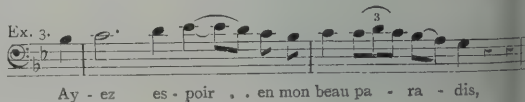
One instance, it is true, is less simple. There are in 'Saint-Christophe' two references to the Crucifixion, both marked by the appearance of the following tune:



which constitutes a strong contrast, and strikes us as a quotation, possibly from some French 'complainte.' We cannot help feeling that here it is difficult not to suspect an allusion, and wish to know more about it.

The point, however, is trifling, and I can find in the score no other passage of which the same thing could be said in reason. Every colour, every accent has its purpose, and fulfils it by virtue of its own vitality and convincing quality.

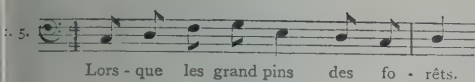
To show the variety of resources which d'Indy's 'organizing power' derives from the various elements he employs is to do but little towards the characterisation of 'Saint-Christophe' as a work of art. Yet we may note that one of the principal motives (it is the 'Ave, Crux'):



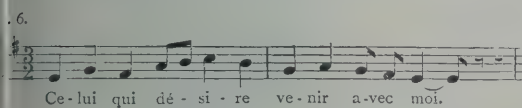
appears successively as a plain chorale (vocal score, p. 77), in canon form (p. 78), and under the following bold aspect (p. 115):



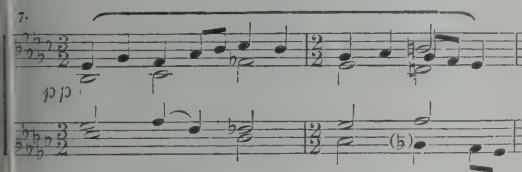
and that the motive :



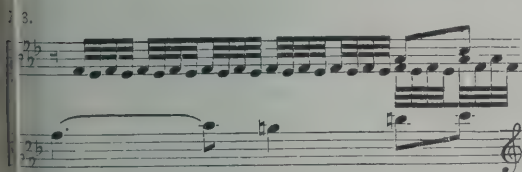
th which the relation of the Pope's sentence  
ens, seems to be derived from it.  
Another important motive :



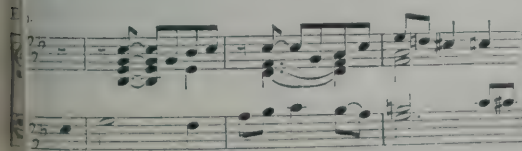
pears at first in the Prelude to the second scene  
the second Act, harmonized as follows (a  
rmonization to be compared with the example  
om 'Fervaal,' quoted in the July number, p. 466,  
, for its tonal interpretation) :



When Auféris is overcome by repentance, it  
umes the following dramatic character (vocal  
re, p. 163 ; compare as above, p. 466, 1b :  
method is musically similar, the purpose quite  
erent) :



And after the Queen's conversion, we find it  
combined with another motive, widely different in  
character, which expresses the new-born pure and  
tender love :




in the final scene (p. 279), it becomes the  
cous firmus with which other elements combine  
freely :

Ex. 10.

CHRISTOPHE. 

SOPRANO. 

CHŒUR CELESTE. ALTO. 

TENOR. 



The treatment of purely dramatic motives calls  
for few remarks. D'Indy generally conforms to  
the methods illustrated in 'L'Etranger,' and more  
especially in 'Fervaal,' which are, generally  
speaking, similar to Wagner's, with certain  
characteristic extensions. Nothing is more  
curious, perhaps, than his tendency to invert a  
motive in view of some special connotation—for  
instance, the two motives which refer to Auféris  
reappear in inverted form when he enters the  
service of the Evil One.

Another equally formal mode of procedure is  
the repetition of certain motives every time the  
text affords the slightest pretext for repeating  
them. A motive which consists of a mere  
arabesque of three notes, and constitutes a mere  
touch of colour, like that which refers to gold, may  
recur without attracting undue attention. But not so  
the motive which accompanies all references to  
soldiery and warfare, more obtrusive in rhythm,  
written in harsh whole-tones, and rather conventional  
in character ; and its recurrence strikes us as too  
mechanical a device.

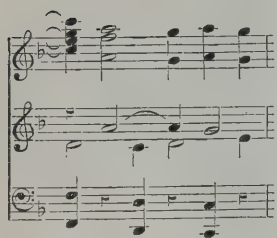
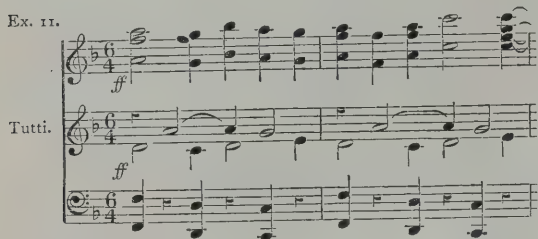
Against such minor cases of obvious and purely  
formal artifice, there are many superb instances of  
unity secured by the most genuinely artistic means.  
For example, the descriptive symphony 'The  
Quest for God,' in the second Act, is a wonderful  
achievement. D'Indy gives its programme in the  
explanation supplied by the Historian, in the course  
of which all the motives used in the Symphony  
appear in their order of sequence. But it is no  
more possible to deny the inner unity and logic,  
the sustained musical interest and sway of the  
Symphony, than it is to minimise the surpassing  
skill and judgment which enabled the composer to



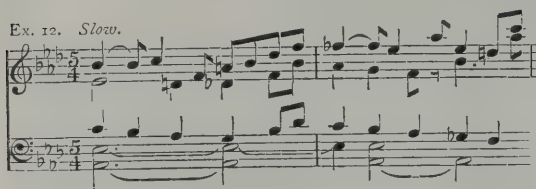
anticipate in the explanatory introduction all the effects upon which he relies in the Symphony without thereby weakening the interest.

One of the most beautiful episodes in the Symphony (and in my opinion one of the finest things ever written) is the Easter Hymn at Rome—as simple as it is grandiose:

Ex. 11.



Were we attempting to enumerate the principal beauties in 'Saint-Christophe,' we should certainly mention among the greatest the scene between Auférus and the Hermit, with its wonderful Prelude of which the opening bars are so typical an illustration of the polyphony which is d'Indy's very own:

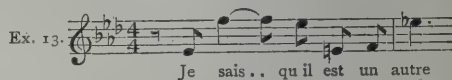
Ex. 12. *Slow.*

with the magnificent lyrical climax reached when the Hermit calls upon the beasts and the trees of the forest and the stars in the skies to witness the sinner's repentance. It is, as much as the following scene when Christophe is baptised by Christ, the centre of the whole work, drama and music. No less powerful is the scene in the prison, when Christophe converts the Queen—especially from the moment when the Queen, after a last mental struggle expressed by the music in wonderfully convincing fashion (vocal score, pp. 250-251), yields to his appeals and professes her faith in God.

There is one last point to consider with reference to d'Indy's dramatic scores. All critics agree as to the interest and beauty of his choral writing, but many have objected to his tendency to

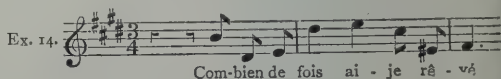
introduce into the vocal solo parts too many leaps, and especially intervals of sevenths and ninths—with results not quite in keeping with the spirit and tradition of French musical prosody. Even in 'Saint-Christophe,' where the influence of Gregorian song is so marked (the point is worth making, for it has often been said that the more staid, more subtle prosody of a Debussy or a Ravel owes much of its qualities to the same influences), we often meet with passages similar to the following:

Ex. 13.



My own opinion is that although the objection is quite justifiable in theory, most passages of that kind look uglier on paper than they sound when sung. Their recurrence, it is true, may convey the impression of a lack of finish—or might do so, did we fail to remember that d'Indy never overlooks anything or leaves anything to chance. At times an utterance very simple in itself receives a somewhat obtrusive setting, which seems uncalled for and out of keeping:

Ex. 14.



All things considered, we may, without laying undue stress on the point at the expense of all that is beautiful and effective in the vocal parts of 'Le Chant de la Cloche,' 'Fervaal,' 'L'Etranger,' and 'Saint-Christophe,' say that there is something unsatisfactory in that particular feature.

No general conclusion could be drawn from a survey of d'Indy's dramatic works without reference to his instrumental music, from the early tone-poems, so full of ingenuity and spirit, or the early chamber works, to the later productions more subdued, more introspective, and at times more recondite. Indeed, it is a striking feature of his personality that he has never allowed his activities in one order to outbalance his activities in the other. Constantly engaged in planning and writing instrumental music, he was no less constantly concentrating upon the planning and writing of his dramatic works, every one composed with steadfast and long-matured purpose. A natural consequence is that every big work of his in the one order throws light upon something essential in the works of the other. But I hope at least to have shown that music-lovers who take the pains to study those dramatic works will find ample reward.

NOTE.—The musical quotations are by kind permission of MM. A. Durand et Cie, publishers of 'Fervaal' and 'L'Etranger,' and Rouart et Lerolle, publishers of 'Légende de Saint-Christophe.'

NEW LIGHT ON EARLY TUDOR  
COMPOSERS

BY W. H. GRATTAN FLOOD

XX.—JOHN REDFORD

It is generally admitted that John Redford was not only a remarkable organist, choirmaster, and composer, but also a playwright of distinction under Henry VIII.; yet his biography is a blank so far as our accredited musical historians are concerned. The only information concerning his personality in the new 'Grove' is the comparatively vague statement that he was 'Organist and Almoner and Master of the Choristers of St. Paul's Cathedral in the latter part of the reign of Henry VIII.' This is the accepted account of Redford, and strange to say modern investigators cheerfully acquiesce in placing Redford as flourishing in the 'latter part' of Henry VIII.'s reign, that is to say, as flourishing between the years 1536-47. The only other item of biography vouchsafed is that Tusser was a pupil of Redford. Now it is fairly certain that Tusser's career as a choirboy of St. Paul's cannot have been after 1542 or 1543, and therefore there is no clear evidence that Redford lived much later than 1543. Prof. Pollard tells us that Redford's Interlude of 'Wyt and Science' was written 'probably towards the end of the reign of Henry VIII.,' that is, 1544; yet there is ample testimony to show that his date must be placed as c. 1538 or 1539. Dr. Ernest Walker, in his 'History of Music in England' (1907), confesses that he knows nothing of the life of Redford save that he was organist of St. Paul's Cathedral 'about the middle of the 16th century,' and Mr. H. Orsmond Anderton, in his 'Early English Music' (1920), suggests that Redford's life 'probably extended from 1491 to 1547,' but gives no further particulars.

No better proof of Redford's powers need be adduced than the inclusion of his name by Morley in his 'Plaine and Easie Introduction to Practicall Musicke' (1597), among the celebrated English composers who flourished under Henry VIII. Still stronger proof may be found in the dozens of Redford's compositions preserved in the British Museum, including his beautiful Organ Fantasias, and his Interlude of 'Wyt and Science.' Yet notwithstanding all his known manuscripts, no serious endeavour has hitherto been made to piece together any facts of his biography. On this account the new light I have been enabled to throw on the career of Redford will be a help to future investigators.

But first I may explain that the name of our distinguished musician will not be found in the printed Calendar of the Letters and Papers of Henry VIII., although I have carefully gone through the thirty-five volumes of that monumental work. Yet, as will be seen, it was an entry in vol. vii., in connection with the year 1534, that supplied me with the hint whereby I was enabled to trace Redford as a Vicar-Choral of St. Paul's Cathedral.

John Redford was born about the year 1486, and was trained in the choir school of St. Paul's Cathedral, ultimately becoming a Vicar-Choral. He was subsequently Organist and Almoner and Master of the Choristers, but in these appointments we do not meet with him until the year 1530. So far as my researches go, it is safe to state that Redford was organist of St. Paul's from 1525, being also Junior Vicar-Choral, and that he subsequently was appointed Master of the Choristers (1532).

One of the duties of the choirmaster of St. Paul's was to prepare choirboy plays, and we find, from the 'Calendar of Papers of Henry VIII.,' that on November 10, 1527, 'the children of Paules' presented at Greenwich, among the Court revels, a Latin-French play, for the entertainment of the French nobles. Cavendish describes it as 'a most godliest disguising or interlude made in Latin and French,' under Master John Rightwise.\*

In a previous article† we have seen that, on June 29, 1531, William Whytbroke was appointed Sub-Dean of St. Paul's Cathedral (of which the Dean, Richard Pace, was an excellent musician), and, in 1532, he got John Redford appointed almoner and master of the choristers. No wonder, then, that in the 'Declaration by the Sub-Dean and Canons of St. Paul's of allegiance to Henry VIII. and Queen Anne Boleyn,' on June 20, 1534, with the pregnant passage that 'the Bishop of Rome has no authority in this Kingdom,' the names of Whytbroke and Redford appear. This interesting document is signed by the sub-dean, eight canons, two cardinals, one succentor, six minor canons, thirty-one chantry priests, and twenty-three others.‡ None of the names are given in the printed Calendar, but, through the courtesy of Mr. J. M. Riggs, of the Public Record Office, I obtained the exact transcript of all the signatures in the original document, including Whytbroke, Hayward (succentor), John Smyth and Thos. Balgrave (cardinals), and the following vicars-choral: William Sampson, Bartholomew Ody, Robert Pate, Thomas Baldwin, John Redford, and John Purvock.

Let it not be supposed that this Declaration indicated a change of religion; it was merely a loyal formulary in which the temporal power of the Pope was denied. Anyhow, many of those that signed it were taken into Court favour, and Redford was in high repute as a choirmaster as well as organist. At the close of 1534, or early in 1535, the famous Thomas Tusser was, 'by friendship's lot,' taken into the choir school of St. Paul's, a proceeding which rescued him from being impressed, or conscripted, by roaming choir agents, who had 'placards' for taking up suitable choristers. Tusser thus eulogises Redford in his 'One Hundred Points of Good Husbandry,' § published in 1557:

But mark the chance, myself to vance  
By friendship's lot to Paul's I got,  
So found I grace a certain space  
Still to remain.

With REDFORD there, the like no where,  
For cunning such and virtue much  
By whom some part of music's art,  
So did I gain.

Richard Sampson, Bishop of Chichester, whose career has been described in a previous article (No. VII.), was Dean of St. Paul's from July, 1536 (in succession to Dean Pace), and was a friend to Redford. On October 13, 1537, there was a grand Te Deum sung in St. Paul's under Redford's direction, for the birth of Prince Edward.

There is no other incident chronicled in respect to this remarkable musician until 1538, when his Interlude of 'Wyt and Science' was performed.

\* John Rightwise was appointed Usher of St. Paul's School under William Lyly in 1510, and succeeded Lyly as Master.

† Musical Times, April, 1921.

‡ The printed Calendar gives '29 others,' but the actual number was only twenty-three, as the list included the six vicars-choral. The Calendar also mistranslates 'cantarista' as 'chanters.'

§ This title developed into 'Five Hundred Points' in 1573.



The date of this Interlude has been given by all previous writers as between the years 1541 and 1546; yet, as the proof rested on the introduction of the Galliard into England, I venture to assert that Redford's play must be dated as of the year 1538 or early in 1539. For proof of this the reader is referred to a communication of mine in *The Times* 'Literary Supplement' (March 3, 1921). Prof. Wallace tells us that Redford was a great friend of John Heywood, seven of whose songs he had collected in a volume, with musical setting.

In the Interlude are three songs set to music by Redford, namely, 'Give place, give place, to honest recreation,' 'Exceeding measure with pains continual,' and 'Welcome, mine own.' At the end is written, 'Here cometh in four with viols and sing "remembrance," and at the last quere [verse] all make curtesy and so go forth singing.' As customary, the final prayer is for the King and Queen: 'Thus endeth the play of "Wyt and Science," made by Master John Redford.'

After the year 1540 there is no trace of Redford, and it seems likely that he died in that year or the year following. Probably he was succeeded by Thomas Mulliner, but of this I have discovered no proof. Redford's anthem, 'Rejoice in the Lord alway,' is still sung at St. Paul's, and an octavo edition by the late Sir George Martin was published by Messrs. Novello in 1894. His organ solo 'Glorificamus' (Add. MSS. Brit. Mus. 30,513) has been edited by Mr. John E. West for the same publishers.

From the carefully compiled 'Catalogue of Manuscript Music in the Library of Christ Church, Oxford' (1915), by Mr. G. E. P. Arkwright, we learn that there are three volumes by Redford in the Library, namely, a Motet ('Vestri precincti') for six voices, a Voluntary for organ, and five Organ pieces.

But the great bulk of Redford's work lies interned in the British Museum, including his sacred song, 'Walking alone' (Add. MSS. 15233), and his 'Christus Resurgens,' in two sections for four voices (Add. MSS. 17802-17805).<sup>\*</sup> His Interlude of 'Wyt and Science' (c. 1538) deserves to be better known, and it is of interest to note that this musical play ends with a prayer for the King and Queen, a convention that continued for two centuries, and which ultimately developed into the playing of the National Anthem.

No doubt the best of Redford's compositions will shortly occupy the attention of the responsible committee of the Carnegie Trust, and will, at no distant date, be available for students of early Tudor music.

<sup>\*</sup> Mr. H. B. Collins, Mus. Bac., suggests that Byrd in his 'Gradualia' took Redford's setting as his model.

The Westminster Choral Society, which is under the direction of Messrs. Boosey & Co. and conducted by Mr. Vincent Thomas, has arranged a very interesting programme for next season. This includes Stanford's 'Stabat Mater,' Hubert Bath's 'The Legend of Nerbudda,' Bach's 'Sleepers, Wake,' Emily Woodforde-Finden's 'Pagoda of Flowers,' Napier Miles' 'Music Comes,' and three new choral ballads by Quilter. The Choir will also sing part-songs at three of the London Ballad Concerts at the Royal Albert Hall. There are vacancies for a few ladies and gentlemen possessing good voices, and applications should be addressed to the organizing secretary, Mr. W. A. Bayley, 295, Regent Street, W. 1.

## THE NATIONAL EISTEDDFOD

BY ALFRED KALISCH

In some ways the National Eisteddfod at Carnarvon, which was held from August 1 to 6, was not quite equal in interest to its two predecessors at Corwen and Barry respectively, and this was largely due to the quality of the music chosen. But it was redeemed by the striking competition between the male-voice choirs, and much that was said during the adjudication and elsewhere was full of significance for the future development of music in Wales.

Two things attracted the attention of the observer. One was the tendency on the part of those whose chief concern is with the literary aspect of the Eisteddfod—or, in other words, who regard the Eisteddfod as primarily 'The People's University'—to show a little jealousy of the prominence given to music; the other was the predominance of militant nationalists, who always cried 'Cymraeg,' which means 'Welsh,' whenever adjudicators spoke in English. This perhaps is not to be wondered at in that part of Wales, where those who speak little English are a more important section than elsewhere. One way in which feeling manifested itself was that in several cases where a Welsh and an English piece were on the programme, the singers who appeared in the final tests were asked to sing in the Welsh piece only.

The thick and thin nationalists did not, however, have it all their own way. A good many home-truths were told them by those who maintain that the best way of fostering a national movement is not to put a ring-fence round it, but to bring it into line with general world culture. Only in this way can any national movement be saved from becoming parochial, and be assessed by the world at large at its true value.

An interesting paper was read at a meeting of the Cymidorian Society by Mr. Beriah Evans, an esteemed local journalist, who was also chairman of the dramatic committee. He proposed among other things that competing choirs should combine to give a great performance of some masterpiece during the Eisteddfod week. It looks very well on paper, but no way of translating it into practice has yet been found. Another suggestion of great importance, made by Mr. Cyril Jenkins, was that some kind of national board should have a controlling voice in the choice of the test-pieces and the musical arrangements generally. Everyone who has the cause of musical progress in Wales really at heart will cordially agree. The objection was raised by Canon Edwards, who occupied the chair, that local committees, who have the financial responsibility would not submit to dictation. This argument seems beside the point, because the receipts at an Eisteddfod do not depend, really, on the choice of the test-pieces. On the other hand, the better the test-pieces, the more likely are they to attract a number of competitors, which means larger audiences. Indeed this argument is only another form of the old pleas that have hampered musical progress in the past.

A further suggestion—which it is hoped will bear fruit—was that made in one of his adjudications by Dr. Caradog Roberts, who said that the experience of the week had confirmed him in the opinion he had long held, that one of the ways of raising the standard of choral singing, especially as regarded the interpretation of classical music, was the institution of a Summer School for choral conductors.

The concerts require no detailed notice. The two principal works performed were Elgar's 'King Olaf' and Handel's 'Acis and Galatea,' with excellent soloists. The results proved once again the disadvantage, not to say danger, of entrusting the conducting of such works to local musicians, whose experience with an orchestra is necessarily limited. As will be seen below, the authorities of the next Eisteddfod at Ammanford have fully recognised this.

#### A GREAT DISAPPOINTMENT

The great disappointment of the week was the chief competition. It was partly due to the financial consequences of the strike, and partly to the inability or unwillingness of the railways to make concessions, that only two choirs competed, both coming from the neighbouring town of Holyhead. It was felt that neither was quite up to the standard which should be demanded at a National Eisteddfod, so much so that the adjudicators felt disposed to withhold the prize altogether. They were however overruled by the committee, which was called into consultation, and it was decided to give a first prize of £100, instead of the £200 announced, 'as an act of grace.' The test-pieces were Sullivan's 'O Gladsome Light,' 'Now all gives way together,' from Dvorák's 'St. Ludmilla,' and 'Night,' by Osborne Roberts. The prize went to the Holyhead Harmonic Society, conducted by Mr. W. S. Owen, and the second prize to the Holyhead Choral Society, conducted by Mr. Hugh Williams.

The disappointment was largely atoned for by the extraordinarily interesting competition for the chief male-voice choir prize. Twelve choirs competed, and it was a neck-to-neck race between the three who were placed first, the differences between them and the last being not great; and, as an adjudicator rightly remarked, even that one had not disgraced itself. The test-pieces were Hegar's 'The Phantom Host,' and 'O Peaceful Night' by Edward German. The first prize was £100, and the second £20.

'The Phantom Host' cannot be considered a good choice. Hegar is synonymous in Germany with all that is meretricious and theatrical in choral music, and the only excuse for 'The Phantom Host' is that it affords choirs an opportunity for the making of obvious effects. The highest praise that could be given to the competitors was that they almost succeeded in making it interesting.

It is worth while to recall a story connected with it. It was this piece that about fifteen or twenty years ago at a National Choral Festival in Germany produced a protest from the German Emperor. Perhaps the officials thought for that very reason it was good, but in this respect the ex-Emperor was right. The ex-Emperor's displeasure had important consequences, for it induced him to initiate the making of a collection of German choral music, both folk-song and other, which is exceedingly valuable. In their adjudication, Dr. Vaughan Thomas and Dr. Coward spoke of the extraordinary excellence of the singing, Dr. Coward going so far as to say that in some respects he had never in his life heard finer choral singing, an opinion with which most present were inclined to agree. Dr. Vaughan Thomas pointed out that English choirs singing in English had some advantage over the Welshmen. In this connection, he himself remarked that he knew his own accent was not very good; but he said he rather liked the idea that his Welsh

origin should be betrayed by his speech. Here, it should be remarked in passing, is another instance of nationalism carried to excess. The learned Doctor can surely not have reflected on the full implication of what he said.

Of the twelve competing choirs seven were English—from North Staffordshire, Crewe, Nelson (Lancs), Manchester, Runcorn, Huddersfield, and Stourbridge respectively. The other five were Welsh. In the end the prize went to Holme Valley, Huddersfield, conducted by Mr. Irvine Silverwood, which obtained 99 marks for each piece (198 in all), the second to Nelson Orion, conducted by Mr. Lawson Bury, which obtained 96 marks for each piece (192 in all). The third choir was Llanrwst and Treffriw, conducted by Mr. T. R. Williams, which obtained 95 marks and 94 respectively. There was no doubt among those present as to the justice of the award, though some people thought that the Welsh choirs deserved higher marks for their singing of Edward German's chorus. Poetic justice would have been done—had it been possible—by awarding them equal prizes. The thing that chiefly turned the scale in favour of Huddersfield was the tremendously dramatic singing of the basses in one passage of 'The Phantom Host,' which indeed was one of the most remarkable things I have ever heard.

There was one other competition in which the best traditions of a National Eisteddfod were maintained—that for choirs of female voices. Six choirs competed, of which two, Madame Maggie Evans' Gitana Choir from Birkenhead, and Mr. Benton's Choir from Grimsby, represented England. The test-pieces were the 'Song of the Rhine-maidens' from Act 3 of 'Götterdämmerung,' in W. McNaught's arrangement, and a Welsh Chorus by D. J. de Lloyd. In this competition, however, we had the best—or worst—instances of inferior accompanying on the pianoforte, which was one of the most unsatisfactory features of the week. On the whole, the singing of the Wagner excerpt was suave and smooth, but wanting in dramatic point—one adjudicator said it was sung as if it were a charming part-song. But how are singers in distant parts of Wales to learn much about the significance of 'Götterdämmerung'? It was, indeed, suggested that a Ring cycle might be made a part of some future Eisteddfod, but Wales being what it is, that is like asking a baby to digest beef before it can assimilate a plain pudding, and the Prime Minister, in his speech, gently chaffed the writer who made it. There is no reason why Wales should not appreciate Wagner some day, but the end will not be attained by such drastic measures. The first prize was won by the Grimsby Choir—another English success—Llangefni being second, with 185 and 184 out of 200 marks respectively. These choirs were almost the only ones commended for the significance of their singing of Wagner's music. It was instructive to note, on the other hand, that nearly all the other choirs obtained praise for their good understanding of the Welsh song.

The instrumental competitions attracted few candidates, except that for pianoforte playing. The fact that the winner, Miss Rushden, comes from the neighbourhood of Birmingham, coupled with Mr. Jenkins' remark that so many of the competitors played the Ballade of Chopin, which was the test-piece, as if they had never heard it properly done, throws a light on the difficulties in the way of



spreading musical culture in Wales. The winner, it is only fair to add, was congratulated by the adjudicator on the high standard she had attained. That the winner of the two principal violin prizes also came from London points the same way. His playing of the slow movement of Bach's Sonata in A was remarkably intelligent. In the other competitions we were told that the standard had improved, though the candidates were so few. The instrumental test-pieces, except that for violoncello (which the programme insisted on spelling *violoncello*), were of greater value than those chosen for the choirs. The soloists were also given good music to sing—Parry, Dvorák, Moussorgsky, and Elgar. The sopranos were good, the contraltos up to standard, the tenors weak, and the basses quite exceptional. Each of the three selected for the final test would have won easily in an average year, and Mr. Tom Lloyd, of Birkenhead, sang Handel better than many a well-known oratorio singer.

#### A FEW NOTES ON NEXT YEAR'S PLANS

The choice of test-pieces for the National Eisteddfod at Ammanford next year is distinctly better than was that of this year, and living native composers are well represented. This matter is of greater importance than appears at first sight, for hundreds of people study the chosen pieces. The choice is not made easier by the fact that Welsh composers, whom it is desirable—a duty, even—to encourage, persist, with few exceptions, in writing in arid Victorian idioms. The London Symphony Orchestra will accompany the principal test-piece in the chief Choral Competition, which is 'O, the Lord is our Redeemer' from Bach's 'St. John' Passion.

The principal feature of the Eisteddfod will, however, be the concerts, at one of which the B minor Mass of Bach will be given. The nucleus of the choir will be the Ammanford Choir, and Mr. Gwilym R. Jones will be the conductor. Mr. Albert Coates and Mr. Walter Damrosch conduct the orchestral concerts, which include works by Elgar, Tchaikovsky, Scriabin, and Cyril Jenkins.

#### MUSIC OF THE 16TH CENTURY AND TO-DAY

By C. M. SMITH-DODSWORTH

One of the most important by-products of recent musical progress has undoubtedly been the increased interest in, and appreciation of, the polyphonic music of the 16th century, especially on the part of musicians of 'advanced' tendencies. This fact was emphasized recently by Dr. R. R. Terry in the course of a lecture on Tudor Music at St. Martin-in-the-Fields, when he mentioned that his best helpers in the work of editing old music were young musicians whose natural idiom was that of the 'ultra-moderns.' Although this affinity with the great polyphonists is familiar enough to anyone in close touch with contemporary music, it has not yet attained to anything like universal realisation, and until this is achieved there is likely to be a proportionate inability on the part of the musical public to appreciate the underlying spirit of much that has been written during the present century. In seeking a cause it will be necessary to make a rapid survey of the vicissitudes through which music has passed during the last four centuries.

Polyphonic music having been in the main evolved by adding parts to plainchant *Canti Fermi*, the free

rhythms of the latter were as far as possible retained. This resulted in an almost infinite rhythmic variety which, combined with the tonal resources of the eight modes and the melodic vitality of the plainsong tradition, put into the hands of the composers of the period an expressive medium of great range and intensity. During the 17th century, however, the simultaneous development of Italian opera and instrumental music produced some unfortunate results in limiting the modes to two, and producing—through the general adoption of fixed dance-rhythms for instrumental pieces—the invention of the fixed bar-line, which effected the extinction of free rhythm, and may be said to have maintained an undisputed and despotic sway over music thenceforward down to the end of the 19th century. Composers were therefore left with only two means of tonal contrast: between the two modes and by changes of pitch—usually between tonic and dominant. As regards rhythm they were in an even worse case, the monotony being practically complete. Almost the only possible relief was to be found in alternations from duple to triple time at more or less protracted intervals and variations of *tempo*, with very occasional departures from the standard eight-bar rhythm. The effect thereby produced was of a dreary rigidity, compared with which the forbidding aspect of a Georgian house suggests a feeling of almost hectic jubilation.

By the end of the 19th century all the possibilities of diatonic harmony had been exhausted, the two unfortunate modes had succumbed under the strain of continuous overwork, and all the fixed bar dance-rhythms had been worn too threadbare to be any longer presentable. Composers were now faced with two alternatives, the adoption of a keyless chromatic scale or a return to some sort of polymodal system. At the same time the abolition or partial abolition of the fixed bar became inevitable, with a corresponding freedom and variety of rhythm. These two tendencies will be found in varying proportions in the work of almost all composers of to-day. With some the chromatic predominates, with others the modal, but the latter certainly appears to be one of the strongest influences at the present time, while in nearly all modern works, although the bar-line may still survive, yet there is an effort made on the part of the composer to free himself from its tyranny by using bars of varying lengths according to his needs instead of submitting to a uniform time-division. The bar-line will doubtless continue to survive, however, especially in concerted music, as a convenient means of sub-division, but it will do so as the composer's servant and no longer as his master.

We find ourselves back, therefore, in a position to-day which offers many points of similarity to that from which music fell in the 17th century. Even a generation ago the modal feeling was showing itself in the works of Debussy, while to-day it is almost ubiquitous. In this country it is particularly strong in the music of Vaughan Williams, Holst, and those of a like tendency, where one finds a thoroughly modern harmonic scheme combined with a modal tonality to form a new musical idiom possessing great powers of expression, and particularly apt for vocal music. In fact, some of their songs are almost pure plainchant in their strongly melodic characteristics and rhythmic conformity to the words; while at the same time they display an absolutely modern individuality derived from the mature musical experience of the intervening

centuries and the wide harmonic resources of the present day. In the works of Stravinsky may be seen the extent to which rhythmic freedom and independence of parts has been obtained: an extent not reached since the days of Byrd and Gibbons. The bar-line finds itself where the composer wishes it to be—not where it wishes; and in some instances—as in the pianoforte-rag-music—very nearly suffers total eclipse. Whether complete emancipation will ever be effected is problematical, but there seems to be no reason why we should not at least regain the degree of freedom which music enjoyed three hundred years ago.

The most important direction in which much modern music parts company with the ancients, is in that of melody. Although, as has already been mentioned, some composers have undoubtedly a strong melodic feeling, yet a great many at the present time are inclined to rely more on short figures, rhythmic masses of sound, and contrasted colour schemes for their structural material. This may or may not be sound construction—time will certainly decide—but in view of the entire past history of music, it seems open to doubt whether the absence of a strong horizontal line in music makes for strength and stability. At no time was this horizontal continuity more strong than during the 16th century, and it is not impossible that a yet closer study of the sound workmanship of that time would produce increased strength and vigour in the music of to-day.

Enough has been said, however, to demonstrate the strong community of spirit existing between the ancient and the modern, and to explain in some measure the gap existing between the present generation and those immediately preceding it. Neither the resources of sound nor the auditory capabilities of mankind are infinite, and we may well be at the completion of a cycle of musical development which will presently begin to repeat itself.

## The Musician's Bookshelf

By 'FESTE'

Of all literary tasks, the cold-blooded setting forth of operatic stories must surely be one of the least grateful. Few, indeed, are the libretti that are not silly or improbable, or both, and the compiler of operatic guide-books can do nothing to make them appear less bad than they are. Fortunately, such books are for reference rather than for reading enough. A set of short stories may be a work of art; a set of opera plots is a desolation—a compilation—one of Lamb's 'books that are no books.' Still, such things seem to be necessary, and here is the latest of them—'The Complete Opera Book,' by Gustav Kobbé. (G. P. Putnam's Sons, 36s.) Of course, the term 'complete' can never be more than temporarily true, since new operas will continue to be produced. But as this book deals very thoroughly with about two hundred works, including such recent examples as 'L'Heure Espagnole,' and the Triptych of Puccini, it should rarely be found wanting for some years yet. Gustav Kobbé died while still at work on the volume, so the task was finished by Katharine Wright. The story-telling is done as convincingly as possible, and there are valuable essays on the various schools of opera, &c. A hundred portraits, a hundred music examples, and a mass of information of every conceivable kind, make 'The

Complete Opera Book' the best work of the kind so far issued—a big and difficult task well carried out.

It seems hardly credible that until lately no life of Bishop has appeared. But in his preface to 'The Life of Sir Henry R. Bishop' (The Press Printers, Long Acre, 12s.), Mr. Richard Northcott tells us that such is the case. Bishop belonged to the class of composers who so exactly hit the taste of a very lean time in music that they have little to say to a later generation. The chronological list of his works shows him to have been a prolific composer, chiefly for the stage, but of all his music little more than a few glees retain their popularity. We may presume that 'Home, sweet Home' will keep his memory fresh so long as the word 'Home' means anything to us. Yet it cannot be called a good tune, either in its present or original form. It is one of the many cases in which a musical work attains immortality by virtue of its lucky connection with a text or sentiment whose appeal is perennial. If the most gifted composer of to-day reset the words and gave us a really inspired melody, he would be accused of presumption and his music would be left severely alone. Mr. Northcott shows us the Siciliano from which Bishop adapted the air. It has a miserably weak accompaniment, and the harmonization is sickening in its sentimentality. The book contains a good many illustrations, and is an interesting record. Perhaps its chief value, after all, lies in the light it sheds on English musical life of a long period. It is a pity the price is so high. Twelve shillings for a hundred and fifty nine smallish pages, bound in paper boards, is rather stiff.

We know less of John Field than of Bishop, but he was probably a more original and gifted musician. He also appears to have been so far without a biography. Very late, but better than never, comes Dr. Grattan Flood with a slender booklet, 'John Field of Dublin' (Martin Lester, Dublin, 3s. 6d.). The author adds as a sub-title 'Inventor of the Nocturne,' but Field's claim to remembrance is based on much more than that. He was clearly a composer and pianist of unusual gifts, and but for his irregular life would have left more substantial proof of his talent than a handful of pianoforte and chamber music. Dr. Flood quotes warm testimony from Glinka (who was a pupil of Field) and Joseph d'Ortigue as to his playing. The latter said Field had no rival as a pianist, and Fetis 'declared his playing simply astonishing'—and they knew a bit about pianoforte playing at Paris at that time (1832), for Chopin was giving recitals there. Field, we read, was not impressed by Chopin, whom he described as 'un talent de chambre de malade.' One wonders whether this was said before or after Berlioz's jibe 'il se mourait toute sa vie.' Dr. Flood's monograph is an interesting and well-written tribute to a musician of whom far too little notice has been taken by his fellow countrymen.

Compared with our knowledge of early developments in composition and instrumental performance the stock of information on the early days of singing is slender, and the facts and surmises themselves are scattered about in all kinds of books, accessible and otherwise. Welcome, therefore, is W. J. Henderson's 'Early History of Singing' (Longmans, Green & Co., 7s. 6d.). Mr. Henderson traces the art of singing from the beginning of the Christian era to the period of Alessandro Scarlatti. The early chapters are inevitably concerned chiefly with liturgical music. In some respects this is the most valuable section of the



book, because it shows clearly that even in the earliest days of plainsong vocal art was far from being the crude affair many people suppose it to have been. The extremely vocal character of melismatic plainsong is the best of evidence on the subject, of course. It was obviously devised for skilful singers, and even to-day its adequate performance is one of the most beautiful things in vocal music. The standard of singing reached in the Schola Cantorum founded by Gregory in 950 was very high, if we may judge from Mr. Henderson's details of the course. There and in similar schools were laid the foundations of the vocal tradition that culminated in the amazing virtuosity of early Italian opera.

One or two small errors should be noted. Speaking of the 'jubili' on which the early church singers vocalised, Mr. Henderson says that 'the vowels on which these were sung were called "evovae," a title which instantly recalls the Greek "evoe."' But the term 'evovae' was merely an abbreviation of the last clause of *Gloria Patri*, the word being formed of the vowels in *seculorum, Amen*. It was used to indicate the ending of the psalm tone at the close of an introit or antiphon, and, in fact, is so used to-day. Rockstro in Grove points out that a modern German critic (Böhme) mistakes the mnemonic word for 'Evoe,' and 'is greatly exercised at the admission of a "Bacchanalian shout" into the office books of the Church!'

On page 26, a primitive example of vocal embellishment of a fragment of plainsong is spoken of as a 'species of embryonic counterpoint,' which obviously it is not. A few such slips apart, this is an admirable book.

One of the results of the Pilgrim Fathers' Tercenary celebrations is a revival of interest in the metrical psalm tunes which played a prominent part in their devotions. Prof. Waldo Selden Pratt, of Hartford Theological Seminary, has just published a brochure on the subject, called 'The Music of the Pilgrims' (Oliver Ditson Co.). It will interest all who enjoy the lore that gathers round hymn tunes. The author would probably be interested to hear that many of these old tunes are enjoying a new lease of life in this country, thanks to their inclusion in the 'English Hymnal.' Mr. Pratt gives specimen pages in facsimile of the old 'Book of Psalmes, Englished both in Prose and Metre . . . Imprinted at Amsterdam by Giles Thorp' in 1612; and after discussing the tunes and words, ventures on a harmonization of some of the melodies. Here he appears to have got out of his depth. His treatments are not only crude, but contain some consecutives of the type that really *do* matter, because they are obviously the result of lack of skill.

At a good moment, just as we are once more enjoying the 'Proms,' comes a new edition of 'The Promenade Ticket' by A. H. Sidgwick. (Edward Arnold, 6s.) The book made such a hit on its appearance a few years ago, that there is no need to do much more than call attention to it. I am sorely tempted to make this review column a roaring success by quoting a few passages, but I will not risk spoiling one by removing it from its context. For the benefit of readers who have so far missed the work, it may be explained that the author imagines a Promenade Concert season ticket (in the good old days when such things were issued) to be used by seven people, in varying stages of musical development. One of the conditions of such use is that the seven have to record their impressions of the

music heard. The result may be imagined, but you must not be content with imagining it. If you can read 'The Promenade Ticket' without learning something on one page and chuckling over the next, you have my sympathy. It is not only far more shrewd and illuminating than the average work on musical appreciation; it is also far more amusing than many avowedly funny efforts. Rarely, indeed, can one give a musical book this double-barrelled praise.

I will say as few words as possible about J. F. Porte's 'Sir Edward Elgar' (Kegan Paul, 7s. 6d.) because little can be said in praise, and fault-finding is an ungrateful job, to be got over quickly. The volume contains a brief biography and a review of the whole of the composer's output in chronological order. Assuming the details to be correct, it thus has value as a book of reference—a value which would have been increased had the publishers' names been added. From literary and critical points of view it is easily the worst book of the kind I have so far come across. It is ill-written, banal, and in several respects shows deplorable want of taste. One almost wonders whether the pages were read in proof, so slovenly is the composition and punctuation. Almost at random my eyes light on such gems as these: 'On his art he could cover a wild (*sic*) field of discussive matter.' 'No composer ever had a more faithful propagandist (*sic*) than Elgar did in Richter.' Of 'Salut d'Amour' and 'Mot d'Amour': 'We do not know whether Elgar was under any amorous influence at this time, but both pieces betray a curious earnestness to outline their subject.' As an example of muddled expression and bad taste look at this: 'There are many parts of the libretto of "Gerontius" which seem fanatical to us: for instance, we believe in the existence of "Purgatory" as much as we do Jack's Beanstalk or Alice's Wonderland, but the whole is vivid and imaginative, Elgar's music fitting in exactly with the words.' And there are at least two other passages in Mr. Porte's discussion of Newman's poem that will make a good many readers feel disposed to hurl his book into the dust-bin. I could go on and fill columns with puerilities drawn from this amazing volume. For amazing it is. We may easily conceive an equally bad book being written on a great contemporary painter or writer, but we should be astounded if it found a publisher. Evidently the intelligence of the musical section of the reading public is rated very low. Our sympathy goes out to Mr. Porte's subject. Elgar has been none too well treated by his generation, and should have been spared this wounding in the house of his friends. Well may he say, 'Save me from my propagandists!'

The British Music Society is now permanently established on the third floor of No. 3, Berners Street. These premises have the advantage of including a room large enough for all committee meetings, so that the Society need no longer seek hospitality for this purpose. It is very proud at the moment of the good work done in the cause of British music by its representatives in Paris, Brazil, New York, Melbourne, and Sydney.

At the annual examination at the Brussels Conservatoire the Grand Prix for violin playing was awarded 'with the highest distinction' to Miss Maud Gold, a native of Tonypandy in South Wales. Miss Maud Gold won the Associated Board's scholarship for violin playing at an early age, and then became a student of the Royal College of Music under Señor Arbos, and subsequently studied under Mr. Maurice Sons. She was for a time a member of the Queen's Hall Orchestra.

## LISZT, THE PIANIST

BY CAMILLE SAINT-SAËNS

*(Authorised translation by Fred Rothwell.)*

The hour of justice had struck when the centenary of Liszt's birth came round; great festivals were organized and his works were performed on the grand scale. No longer was it possible to affirm that the author of 'Christus,' of the 'Legend of Saint Elisabeth,' of the Symphonies 'Dante' and 'Faust,' and of the Symphonic Poems, was simply a writer of pianists' music.' We may now speak of the marvellous virtuoso without running the risk of doing justice to this composer of genius.

Pianists' music! Well, Mozart was the greatest pianist of his day, Beethoven was a pianist of the highest rank, and Sebastian Bach, that mighty genius, was an unrivalled organist and clavecinist.

Unfortunately for Liszt—an extraordinary performer who extracted from his instrument the strongest effects; completely transforming it as Paganini had transformed the violin—he was fated to emphasise his virtuosity.

All the same, it was not this virtuosity, however amazing, but rather his own admirable musical nature that constituted his true worth. When accused of attaching undue importance to the pianoforte at the expense of the music, it was the contrary that really took place: his aim was to introduce the orchestra to the pianoforte. With wonderful ingenuity, substituting the free for the literal (and, therefore, faithful) translation, he actually succeeded in expressing on his instrument the sonorous measures of Beethoven's Symphonies and of Berlioz's *Symphonie Fantastique*. Into his lesser pianoforte pieces (even the Fantasias which were written on opera motives) there enters the feeling of the orchestra, giving an æsthetic character even to the most apparently futile things.

As most of his inventions have ceased to be copyright, in these days we are no longer aware of the radical transformation he wrought, of the many novel resources he introduced into pianoforte technique. A veritable revolution was effected, the number of the instrument appearing to have doubled in volume. To listen to some of his compositions from a distance, one would imagine that a duet rather than a solo was being played.

By new methods of fingering he opened up a wide field for those arabesque effects with which the pianoforte could not dispense, and which, before his time, had had a very restricted field of action. I say this without casting any reflection upon Chopin, whose inventions along these lines have been so valuable.

The part played by the left hand he developed to an unusual degree. In the ancient pianoforte music, each hand possesses its determinate rôle from which it seldom departs: this is *dualist* music, music in two elements.

In the quartet and the orchestra we have something additional; here the musical structure comprises three elements: the song, the bass, and a more or less complex intermediate part.

It was Liszt's wish to transfer this threefold interest to the pianoforte, and he effected his object by means of the left hand, directing it incessantly from the lowest notes to the centre notes of the instrument. The left hand—poor thing!—was not accustomed to such gymnastics, and to perform these new duties it was impelled to acquire a degree of suppleness and agility

quite unusual. All this did not take place without encountering opposition, of which no memory remains at the present time. Certain of Liszt's compositions, which were once regarded as impossible of execution, are now everyday performances of the young pupils of the Conservatoire. On the pianoforte, as on all other instruments, virtuosity has made gigantic strides all along the line.

What hard things have been said against this virtuosity! How fiercely it has been attacked in the name of Art with a capital A! To think of that implacable, that impious war declared upon the Concertos both of Beethoven and of Mozart! One could not possibly have been more completely in the wrong.

In the first place—the fact must be proclaimed from the house-tops—in Art a difficulty overcome is a thing of beauty. This truth has been affirmed by Théophile Gautier in immortal verse, and after such testimony there is nothing further to be said.

In the second place, virtuosity is a powerful aid to music, whose scope it extends enormously. It is because instrumentalists have all become virtuosi that Richard Wagner was enabled to dispense so lavishly that delightful wealth of sound, of which a good deal would have been impossible but for the virtuosity we affect to despise.

In such cases, however, beauty comes into existence only when the difficulty is really overcome to such a degree that the listener is unaware of its existence. We thus enter that realm of superior execution wherein Liszt was throned as a king, performing with the ease and assurance of a god. Power and delicacy and charm, along with a rightly-accented rhythm were his, in addition to an unusual warmth of feeling, impeccable precision, and that gift of suggestion which creates great orators, the leaders and guides of the masses.

When interpreting the classics, he did not substitute his own personality for the author's, as do so many performers; he seemed rather to endeavour to get at the heart of the music and find out its real meaning—a result sometimes missed even by the best of players.

This, moreover, was the plan he adopted in his transcriptions. The Fantasia on 'Don Juan' sheds unexpected light upon the deeper meanings of Mozart's masterpiece.

Liszt left behind him admirable *Études* of a really terrifying nature, though most helpful in pianoforte work. He also wrote a 'Method' which, imprudently entrusted to others whereas it ought never to have left the author's hands except to pass into the publisher's, has disappeared. The loss is irreparable. By this method most valuable teachings would have been handed down from generation to generation, combating those erroneous principles with which conscientious—though woefully mistaken—professors so lavishly flood the world.

Ah! why have I not the art of word-painting? As I write I picture myself once again in the home of Gustave Doré, gazing upon that pallid face and those eyes that fascinated all listeners, whilst, beneath his apparently indifferent hands, in a wonderful variety of nuances, there moaned and wailed, murmured and roared the waves of the 'Légende de Saint François de Paule marchant sur les flots'!

Never again will there be seen or heard anything to equal it.



## THE LEAGUE OF ARTS

This admirable organization is still very much alive. Its performances of operas and plays in Hyde Park have provided London with a form of *al fresco* entertainment which will no doubt be developed considerably in future summers. Meanwhile the League is busy with plans for the autumn and winter. Its scheme of Saturday concerts at the League headquarters—the Guildhouse, Eccleston Square—has already been described in our columns. We are glad to draw readers' attention to the League Choir now being formed. It is proposed that the choir shall consist of twelve hundred voices, and that its main object shall be the provision of music on national and public occasions. The promoters rightly point out that music on the right large scale for such a purpose entails much preparation and organization, and that the obvious way to save time and labour, and also to obtain the best results, is to bring into being a permanent body of performers ready to do duty at any time, even when the notice is short—as it sometimes is, for important events have a trick of catching us on the hop. The new choir is no quixotic experiment. Since 1918 the League has proved on numerous occasions—*e.g.*, the Peace Celebrations, the Thames Pageant, the Lord Mayor's Show, the League of Nations Rally, &c., &c.—that good simple choral music in the open air is a popular feature, and the best of answers to those who would have us to believe that the man in the street (literally in the street) has no ear for anything better than drivel. The encoring of Parry's setting of Blake's 'Jerusalem' by a Trafalgar Square crowd is a case in point. A few years ago the idea of a London crowd caring two pins for Blake and Parry would have been pooh-poohed. The policy of the League of Arts is based on the assumption that the average man's taste is at least decent, though it may not be cultured. This is better than hastily taking it for granted that he has none.

The League of Arts Choir will aim at becoming to the crowd what Queen's Hall is to the concert-goer. The trainer and conductor will be Mr. Martin Shaw—a real, live musician with a democratic outlook. Volunteers (S.A.T.B.) are asked to attend the preliminary meeting, which will be held at the Guildhouse, Eccleston Square, on Thursday, September 29, at 8. The subscription has been fixed at 5s.

An orchestra has also been formed, and good amateur players desirous of joining are asked to write to Mr. Shaw at the Guildhouse aforesaid. Perhaps some of the users of our 'Chamber music for Amateurs' column will find the League orchestra the very thing. We heartily wish choir and orchestra all success. There is ample room for activities of this kind. At present serious musical efforts are almost entirely confined to works of a complex and difficult type, with the result that most people conceive of only two kinds of music—the difficult and the drivelling. The best and quickest way of fighting the latter is not to abuse it, but to demonstrate in and out of doors the fact that there is no lack of music which is good, easy to perform and understand, and as jolly as jazz—though that is no great praise, after all, for the jollity of a good deal of jazz is confined to its title-page.

## FOLK-DANCING

## SUMMER SCHOOL AT CHELTENHAM

The popularity of the Vacation School of the English Folk-Dance Society was amply evidenced by the success of that held for three weeks in August at Cheltenham, where delightful rooms and grounds were lent by the governors of the Gentlemen's College and by the Education Committee. The number of students attending reached five hundred, about the same number as last year. It should be noted, however, that whereas in previous years the several Education authorities had given grants to enable their teachers to attend, this year many had not the wherewithal to do so. The proportion of teachers who paid their own expenses was therefore larger, and an indication of enthusiasm. Seventeen classes were held in as many rooms, Mr. Cecil Sharp, the director, having brought a staff of seventeen instructors and the same number of pianists. Miss Maud Karpeles, Mr. and Mrs. Douglas Kennedy, and Mrs. Kennedy North were amongst the teachers, and the course included classes in sword-, morris-, and country-dances, daily folk-song singing and staff demonstrations, weekly examinations, public weekly demonstrations, and weekly evening parties. On three days in each week Mr. Sharp lectured, and his presentation of the theory of the subject was one of the most valuable features.

Folk-dancing is an art, and must not be classed as gymnastics, for its physical actions are performed under the stimulus of emotion and are natural and unselfconscious, and therefore opposed to a stiff, mechanical bearing. These actions promote physical culture in an easy and efficient manner, yet they inculcate the valuable lessons of discipline and restraint. The technique of folk-dance demands a knowledge of the centres of power and balance of the body, and absolute control is an essential. Its practice teaches lessons in grace of manner, in simple, unaffected courtesy, in the art of moving easily and naturally and yet with dignity. The ever-changing figures demand an active and retentive memory, every movement is rhythmical, and the sober gaiety which pervades the dance creates a fresh and wholesome atmosphere. The students showed themselves responsive to the delightful art, which stimulated their imaginations, disciplined their emotions, and provided a refined pleasure distinct from that of every other pursuit.

By far the greater number of the students were elementary school teachers, and in this lies the hope that the folk-dance will supersede the ungraceful and debased forms of dancing which are seen in our ball-rooms and music-halls. Its dissemination, however, cannot be done by means of text-books only, for the charm and distinctive character of a folk-dance often are found in delicate nuances and subtleties which cannot be explained in words. Hence the call for well-trained and skilled teachers, and the value of the vacation school. For those who cannot attend these schools the services of a trained teacher can be secured on application to the Society at 7, Sicilian House, Sicilian Avenue, Southampton Row, London.

The folk-dance had its origin in religious ritual, and though this significance is lost in modern evolution, the character of the dance appeals to the spiritual side of human nature, and this and its elevating influence were experienced not only by the students, but by the large number of visitors who came daily to look on.

M. B.

## ENRICO CARUSO

FEBRUARY 25, 1873—AUGUST 2, 1921

Caruso is dead, in his own sunny Naples where he was born forty-eight years ago . . . dead in pathetic circumstances, after terrible sufferings.

Caruso had expressed a wish to die at Naples, and fate so ordered things that his desire was attained. Everybody knows how, in the midst of glorious success, he ever kept a warm corner in his heart for his native city, and when, apparently freed of the insidious malady which struck him down in New York, he decided to return to Italy, it was to the sunny Queen of the South that his thoughts turned. . . .

The son of a mechanic, Caruso at first applied himself to the paternal trade, and was far from imagining his future greatness. 'Up to eighteen years of age,' he himself related, 'I was in doubt whether I had a tenor or baritone voice. I started to sing in Italian churches when I was ten years old, and when at eighteen I began to take lessons, I soon left my first teacher because he could not tell me anything about the quality of my voice. This first teacher, however, predicted for me a brilliant career. "You will earn two hundred francs a month when you have grown a little," he told me. Another teacher found my voice so thin that the other pupils in the class called it a "glass" voice, perhaps because it broke so easily. When I was doing military service at Rieti, I used to sing while working. Major Mogliati heard it, and made me spend leisure hours for many months with a teacher he procured for me.'

Caruso was also fond of telling a Verdi joke against himself. 'When I created Feodora at Milan, I asked the names of the artists, and when he heard mine, he interrupted: "Caruso? They tell me you have a fine voice but it seems to me that his head is not in its place."'

Caruso was proud of his talents as a caricaturist, and caused an album of his sketches of his erratic colleagues and others to be printed. He had learned the real secret of every success, and it is on record that, when questioned as to his occupations, he replied, 'What do I do? I work, I work.'

His débüt was made at the Teatro Nuovo in 1895, but his greatness may be said to date from the 1903 season at the Costanzi (Rome), when his phenomenal talent was revealed in 'Giant on the extreme' of 'Mephistophele,' and the *Finale* of Puccini's 'Manon Lescaut.' It was on that occasion that one of the first Italian critics—Nicola d'Atri—wrote the almost prophetic words, 'Here we have at last a great singer—so great that to hear him sing the epilogue of "Mephistophele" it would almost be worth the pain . . . of being damned.'

From that date his triumphs were fantastic, and their details are public property. He seemed to be forgotten Italy, but in 1914 he returned to the Costanzi, and with Toscanini as director, and Crezia Bori and De Luca for companions, sang in 'I ghiacci'—a memorable evening for all, and for me more than the great singer, who said to Mark Mogliati, 'This has been the happiest evening of my career.'

And now his sun has failed at its zenith. In the midst of the universal sorrow, one thought comes to me as I write these lines—the application of the old biblical passage—'Is it well with the dead? . . . it is well.' Caruso himself once said, 'Never believe

it if you hear that a singer has retired. While he has voice, he must sing.' The saddest lot of the critic is to meet one of those whose day is done, and who in the twilight of obscurity awaits the end. The sufferings of the forgotten great none but themselves can know, and their pain is always mute. But Caruso has been spared this greatest of all sorrows, and has passed from us loved, admired, and acclaimed. Those who have heard him will never forget him; and those to whom his name is only an inspiration and an ideal will find that they also are all the better because Enrico Caruso left the imprint of his fame on the history of their time.

Rome,

LEONARD PEYTON.

August 5, 1921.

## Music in the Foreign Press

AN ADDRESS BY SAINT-SAËNS

*Le Ménestrel* (July 22) gives the text of Dr. Saint-Saëns' speech inaugurating the 'Ecole des Hautes Etudes Musicales' at Fontainebleau. He

. . . advises the pupils to refrain from seeking originality, to allow their individualities to follow their natural course of development. Too many people to-day are originality-mad.

Music, after a long evolution, has reached a stage of perfect balance between necessary laws and no less necessary latitude for artists. There are people who wish to proceed further. They cannot: the utmost limit is reached, and to overstep it would mean a retrogression towards the primitive, cacophonous state of music.

There are fashions in music as in hats. The fashion is now to despise the brilliant French school of light music which flourished from the days of Méhul and Dalayrac to those of Bizet and Massenet. Yet works such as 'La Dame Blanche,' 'Le Domino Noir,' 'Mignon,' occupy not unimportant places in the history of music.

## THE TECHNIQUE OF THE 'CELLO

In *Le Monde Musical* (July) Diran Alexanian describes Pablo Casals' principles of fingering with aim towards ensuring perfect accuracy of pitch. The article is full of useful suggestions, and augurs well for the promised treatise in which the writer gives, he tells us, a full analysis of Casals' views on violoncello playing.

## MODERN HUNGARIAN COMPOSERS

In *Il Pianoforte* (July 15) Béla Bartók outlines the history of modern Hungarian music:

Liszt and Erkel started the movement which gave birth to national Hungarian music, although the former's tendencies were essentially international, the latter's determined chiefly by Italian influences. But Erkel was an excellent teacher; and Liszt's activities in connection with the Budapest Conservatoire were an all-important factor.

After a period during which Hungarian composers were influenced by gipsy music rather than by the genuine musical lore of their country, a generation appeared which devoted its care to the study of Hungarian folk-songs. Its principal representatives are Zoltán Kodály, Ladislaus Lajtha, Anton Molnár, and Bartók. The musical lore of Slovakia and Rumania was also studied, and a considerable number of folk-tunes (7,000 Hungarian, 3,500 Slovak, and 3,500 Rumanian) were collected, but, unfortunately, not published.



Those composers are the first to write music which is 'not a mosaic of harmonized folk-tunes or of variations upon folk-tunes, but an expression of the innermost substance of folk-music.'

Other Hungarian composers are Ernst von Dohnányi, Theodore Szanto, and Leo Weiner. Their output can hardly be described as illustrating national tendencies.

#### MORE ABOUT 'PRINCESS GIRNARA'

Here are some opinions on Wellesz's 'Princess Girnara.' Thus Richard Ohlekoopf, in the *Neue Musik Zeitung*:

The music is sheer nonsense: no melody, no motives, no thematic working-out.

Paul Stefan in the *Neue Freie Presse*:

Dr. Wellesz's music is worthy of praise. The composer has aimed at much that is novel, and achieved not a little. 'Princess Girnara' is the most mature work he has given us, a work interesting in its texture, in its scoring, and in the treatment of its excellently written vocal parts.

Dr. Werner, in the *Hamburger Nachrichten*:

It is lofty music, which is at its best in its quietest moods, when the composer gives us long, tuneful melodies full of expression and vitality.

Dr. Roesler, in the *Schaumburg Lippe Zeitung*:

Most attractive is the way in which Wellesz works out motives symphonically.

The critic of the *Vossische Zeitung*:

The music is racy, daring, refined.

#### KANT'S MUSICAL ÆSTHETICS

In the *Zeitschrift für Musikwissenschaft* (May) Kathi Meyer devotes a very thoughtful and thorough-going essay to correcting current misconceptions as to Kant's views on music:

It is usual to consider Kant as an exponent of a purely formal method in musical aesthetics, and the forerunner of the Hanslick school. The misconception was disseminated by Kretschmar in his article, 'Kant's Musikauffassung.'

Kathi Meyer adduces ample proof that Kant's views were broader, that he took into account the emotional element in music, and admitted that form and content should be mutually in keeping.

#### BYZANTINE CHURCH MUSIC

In the same issue Egon Wellesz—who had previously contributed an interesting discussion of H. J. W. Tillyard's readings of the Byzantine Kasia Hymns—considers various points in connection with the Byzantine Liturgy.

#### MUSICAL EDUCATION FOR WORKMEN

The *Zeitschrift für Musik* (second July number) describes in detail the scheme adopted at the colour factory of Bayer & Co., Leverkusen, to develop the musical taste and education of their staff. A technical and musical library is provided; two halls—holding respectively a thousand and three hundred people—serve for concerts of various kinds, and lectures; instrumental and choral classes give free tuition, the firm bearing all expenses of the whole organization. A small fee is charged for admission to the concerts.

M.-D. CALVOCORESSI.

The South West Choral Society begins its next season on September 27. Concerts will take place at Battersea Town Hall on November 30 ('The Golden Legend' and miscellaneous), Ash Wednesday ('The Dream of Gerontius'), and Good Friday ('The Messiah'). Mr. L. J. Calcott, 42, Crieff Road, Wandsworth, is the hon. secretary.

## London Concerts

BY ALFRED KALISCH

There are no concerts to be mentioned this month except the Promenade Concerts at Queen's Hall, a very important exception, for in the twenty-six years of their existence they have transformed London musical life. But that is an old story which need not be retold here.

The season began on August 13, before an overflowing audience, with a programme vastly different from those which used to be considered necessary on opening nights. It contained, for instance, Granados' delightful Spanish Dances and César Franck's Ballet Music from 'Hulda,' which has some charming moments, but has as little sense of the theatre as some recent British operas. There was also a novelty, viz., three movements from the incidental music to 'The Promised Land,' by Jarnefelt. The composer has a knack of writing agreeable music which tells its message succinctly and clearly in a not very distinctive idiom. The singers were Miss Rosina Buckman, who sang Isolde's narrative from Act 1 of 'Tristan,' which certainly would not have been 'popular' in the Queen's Hall sense a few years ago. Mr. Lauritz Melchior sang 'Vesti la Giubba' from 'Pagliacci' (in Danish). His fine voice and abundant energy brought the house down. I was glad to notice that Sir Henry Wood reduced the orchestral postlude to a few chords. I often think it would be a good thing if operatic conductors were to do the same.

The only other novelty produced so far is a symphonic sketch, 'Crepusculo sul Mare' ('Twilight on the Sea'), by Santoliquido, who may be looked on as one of the leaders of the Italian orchestral revival. The work dates from 1909, when the composer was in the early twenties. Since writing it he has lived in an Arab village near Tunis, and probably he writes differently now. His music of eleven years ago is distinctly pleasant and shows a pretty fancy but is not individual. It is worth recording that the composer had not at that stage of his career any hankering after extreme dissonances.

This work was heard on August 18, on which evening also Miss Lena Kontorovitch played Brahms' Violin Concerto extremely well in a thoroughly feminine way in the best sense of the word. Mr. Malcolm McEachren, who sang on the same evening has taste and a fine bass voice; he does not yet control it, it rather controls him. Although 'Pee Gynt' was in the programme the hall was not very full.

On the previous evening, however, there was a crowded audience in spite of the fact that two of the principal works in the programme were British. I was probably, however, Dvorák's 'New World' Symphony which filled the house. The two native works were three movements ('Mars,' 'Saturn,' and 'Jupiter') from 'The Planets,' conducted by Mr. Holm himself. Although it came very late in the programme, the audience applauded the music very heartily. The other work was York Bowen's Pianoforte Concerto in D, a fairly early work dating from the time when Tchaikovsky's motley was considered the only wear for British musicians. It is very agreeable to listen to, and the composer made the solo part highly effective.

#### NOTES FOR SEPTEMBER

At the time of writing, the only concerts announced for this month are Mr. Lamond's recital of

10th, Miss Scharrer's recital on the 17th, and that of Mr. Moiseiwitsch on the 24th (all at Queen's Hall), a Tetrassini concert at the Albert Hall on the 25th, and the Promenade Concerts. The novelties and quasi-novelties promised for the month are: Van Dieren's 'Les Propos des Buveurs' (conducted by the composer) on Tuesday the 6th; Montague Phillips' second Piano-forte concerto (conducted by the composer) on Thursday the 8th; Carl Nielsen's 'The Four Temperaments' (conducted by the composer) on Friday the 10th; Vaughan Williams' Fantasy for Strings on a Theme of Tallis (conducted by the composer) on Wednesday the 13th; Frederick Laurence's 'Tristis' for string orchestra on Thursday the 15th; Bantock's 'Sonata' for string orchestra, harp, and organ on Friday the 22nd; Norman O'Neill's 'Prelude and Allegro' from 'Mary Rose' (conducted by the composer) on Saturday the 24th; and Théophile Ysäye's 'Concerto in E flat' on Thursday the 29th. The Monday Wagner programmes have special features. On the 5th we are to have the whole of 'Die Walküre' and the closing scene of 'The Valkyries'; on the 12th a 'Lohengrin' programme on the 12th, and on the 19th excerpts from 'Siegfried' on the 19th.

Other interesting items are Roger Quilter's 'Children's Overture' on Saturday the 10th; Edward Elgar's 'Theme and Six Diversions' on Wednesday the 14th; Cyril Scott's 'Two Passacaglias' on Thursday the 17th; Rutland Boughton's 'Love and the Birth of Arthur' from 'The Birth of Arthur' on Tuesday the 20th; Elgar's 'Falstaff' on Thursday the 22nd; and Eugène Goossens' 'Tam o' Shanter' on Wednesday the 28th, each conducted by its composer.

Worth noting also is Scriabin's second Symphony on Wednesday the 14th, on which evening M. Leff Schinow plays Glazounov's Concerto in F minor; on Tuesday the 27th, Strauss' 'Don Quixote' will be played, with Mr. Warwick Evans as the soloist.

The first of the Queen's Hall Symphony Concerts takes place on October 8, with M. Cortôt as soloist, and the first London Ballad Concert is fixed for October 1.

#### THE NOVELLO CHOIR

The 1921-22 prospectus of the Novello Choir has been issued. Rehearsals will be held in the Novello Hall, 160, Wardour Street, on Tuesdays, from 6.45 to 8.45, the first taking place on September 13.

New members with good voices and fair reading ability will be welcomed. Arrangements for the season include a performance at St. Martin-in-the-Fields on November 5, at 3.15 (Bach's 'Jesu, My Sweet Treasure' and Elizabethan Madrigals), violin, Mr. Thomas Fussell; organ, Mr. Harvey Grace; a Christmas concert at Bishopsgate Church, December 13, at 8 (Bach's 'God so loved the world,' Old Carols, and Madrigals. Soloists, Miss Dorothy Silk and Mr. Joseph Farrington, and Mr. Harvey Grace, organ); and on May 9, 1922, at 8, a final concert (works by Parry, Elgar, Bantock, and Geoffrey Shaw, &c.).

Inquiries as to membership or other matters should be addressed to the Secretary, Mr. H. A. Novello, Novello Works, Hollen Street, W.1.

## New Music

### MINIATURE SCORES

Scores are essential to the amateur nowadays—no less than to the professional conductor. Music-lovers have discovered the rare pleasure of score reading, the delight of reconstructing, of galvanizing into life a dead page of printed notes. Of course it is not all plain sailing. A certain practice is necessary, and the experience of a life-time does not always teach the score-reader to grasp the finer and newer points. But even that which is gathered with little labour, the rebuilding of chords, the recalling to the mind of orchestral timbres, is unsurpassed in interest by any other hobby. There is moreover the pleasure of following a performance, score in hand—another practice now common which cannot but help to a better appreciation of musical values. Hence we hail with delight the reappearance of the small score of which war conditions had deprived us for many years past.

I have before me scores from America, from France, and English scores, as different in form as they are in their context, and the question arises unbidden—Which is best, most convenient, and most easily read? Messrs. G. Schirmer, of Boston, send the score of a Quartet in four movements, by Alois Reiser, obviously an enterprising and thoughtful composer. It is printed so clearly that it could easily be used by one of the performers, and be read from a desk at the usual distance. Similar in form, though not in the text, which shows a more mature and easy handling of the instruments, is the Quartet No. 5, of W. H. Reed, published by Augener. So far as clearness of print is concerned, both are admirable. But they have one disadvantage. They are too large to carry in one's pocket.

Two scores issued by Messrs. Goodwin & Tabb, on the other hand, are just the right width and height for the pocket, but the printed page is too niggardly of space to be read without difficulty. The compositions in question are both by Josef Holbrooke—the Overture 'Bronwen' and the fantasia 'The Wild Fowl,' from 'The Children of Don.' Now Mr. Holbrooke is not given to writing little melodies to a figured bass. He not only writes for a large orchestra, but uses it. The score of 'The Children of Don' fantasia employs an orchestra of four flutes, three oboes, one cor Anglais, one E flat and two B flat clarinets, one corno di bassetto, one bass clarinet, three bassoons, one contra-bassoon, five saxophones, four horns, four trumpets, three trombones, one euphonium, one contra-bass tuba, timpani, bass-drum, side-drum, tenor-drum, cymbals, tubaphone, harps, and, of course, the usual strings. The printer's task was clearly not an easy one, especially as he was apparently trying to get as much on to a page as was possible. The result is that at times the page looks a miracle of miniature printing which requires almost miraculous eyes to be deciphered. The notes as a rule are read with comparative ease; but flats, sharps, and naturals are occasionally almost indistinguishable from one another.

The happy medium is struck by Messrs. A. Durand & Fils, of Paris, from whom we have received a symphonic study by J. Guy Ropartz entitled 'Soir sur les Chaumes.' Although slightly larger as to format than the preceding score, it has claims to be considered a pocket edition. But instead of

Madame Agnes Larkcom returns to London in September, will resume her work at the end of the month, after a successful lecturing tour which has included Hong Kong, Adelaide, Melbourne, &c.



cramming thirty parallel lines on a single page (occasionally rising to thirty-eight), the average is about twenty, and never more than twenty-seven. The gain in clearness is enormous, and although the print is necessarily small, the reader never experiences the least difficulty in making out the composer's signs and directions.

F. B.

## SONGS

The many admirers of Roger Quilter's songs will welcome the appearance of his 'Three Pastoral Songs' (Elkin). These are charming and polished settings of words by Joseph Campbell—'I will go with my father a-ploughing,' 'Cherry Valley,' and 'I wish and I wish.' The original edition is for voice, pianoforte, violin and 'cello, but they are also issued for voice and pianoforte only. They may be had in two keys.

Gustav Holst's fine choral settings of 'Hymns from the Rig Veda' are well known. Three groups, each containing three songs, have now been issued for solo voice (Chester), and for those who are acquainted with the composer's splendid work in this direction, no further comment is necessary. The songs are all of medium compass.

Two songs by O. Merikanto, 'Evening' and 'Merella' (Augener), with English words by Elizabeth M. Lockwood, should prove acceptable to singers. The former is short and simple, with a harp-like accompaniment, and would suit a soprano. 'Merella,' with its vigorous second section, would make an effective bass song.

Commendably straightforward in style and with a fine swing to it is D. M. Stewart's setting of John Masefield's 'The West Wind' (Augener). The song is suitable for medium voice.

'Petites Litanies de Jésus,' from Gabriel Grovlez's well-known pianoforte suite, has now been published as a song with French words by Tristan Klingsor, and English translation by G. R. Woodward (Augener). This beautiful little work should prove acceptable in its new form. The compass is E $\flat$  to G $\sharp$  (key G).

Three songs by Phyllis Norman-Parker, 'Quies Amoris,' 'Jacko' Lantern,' and 'November's Thrush' (Bosworth), are settings of words by A. Smart and Monica Chapman. The writing for voice and pianoforte alike is highly effective, and the three songs, which appear under one cover, provide an admirably contrasted group. They are for high voice.

G. G.

## PIANOFORTE MUSIC

There is much that is interesting and attractive in a group of ten pieces for pianoforte by Jean Sibelius, published separately by Augener. Several are of the *moto perpetuo* order, and they all provide excellent material for teaching purposes. Two pianoforte solos, Op. 58—'Bluebells' and 'The Carnation'—by the same composer (Augener), are pleasing pieces, the former providing some nimble finger work mainly in the upper part of the keyboard, while the latter calls for expressive treatment. 'Faded blossoms'—short and simply expressive—and 'Berger and Bergerette'—a charming piece with a folk-song-like episode—complete a batch of pieces which should prove welcome to teachers.

H. E. Geehl's 'Twenty-one Studies in Rhythm and Expression' (Augener) are attractive essays in this form. They are moderately easy, and provide a well-varied selection. Gracefully written, and with such titles as 'Berceuse,' 'Water Sprites,' 'Valse

Caprice,' &c., the young pianist might easily be beguiled into forgetting that they are studies.

Young pianists of quite moderate attainments will find much profitable recreation in Cecil D. Boulton's 'Water Idyls' (Augener). These are four tuneful pieces entitled 'Water Nymphs,' 'Drifting,' 'Song of the Boatman on the Tagus,' and 'On Moonlit Waters.' Christian Sinding's 'Humoresque' (Augener) is an admirable example of this popular composer's work though rhythmically it lacks relief. It is not easy, and would make an excellent octave study.

Ernest Newton's little suite, 'Robin Hood' (Collard Moutrie) contains five easy dances suitable for young people of the elementary stage. They are bright and tuneful, and contain plenty of useful passage work, lying for the most part well under the hands.

Another little suite 'Good Times,' by Charles S. Cook (Bosworth), is still simpler, and contains five pleasantly written little pieces of a kind to interest and benefit the young player.

'Country Life,' by Herbert Fryer (Bosworth), is a set of eight imaginative little pieces which will surely appeal to intelligent youngsters. They are well written and musically interesting, the composer's handling of his subject being in many ways commendably off the beaten track.

Of John R. Heath's Suite for pianoforte, 'A Child's Night' (Enoch), it may at once be said that it is *not* intended for children. It must suffice to quote the titles of the five pieces—'Good-Night!,' 'Moon Magic,' 'Bogies,' 'Dream Fancies,' 'Good Morning!'—and to add that the composer has chosen to express himself uncompromisingly through the medium of the 'modern idiom.'

G. G.

## STRING AND CHAMBER MUSIC

There seems to be a slump in compositions for 'cello soloists, for only two short pieces—'Melody' for violoncello and pianoforte by J. D. Davies (Novello) and 'Menuet Antique,' arranged for violoncello and pianoforte by Dezső Kordy (Elkin)—claim brief review in this column. On the other hand there is a decided boom in chamber music.

Mr. Davies' 'Melody' is simple and unpretentious as a melody ought to be. It is harmonized tastefully and logically, and keeps the interest of the performer alert without having recourse to oddities. It is quite accessible to players of moderate ability, but all classes of players should derive benefit as well as pleasure by the use of a piece of music which gives peculiar opportunities for the study of good tonal production. The 'Menuet Antique' arrangement is also written by one who knows the strong points and the limitations of the instrument, the original composition being a pianoforte piece by Robert Elkin.

All who are interested in contemporary British chamber music will welcome the publication of the score of Arnold Bax's Quartet in G major (Murdoch), and of Frank Bridge's Sextet for two violins, two violas, and two violoncello (Augener). Mr. Bax's Quartet is one of the happiest examples of his art. His music is always attractive and stimulating, but this Quartet is, to our thinking, more consistently fresh and fragrant than anything else he has done so far. He is one of the very few writers of serious music who to-day venture to explore the possibilities of styles less strenuous than that which

ravinsky made fashionable. He is armed cap-à-pied with the modern devices, but his knowledge and his philosophy do not prevent him from being genial and human.

Mr. Frank Bridge's Sextet adds another to the number of valuable chamber compositions we owe to this gifted composer. Indeed, chamber music is in any ways his own special field. He has tried very successfully and very ably other branches—song and orchestral music—but brilliant as these experiments are they do not strike so characteristic a note as his chamber music. This bears the general marks of his tendencies—a keener appreciation of melody than is usual to-day, a feeling for beautiful harmony which prevents him from easily sacrificing beauty for the sake of rude strength and oddity. It bears evidence besides of individual mastery in the use of the medium. It is not right to suppose that because Mr. Bridge is himself a distinguished pianist he enjoys unusual advantages in this respect. Beethoven and Mozart were neither of them string players, though their quartets endure when the work of eminent performers like Spohr and Bazzini is forgotten. It is instinct for the genius of these instruments that enables Mr. Bridge to make straight for his goal. Whatever trouble he takes in balancing his score, the effort is never apparent to the listener or to the reader, for there is never a hint of stumbling after far-sought results. This perfect and easy command of the medium is one of the main features of the Sextet.

The pianoforte and violin Sonata by M. Auguste Chapuis (Durand & Co., Paris) introduces to us a composer hitherto unknown in England. That he possesses a certain refinement and distinction this Sonata proves beyond doubt; but it is less certain that its individuality is sufficiently striking to give it wide appeal. M. Chapuis is successful in avoiding the obvious and the reminiscent. He is not quite so successful in convincing us that there are in his musical qualities that will endure. If we were told that this Sonata represented the first essay of a young man we could give it high praise, for much is possible to the young whose heart is in the right place. If, on the other hand, it is the fruit of long experience we could not hesitate to call it disappointing. On the assumption that it is an early work we may venture call attention to a small detail in which M. Chapuis follows the present extravagant fashion. His reactions to the performers are in keeping with the mode inaugurated by Scriabin in his later poems. It has been said that the innovation is an improvement on the old conventionality by which any movement, no matter whether tragic or pathetic, was called *Allegro* if it was taken at a certain speed. Apart from the very important fact that no one ever thought of *Allegro* in music as having any connection with 'merriment,' as the literal translation implies, it is difficult to see where the improvement comes in. The new directions are more bewildering than the old. *Dans un sentiment dramatique, tour à tour lent, attendri et résolu* is the description of M. Chapuis' first movement. Where does *violent* begin and where does it end? Where does *attendri* merge into *résolu*?—these are some of the questions a reader will ask. Can it be supposed that such a definition as *Evocation pathétique dans la sérénité tourmentée* will be of real assistance? Surely the description would fit a thousand other pieces. These prefatory remarks are at once too general and too vague to be of practical use. The character of the

composition must be found inside the music. If conscientious study does not reveal it, all the flowery phrases in the world will not enable the interpreter to realise it. A score can never be anything but the sign-manual of a musical thought.

Fortunately the fashion has not extended so far to 'Studies' and 'Caprices,' and the directions to the student with which M. Emile Chaumont prefaces his 'Trente-six Etudes de technique' (J. & W. Chester, London) are as lucid and to the point as could be wished. This work, however, has much else to commend it besides the lucidity of its definitions. There was a time when many thought that the question of technique had been solved once and for all. Violin playing, however, is so individual an art that the field of research can never be definitely closed. There exists no panacea for the mass production of violinists. The Studies of M. Chaumont will be valuable to many needing a bridge between the serious classics who form the inevitable steps on the way *ad parnassum*. They will be found useful, also, both as a complement and as a preparation for any work of revision. Some of them have a second violin part attached—a procedure which ought to be adopted more generally than it is, since it gives the student support without in any way lessening his responsibilities, as happens when pupil and teacher play in unison.

F. B.

#### CHURCH MUSIC

The steadily growing appreciation of the rich heritage of Church music which we owe to our old English polyphonists, is shown by the revival last year, at St. Alban's Cathedral, of some of the works of three great Church musicians anciently associated with the Diocese—John Dunstable, Robert Fayrfax, and Thomas Tallis; and, more recently, by the remarkable series of services held in connection with the Quincentenary Celebrations at Manchester Cathedral, which were in effect a practical illustration of the development of our native Church music during the past five hundred years.

Conspicuous amongst the music sung in both instances was the Magnificat in the first mode, by Fayrfax (about 1470-1521), and those who heard it will be interested to know that it has now been published under the safe editorship of Mr. Royle Shore, of whom copies may be obtained through Messrs. Novello. We are reminded in a preface that 'following the usual custom of the day . . . the canticle is not fully set . . . and about half of the verses were sung to the traditional plainchant, thus preserving, at least in theory, a congregational element in the music, on antiphonal lines.' The plainchant part, for congregational use, may be obtained separately. Much of the music is for S.A.T.B.B., and it need hardly be said that a good choir is essential.

Under the same editorship appears a second series of Magnificat and Nunc Dimittis set to Gregorian Tones with verses in faux-bourdon by Gibbons, Tallis, &c. (Novello). These make ideal settings of the canticles, as they provide interesting and appropriately dignified music for the choir while at the same time the congregation is enabled to take its share in the simple plainchant verses. Most of these faux-bourdon settings are for five voices with an additional part for solo treble added by the editor, for the last verse. The plainchant of



this second series of settings is the same as that contained in a little manual for the congregation, published in modern notations for a former set of eight canticles (Diocesan Music, No. 2. Novello).

Alec Rowley's setting in A minor of the Office for the Holy Communion (Ashdown) may be cordially recommended to the notice of organists. The writing is fresh and full of interest, with a strong modal flavour which will appeal to many. Those interested would do well to examine for themselves a copy of this excellent setting of which want of space prevents fuller notice.

A new Advent anthem, 'Our God shall come' (Novello) by Myles B. Foster, is written for soprano and bass soli and four-part chorus. It is straightforward and dignified in style, and would present no difficulties to the average parish church choir.

G. G.

## Gramophone Notes

By 'DISCUS'

A record of Rachmaninov's 'O cease thy singing, maiden fair' (H.M.V., 10-in.), sung by John McCormack, with Kreisler playing the violin *obbligato*, leads us to hope that our gramophone manufacturers are beginning to see that many musicians want good songs, especially modern ones, rather than operatic extracts which are really dead, and are only galvanized into a semblance of life by a fine voice. This is a good vocal record, with the words clear as a whole. The violin part is very effective. Is Mr. McCormack's voice quite as nasal as some passages here make it out to be?

Gadski and Amato do their best to make 'Ciel mio padre!' from 'Aida,' interesting, but I fancy that hearers who do not know the opera, or who cannot understand Italian, will remain cold. When will the H.M.V. records be provided with an English version of such numbers, either pasted on the back of the record, or delivered, like the Æolian-Vocalian, explanatory notes, *ore. rotundo* by the reverse side? (H.M.V., 12-in.)

A charming 10-in. H.M.V. gives us Kreisler playing the 'Chanson Hindou' from Rimsky-Korsakov's 'Sadko,' with orchestral accompaniment.

A 12-in. d.-s. H.M.V. records the Catterall Quartet in the *Allegro* from Mozart's G major Quartet, and the Variations from Arensky's Quartet in A minor. Both are good on the whole, though, as is too often the case, there is a lack of clearness in the lower string parts. Some people say that this is inevitable, but gramophone recording has improved so much during the past few years that it will never do for us to rest content with anything so far short of perfection as a reproduction that misses two of the charms of chamber music—balance and texture. The Mozart is a jolly and tuneful movement. Arensky's Variations deal with the Russian folk-tune well-known in this country through Tchaikovsky's version of it as a Christmas song. Arensky's treatment is not quite convincing—sometimes the variations are too violent for a tune so simple and elegiac.

'Siegfried's Journey to the Rhine,' played by the Symphony Orchestra under Percy Pitt, is recorded on a H.M.V. 12-in. d.-s. The first part is spoilt by the very vague opening—again the trouble is the reproduction of quiet low tones. The second half wakes us up, and gives us a generous allowance of the surging life of the original. At the

risk of drawing down the wrath of one of my correspondents, I must still stick to my opinion that brass via the gramophone suffers a sea-change into something neither rich nor strange. The tuba and bass trombone become faint grunts, and the trumpet lose their nobility, and suggest the toy with which, as children, we made ourselves nuisances. Here again we must keep on complaining, lest inventors think they have nothing further to do.

On the whole, the best record of this moderately good batch is a H.M.V. 12-in. d.-s. of Una Bourn playing the *Alla Menuetto* and *Finale* from Grieg's Pianoforte Sonata in E minor. The performance is beautifully crisp, and the animated and enjoyable music comes out well, though again more sonority in the bass would be an improvement. We shall get in due season, if we are sufficiently importunate.

## BRITISH MUSIC AT THE QUEEN'S HALL SYMPHONY CONCERTS

We have received a prospectus of the forthcoming series of Queen's Hall Symphony Concerts, and are pleased to see that of the sixty-two works to be played no fewer than three are by British composer. We have long held the view that the cause of British music is best served by giving our composers fair representation in programmes of international scope rather than by thrusting all-British, or even almost all-British, programmes down the public throat. We are glad to find this policy at last adopted at Queen's Hall. It may be added that of the remaining fifty-nine works only forty are German, and that Strauss is represented four times. We hope the anti-German will not complain that Richard gets too big a show. After all, he appears in the programme only one more than all the British composers put together.

The *Sackbut* has a new editor in Miss Ursula Greville, and we wish her all success and enjoyment in her task. In a brief heart-to-heart foreword to the July number, she discovers an optimism that should be a valuable asset. Her first number has only one fault—there is not enough of it.

A further bit of interesting news in the matter of musical journalism is the announcement of yet another magazine devoted to the art. On October 1 appears the first number of *Fanfare*, a fortnightly edited by Mr. Leigh Henry, and published by Messrs. Goodwin & Tabb. 'From its first number we read, *Fanfare* will sound the Note that its readers will learn to expect in every issue, THE OPEN NOTE. Moreover, it is to be 'a Musical Causerie of free opinion edited for those for whom Music is an Art not merely an occupation.' We hope the editor will also consider the needs of those of us for whom it is both an art and an occupation. Anyhow, we welcome *Fanfare* with interest. The increase in the number of musical journals is one of the best signs of the times. There are so many issues to be considered and the musical public is so large and growing, that the ground cannot be covered as it should be covered by a good number of organs. By the way, the titles of our new contemporaries are refreshingly violent. After the *Sackbut* and the *Fanfare* it will be difficult for a fresh arrival to avoid tameness.

Perhaps THE BLAST.

Yet more news. As we go to press we hear that *The Musician* and *The Music Student* will in future appear as one journal, being published at Montague House, Russell Square, W.C.

## Church and Organ Music

### ORGANS AND ORGANISTS AT PARIS

BY A. M. HENDERSON

To the organist, indeed, to all organ-lovers and lovers of good organ music, Paris at the present time is one of the most interesting of cities. If to his love of his instrument, he add an interest in beautiful churches and church architecture, then the organist visiting Paris can have a very refreshing and stimulating time. As a boy it was my privilege to receive pianoforte lessons at Paris with Pugno. Thanks to his kindness, I had the happiness of meeting many of the older generation of organists, and in this group such distinguished men as Vincent-Saëns—now eighty-seven, and still very much alive—Dubois, Widor, Fauré, Gigout, and Dallier, and later, on subsequent visits of study, to make the acquaintance of some of the younger men Louis Vierne, Tournemire, Dupré, and Bonnet. Most of these acquaintanceships have now happily entered into friendships, with the result that my visits to Paris, and especially my Sundays, are of the most interesting and intimate character.

On my last visit of a month, from which I have recently returned, I had the pleasure on my first Sunday of being seated with Dupré at the console at Notre Dame; and in the same way, on the following Sundays, of being with Widor at St. Sulpice, Gigout at St. Augustin, Dallier at the Madeleine, and Tournemire at St. Clotilde.

Some impressions of these visits may be of interest to other organists and lovers of the instrument. Let us commence with the organs. As most organists know, there are two instruments in all the Paris churches: the grand organ at the west end of the building, placed in a gallery above the main sanctuary, and the choir organ, a smaller instrument situated near the altar or chancel, for the accompaniment of the choir. There are, therefore, two organists, with entirely different duties, in each church. As an illustration of this, Dubois (now a delightful and very gracious old gentleman of eighty-two) told me a week or two ago, when talking of his experience as an organist, that he began his career as choirmaster and choir-organist under César Franck at St. Clotilde, Franck being organist at the grand organ. Later he was promoted to the Madeleine, where he acted in a similar capacity under Saint-Saëns. On the resignation of Saint-Saëns as organist, Dubois was promoted to his position, Fauré coming in as choir-organist; and on the resignation of Dubois, Fauré was promoted in the same manner. Truly a very interesting succession.

In speaking of Fauré one cannot help regretting that he has never written anything for the instrument played so long. His contributions to the literature of chamber music, and especially his songs, so characteristic, refined, and beautiful that something for the organ from the same pen would surely have been interesting and personal.

We have spoken of the two organs. The choir-organist accompanies the choir only, the organist at the grand organ playing the preludes, interludes, *rotours*, *versets*, and postludes. The two finest organs at Paris are unquestionably those at Notre Dame and St. Sulpice. Both are large, five-manual instruments, and represent the best work of the latest of French organ-builders, Cavaillé-Coll.

Of the two, I prefer that in Notre Dame, perhaps because of its better and more open position, and possibly also because of the noble building in which it stands. The flutes in these instruments are superb. The diapasons are good, but not distinguished, and do not compare with the best British work in the same line. They have not the body, the roundness, in a word, the 'foundation tone' that can be heard in any of our English Cathedrals, where the round, rolling tone of the diapasons is a characteristic feature. The solo reeds have character and quality, but the chorus reeds, unless very well tuned, are apt to be harsh and blatant, and these faults are very evident in the smaller instruments, where in the full organ the foundation tone is quite covered by the reeds.

Some years ago, when I first visited St. Sulpice with Widor, I was amazed to find four or five men installed behind the organ, for blowing purposes.



CHARLES-MARIE WIDOR

This old-fashioned method of 'raising the wind' actually still prevails at Notre Dame, at St. Sulpice, and at most of the other churches at Paris. Indeed, the only organ I saw this summer where mechanical blowing was used was at Guilmant's house at Meudon, where an electric motor is used. It was in the beautiful music-room of this house, where there is an excellent chamber organ by Cavaillé-Coll, that Dupré held his interesting organ class this summer.

The touch employed in the French organs is generally that of the Barker lever pneumatic, which is much liked, and seems to give general satisfaction. It will be remembered that Barker, who brought out his patent in England in 1839, was unable to get any of the British builders to take it up. Being unsuccessful here, he went over to Paris to interview Cavaillé-Coll. That eminent builder at once appreciated the value of the invention, with the result that it was immediately applied at the Madeleine, at St. Sulpice, and elsewhere. Indeed, it was only after



Barker had made a success in France, had received a first-class medal at the Paris Exhibition of 1855, and the Cross of the Legion of Honour, that his ideas were taken up in England.

On the side of mechanical arrangement and convenience at the console, the French organs seem somewhat conservative and old-fashioned. At none of the large church organs known to me, do we find



NOTRE DAME, PARIS—ORGAN GALLERY

pistons or buttons giving stop combinations of any kind. As the pedals above the pedal-board, corresponding to our combination pedals, control only the coupling actions (manual to manual or manual to pedals), and rarely the registers, it will at once be realised that practically all the stop changes have to be made by hand. At the Trocadero concert-hall, at St. Augustin, St. Clotilde, St. Eustache, the Madeleine, and elsewhere, the draw-stop action is mechanical (not pneumatic). The stops require very vigorous handling, and seem to pull out about a foot! In all these organs, also, the draw-stop action is not, as with us, at an angle of forty-five degrees, but parallel with the keys—a very inconvenient arrangement. At Notre Dame and St. Sulpice, the stops are arranged in a curious semicircular fashion on either side of the player, in tiers, stepwise, one above the other.

In all the Paris organs, the pedal-boards are straight (parallel) and flat, not concave and radiating.

Before leaving the subject of the Paris organs, I should like to mention a delightful little instrument which belonged to Marie-Antoinette, and formerly stood in the Palace at Versailles. It is now installed in a private chapel at St. Sulpice (the Chapelle des Etudiants), and was kindly shown to me by Widor on my last visit. This charming little organ, which has been kept in its original condition, has two

manuals of four-and-a-quarter octaves, and an octave of pedals. The stops are all deliciously mellow in quality, the flutes especially being delightful. It is interesting to recall that, in all probability, both Gluck and Mozart played on this little instrument.

Now we come to the organ playing. Unfortunately I have never heard Saint-Saëns, Dubois, or Fauré as organists. Even at the time of my earliest acquaintance with them they had all retired from office at the Madeleine. From all accounts, Saint-Saëns was particularly excellent as an improviser, a side of his art in which he has always taken great pleasure. As a pianist, I have heard him frequently. Only last summer I heard him in a recital of his own compositions, when he took part in his Trio in F major (no trifle to play), accompanied some songs and played a pianoforte solo. It was an excellent performance, so clear and finished, and, for one of his years, quite exceptional. Speaking to him afterwards, I remarked on the performance, adding, that I thought it quite astonishing for an artist of his age—I could not bring myself to say 'for an old gentleman!' Quick as a flash he responded, 'Pas de tout, mon cher, you see I'm much too busy to get old.'

Of the older players, Gigout and Widor I have heard frequently.

On the death of Guilmant, in 1911, Gigout was appointed his successor as professor of organ at the Conservatoire. On Sundays he can be heard at St. Augustin, where he plays on a three-manual



ST. ETIENNE DU MONT, PARIS—THE ORGAN

organ by Cavallé-Coll. This instrument has specially good flutes, fair diapasons, but very harsh reeds.

Gigout is one of the most charming and courteous of men. He is a capital classic player, and has special readiness and pleasure in improvising



the old modes. His gift in this direction has found expression in the two volumes of short pieces of the Gregorian tones, published by Leduc, and in a new volume shortly to be issued by Chester. Gigout is now a man of seventy-six, but he certainly does not look his age, and still less does his playing suggest the passage of years.

Widor has long been known as one of the most distinguished organists at Paris. As he was appointed organist at St. Sulpice in 1869, he has actually held this appointment for the long period of fifty-two years. The characteristic features of his playing are those which have found permanent expression in his organ symphonies—a fine type of virtuosity coupled to musicianship of the first order. His love of Bach is well-known. I have sat beside him at many services at St. Sulpice, when apart from improvisation, he has played only some work by the great Sebastian. His improvisations are almost invariably characteristic and original; his improvised postludes at the end of mass, on plainsong themes sung at the service, I have never heard surpassed.

Of the younger players at Paris, Vierne and Dupré are in my judgment easily the most distinguished. Since Vierne, whose splendid organ-music is known to every enterprising organist, is one of the finest players of the present day. A pupil of César Franck and Widor, he was appointed organist of Notre Dame in 1900. It is a thousand pities that this fine artist has for some years past been greatly handicapped by serious ill-health. A distressing and painful affection of the eyes has caused almost total blindness. Ordered to take a complete rest, he was granted two years' leave of absence from the Cathedral. During this period Marcel Dupré, who is a pupil of Guilmant, Widor, and Vierne, was appointed acting-organist. Vierne has now made some recovery, but is still so far from well that he is able to undertake only occasional services. His improvising, especially on the side of harmonic interest and variety, is pre-eminent, and rarely have I heard it equalled. Dupré, the youngest player in the group, is already well known in this country, having been heard in London and elsewhere during the past season. He is a brilliant player, with a clean, finished style, and an immense repertoire, including the complete organ works of Bach, which he played last year at Paris—from memory! But apart from the technical finish and certainty of his performance, one is ever conscious of his splendid musicianship (he won the Prix de Rome in 1914), a quality which also distinguishes his masterly and very original improvising.

I have left myself very little room to refer to any of the other younger players. Of those known to me the best are Tournemire, Jacob, and Bonnet. Tournemire, who is a successor of César Franck at St. Clotilde, is a specially good and very modern improviser. Jacob, who plays at St. Ferdinand-des-Matines, has very good technique, and excels in the playing of modern pieces. Bonnet, the organist of St. Eustache, is already well-known in this country and in America by his recital tours.

The French school, especially as represented by composers and performers like César Franck, Saint-Saëns, Widor, Guilmant, Vierne, Dupré, and others, has been and continues to be a refreshing source of interest and stimulus to all organists. Long may it flourish!

## FATHER HOWE, AN OLD-TIME MAKER OF ORGANS

BY ANDREW FREEMAN

Most English organ-builders of the pre-Restoration period are little more than names to us, and some of them not even that: for in many instances we have the name of a craftsman but no record of the work he did or of the churches by whom he was employed, as also we have references to the skill and labour of others whose identity is concealed under the tantalising formula, 'paid the organ-maker his fee' or 'as his bill sheweth.' Had the early scribes taken the trouble to insert the names of these worthies with greater frequency there would have been fewer gaps in the history of English organ-builders and their works.

Even when we can credit the construction or repair of many instruments to one member of the craft, as is the case with the subject of this sketch, we find that we know little or nothing of his personality.

The reason is not far to seek. It is that for most of our knowledge of these men and their affairs we are dependent upon such records of ancient churches as have survived to our time. These are mainly Churchwardens' Accounts and Vestry Minutes, few of which are earlier than the 15th century. Some records are fuller than others, but all alike are sparing in the use of words. Only here and there do the account books enter into details. Of Articles of Agreement and of Accounts Rendered and Received, whose number was once legion, only a few have come down to us. These, where known, are rightly treasured: others, though few, remain to be discovered and made public.

Of John Howe, *alias* Father Howe, we can now say that he was not only perhaps the most considerable builder of his day, but also one of the outstanding figures in the history of his craft during the thousand years and more of its practice in this country.

He seems to have been one of a family of organ-makers, for at least three of the same name are known to have worked at their trade between 1485 and 1572, namely, John (Father) Howe himself, his son (Thomas?), and an earlier John Howe, who was quite possibly his father. For I take it that repairs executed at St. Mary-at-Hill in 1500, and at St. Stephen's Walbrook, in 1507, can hardly have been done by a man who was in active work in the 'sixties of the 16th century, and was alive as late as the year 1570. It is far more likely that these reparations were carried out by John Hewe,\* who did work to the organ at the altar of the B.V.M. at York Minster in 1485.†

The fact that Father Howe himself repaired the York organ in 1531, and again in 1536—he is referred to as 'John How of London, organ-maker'—is itself suggestive of a possible close relationship between him and the earlier John Hewe.

At this point it may be said that the title 'Father' had nothing to do with his religious opinions. The fact that he was well-established in business some years before the dissolution of the monasteries renders it extremely improbable that he had ever been a monk. Moreover, he does not seem to have been called *Father* Howe till he was getting on in

\* I have met with no less than thirteen variants of the name Howe—How, Howwe, Hough, Hoowe, Howgh, Howge, Hugh, Hughe, Hew, Hewe, Hewes, Hoo, and Owe.

† Hopkins and Rimbault, 3rd ed., p. 49.



years.\* The inference is that the appellation was bestowed upon him on account of his venerable appearance, possibly, too, because he inspired a feeling of friendliness and even of affection. He seems to have become somewhat of an institution towards the end of his life, for certain City churches continued to pay him for looking to their organs a few years longer than they would otherwise have done rather than deprive the old fellow of his job. At any rate, after his death, which seems to have occurred towards the middle of 1570,† the account books of several churches contain no further reference to organs, except perhaps to record their sale, while at least three churches (St. Andrew Hubbard, St. Alfege, London Wall, and St. Peter, West Cheap) pensioned him off at his full fee for the last two or three years of his life, after they had, apparently, given over using their instruments. In his old age his circumstances became much reduced, and he himself, as one churchwarden rather pathetically describes him, 'a very pore man.'

Though he is sometimes styled 'Mr.' or 'Master,' the frequent reference to him as 'the Goodman Howe' is convincing testimony that he was of humble social position. If, as I believe, the extract next given is in Howe's own hand, we have proof that he was able to read and write, though, to judge from the crabbed calligraphy and the queer spelling, his pen was not a very ready one. The extract referred to is a tuning contract, written in the account book itself, and dated 1534. (See reproduction on p. 635.) It is signed with a curious combination of a double Maltese cross and the name Hoo. The latter rather suggests that though he spelt his name 'Howe,' he pronounced it 'Hoo.' If so, this would account for most of the various forms of his patronymic:

Be it kne [known] to all men I Jhon Howe skensner of london haffe promeset ffor the tyrem of xx yere to kepe In tuene the organs off the parres off Sent tanderos [Saint Andrew] hupberds In estchep an ffor es payne to Reū xij*d*. by the yere to be payde the flurst payment at the ssumsschun off ore lade daye m v honder & xxxiiij.

John may have been a player as well as a maker of organs, for Mr. John E. West‡ includes him in his list of the Organists of Westminster Abbey, and says he was appointed in 1549. I feel sure, however, that if Father Howe ever played at the Abbey it must have been quite casually. His extensive business in London and the provinces precludes all possibility of his ever having been the regular organist.§

At one period of his career—apparently at the outset of it—he had a partner, John Clymmowe, who helped him to make and set up a new organ in the Church of the Holy Trinity, Coventry, in 1527. Nothing else seems to have come down to us concerning Clymmowe. Later on, Howe had the assistance of his son, who seems to have been named

Thomas.\* If so, this son would in all probability have been the 'Thomas Howe, of London, organ maker, and servante w<sup>h</sup> docto<sup>r</sup> ffreer Docto<sup>r</sup> i phisycyk,' who was examined before Sir William Chester, Lord Mayor of London, on April 23, 1561 on suspicion of recusancy. It appears that Dr. Freer 'went oute of London The wednsdaye afor Easter daye laste paste And did ryde to m<sup>r</sup> Doct<sup>r</sup> Martyns house aboute vj myles from Buntingford and that Thomas Howe followed him 'on fote vpon good fridday and came vnto his said m<sup>r</sup> vpon Easter even.' The object of the excursion seems to have been to avoid the Easter Communion. At any rate this was the only fact of importance revealed at the examination, Howe admitting 'that he himselfe hath not received the comunyon sithe the quenes ma<sup>tie</sup> reigne nor his m<sup>r</sup> to his knowledge.' At Dr. Martyn and also at Ware, where, on their return journey they 'lay . . . at the signe of the Bulle,' they met or fell in with others, who, like themselves, probably held to the old faith: of these Thomas knew neither their names nor their business. As for his master the reason why he was not at home when the Lord Mayor sent for him was that he was staying at the house of 'Bushoppe Aclors the spanyshe bushopp and nowe ambasad<sup>or</sup> here.'†

In the tuning contract given above, John Howe calls himself 'skensner.' This, together with reference in the Accounts of St. Stephen Walbrook,‡ serves to show that he was a member of the Skinners' Company. At my request Mr. G. Kennedy, Beadle of the Company, was kind enough to make a careful search of their Records over considerable period. These are not quite complete for many pages are now missing, but they contain one reference which seems to belong to John Howe the organ-builder, and his son. It is from the 'Apprenticeship Book,' and is dated 1553:

Mem. that Thomas Howe the son of John Howe of london Skyenner hath put him selfe apprenytce to John Hallywell citizen and Skyenner of london from the fleaste of the Natyvitie of St. John Baptiste Anno Edwardi Sexti Septimo for Seven yeares.

There was no Organ-builders' Company, so that those members of the fraternity who wished to enjoy the privileges of Freeman of the City of London had to make their choice amongst the others. Thus the Howes became Skinners, as later on the Dallars became Blacksmiths, and Thomas Griffin a Barber Surgeon.

The following is a list of organs made, repaired or tuned by Father Howe during his long and busy life. The list is probably far from complete—indeed I have been able to make several additions to it during the past few months—but it serves to show both the amount and the extent of his work, while some items testify to the esteem in which he was held.

\* St. Peter, Cornhill. 1548-49. Item, paid to the Goodman How and his sonne to sell the little orgaines, iij*s*.

† St. Michael, Cornhill. 1552. Itm. pd to Thomas Howe mendinge the Organes, iij*s*.

‡ 1554. Itm. paid to Thomas Howe for his yerles fee for mendinge of the Organes, iij*s*.

§ Itm. paid to Thomas Howe for mendinge of the greates orgayn and the small paire beinge broken, in the takinge downe, and remeuinge of them ij tymes . . . xxiij*s*.

Thomas may have been written in mistake for 'John,' but it quite likely that Thomas represented his father occasionally.

† S. P. Dom. Eliz., vol. xvi., No. 60.

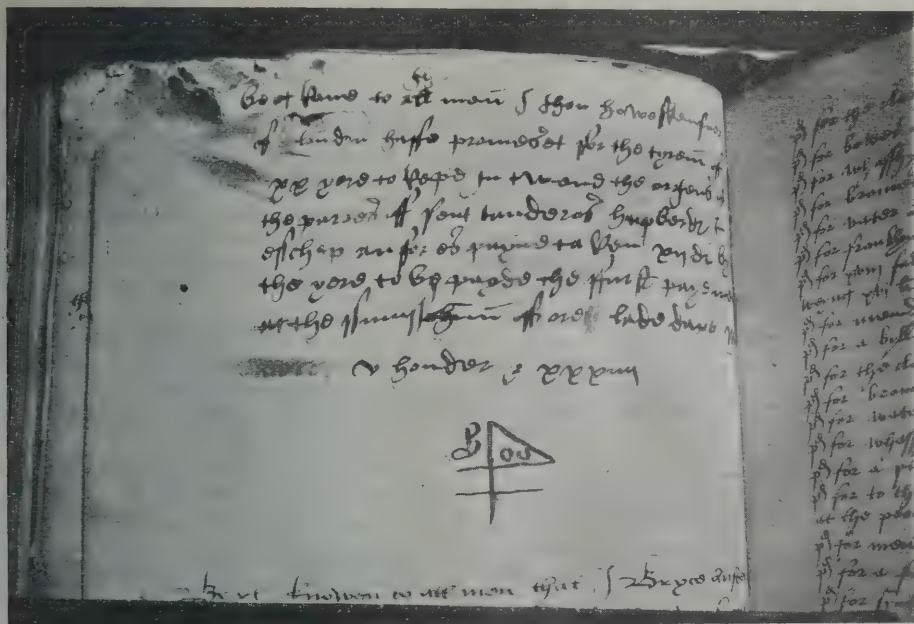
‡ 1548. Received of Master Howe Skinner for the orgayne pd weighing vj*l*.x*l*. [wt. ?] xiiij [lb. ?] at v*d* [per lb.] . . .

\* I have not met with its use previous to 1558 (St. Alfege, London Wall). After that date it became pretty general.

† St. Andrew Hubbard. 1568-70, paid to father Howe for anewetie 2 years, iij*s*. 1570-72, paid to housewife [Howe's wife] for 1 qters. fee for the organs, v*d*.

‡ Cathedral Organists, 1899, p. 112.

§ The last of twelve references to Howe in the accounts of St. Mary Woolchurch Haw, runs thus: '1570-71. paid to father Howe somtyme organ player for his fee, xij*d*.' Here I am convinced the word *player* has been erroneously substituted for *maker*. All the other entries refer to him as maker and repairer.



For further information about the organs in the churches marked \* the reader is referred to an article by the writer entitled 'Records of British Organ-Builders,' in the second issue of 'The Dictionary of Organs and Organists.\*' The 'extracts' given below have in all cases been taken direct from original documents. So far as my knowledge goes, only one of them has appeared in print before, that one (St. Mary Woolnoth, under date 1561-62) here given in corrected form :

Coventry—Holy Trinity Church, 1526-27.

New organ with seven stops, built in conjunction with John Clymmowe, cost £30.

London.—St. Mary Magdalen, Milk Street c. 1528-70.

1528. pd to John Hoowe the iiij<sup>th</sup> day of Aprell ffor mendyng and tuneng of oure organs, sm vjs. viiiij<sup>d</sup>.

1537. payd to hew orgynmaker for his flee, xij<sup>d</sup>.

From 1537 to 1568-69 John Howe's name occurs almost every year, the most interesting entries being :

1543-44. pd to John howe ffor hys flee lokyng vnto the horgans, xij<sup>d</sup>.

pd ffor iiij skyns of lether for to mend the bellos, xvij<sup>d</sup>.

pd for iij belloswayts of yeren for the bellos, xij<sup>d</sup>.

pd for A ponde of glew iij<sup>d</sup>. and for naylls j<sup>d</sup>.—iiiij<sup>d</sup>.

pd ffor worke man & hype [= helpe] for letheryng of the bellos, xvij<sup>d</sup>.

1547-48. Payd for takyng downe the organs to the organ maker & for setting of them vp a gayne wher they be in the chapple, vjs. viiiij<sup>d</sup>.

1551-52. Item pd to howe the organ maker for an annite of old tyme graunted hym & allowed by the parysh, sm xij<sup>d</sup>.

1564-65. pd to John owe orgayn maker ffor toweres yeres at or ladye daye 1565, ijs.

1567-68. pd to father howe the orgayn maker for hys fee, xij<sup>d</sup>.

The last item is repeated in 1568-69, and thereafter the only mention of the organ is in 1576, when we are told that it was sold to a Mr. Skynner for 50s.

\*3. York Minster, 1531 and 1536.

Tuned and repaired.

4. London—St. Andrew Hubbard, 1534-71.

There was an organ here in 1459, if not earlier. John Howe's connection with this church began in 1534 (perhaps before), and lasted till his death. Most of the repairs he effected were inexpensive, but in 1558 he was paid lijs. iiij<sup>d</sup>. 'for mendyng of the orgayns,' which was of course a considerable sum of money. His tuning contract has already been given, also the last two references to him.

\*5. London—St. Mary-at-Hill, 1535-59.

Two organs repaired at various times, also the regals.

6. London—St. Alfege, London Wall, 1537-71.

This church contained an organ before 1527, but no organ-maker's name is given till 1537-38, when 'the Goodman howe' received xij<sup>d</sup>. 'at christmasse' for his fee. In 1555-56 he was paid vs. viiiij<sup>d</sup>. 'for ys flee & takyng down y<sup>e</sup> horgans,' and in 1559-60 (when the rood loft was pulled down) a further sum of viijs. was given him 'for Takyng downe of the orgenes and mendyng of the pypes and for setting of theme in ther place.'

A rather pathetic reference in 1565-66—'pd to Goodman How orgynmaker for his yere fee being a Very poreman xij<sup>d</sup>.'—bears out what was said above of his social position and the kindly feeling which the authorities of several city churches entertained for him in his old age. His full fee was paid to him for five more years (in 1566-67 'at the Requeste of the p[ar]ishe'), the last entry being in 1570-71—'payd to ffather howe ffor the horgons, xij<sup>d</sup>.'

\*7. London—St. Mary Woolnoth, 1539-71.

In this instance Howe was in charge of the organ in 1539 (when the earliest accounts start) till the year of his death. At first his fee was iiijja. a year, but from 1555-56 onwards it was increased to xij<sup>d</sup>. The following are some of the many references to Howe and his work here :

1540-41. 'Itm paid for mendyng of the bellows of the organs, iiij<sup>d</sup>.'



1541-42. 'Item paid to howe the organ maker for mendyng of oon of the bellowses of the organs, viij*l*.'

'Item paid to howe the Organ maker for mendyng the orgas, vijs.'

1559-60. 'Item payed to howe the Organmaker the iijth of Aprill for mendinge and sawderinge the Organ-pipes and Letters, xv*l*.'

'Item payed to howe the organmaker the xvth daye of September 1560 for viij springes for the basys, viij*l*.'

1561-62. 'Item paid to John Howe organ maker for skoring [not "flowring," *i.e.*, decorating, but "skoring," *i.e.*, cleaning] of the organ pypes and mending some of them, iij*l*.'

1563-64. 'Item paide to goodman howe the Organ maker the last day of January 1563 for ij sprynges for the base pypes of the Organs, v*l*.'

1570-71. 'Item paide to John Howe Organ-maker for his fee for one hole yere lokinge to the Orgaynes endinge at the feast of Saint Michell tharchell last paste 1571, xij*l*.'

(This is the last reference to the organs for about a century with one exception, the mention of a 'pewe made where thorgaynes did stand.')

\*8. Westminster—St. Martin-in-the-Fields, 1542-69.

Howe probably built the organ which was set up here in 1538 at a cost of v*l*. xiijs. iij*l*. He certainly had charge of it from 1542 till 1569. The instrument seems to have remained in the church till 1637, when the case was utilised to contain a new organ. Old case and new organ alike disappeared during the Commonwealth.

\*9. Blechingley Church, Surrey, 1545-*c.* 1552. Repairs.

10. London—St. Benet, Gracechurch, 1548-70.

This is another church where John Howe is found in charge of the organ when the Parish Accounts commence. The most interesting of the many references here follow:

1549-50. 'Item paid to the forsaid John Hough, for the new making of vj organ pypes whiche were broken at the pulling downe of the high alter that is to say for v *lib.* of mettall at v*l*. the lib, ijs. v*l*.; for the sowder, x*l*.; for the workmanship for iij dayes, iiij*l*.; summa viijs.'

'Item paid to the forsaid John Hough for ye moving of the organs to the place where they now stand, viij*l*.'

1550-51. 'Imprimis paid to John Howe for mending of Ten pypes and other falts that the Rats had eaten in our organs and for candell and coles, xs. iij*l*.'

1554-55. 'Item payd to the saide J. howge for the new mending and reparyng of the organs xiijs. iij*l*.'

1561-62. 'It. pd more to him (Hugh) for mendinge the organs as foloweth: pd for tinne and soder for to make a newe pype for the organs, v*l*.'

'It. pd for latten wier to make springs for the ij bases iij*l*.'

'It pd for lether and glewe i*l*.'

'It pd to him for workemanshippe of the same v*l*.'

1565-66. 'paide more to flather howe flor mendinge the organs, vjs. v*l*.'

1567-68. 'Item Recevued of mr baker ffor thorgans 30*l*.'

[Though the organ was sold, Father Howe continued to receive his wages, xij*l*. per annum, till Lady Day, 1570.]

\*11. London—St. Michael, Cornhill, 1548-60.

Repairs to both pairs of organs, one 'greate' and the other 'smalle,' at various times. The only Christian name that appears (it is given thrice in some ten or twelve entries) is Thomas.

\*12. London—St. Peter, Cornhill, 1548-49. Repairs.

\*13. London—St. Stephen Walbrook, 1548.

'Master Howe Skinner' seems to have bought the organ pipes of the organ here as so much old lead.

\*14. Wandsworth Parish Church (All Saints), 1540-65. Repairs.

15. London—St. Botolph, Aldersgate, 1550-71.

Howe had charge of the organ from 1550—perhaps a year or two earlier—till his death. (iij*l*. was paid for 'takinge doune the Orgaynes' in 1570-71.)

The chief items are iiij*l*. iij*l*. for 'mending' it in 1550-51; the same amount 'for takinge out the Sounde borde of thargans & mending of it, & for trymmyng the organs at sondry other tymes in 1553-54; and xv*l*. 'to John Howe for a principall pype' in 1566-67.

\*16. London—St. Dionis Backchurch, 1551. Organs tuned.

17. London—St. Matthew, Friday Street, 1552-71.

The items include iij*l*. iij*l*. 'to y<sup>e</sup> goddmar howe for mendyng of the orgaynes' in 1552-53; ijs. 'to the goodman howe for mendyng of the orgyns and y<sup>e</sup> he shall have no more' in 1554-55; viij*l*. 'pd more to John how for mendyng the organpypes' in 1556-57; and ijs. v*l*. 'payd to the goodman clarke for helpyng to sell the organes in 1572-73—not long after John's death. The organ realised iij*l*.

18. Westminster—St. Clement Danes, Strand, 1554-69.

We find John Howe in charge when the accounts start. In 1556-58 he is paid xij*l*. 'for sodring iij pypes'; in 1558-59 ix*l*. 'for Repacon at dyv*s* tymes doon to the organs as appereth by bill'; and in 1559-60 a further ijs. 'for mending the organs & for latten wyre to the springs of the same.' In 1570-71 xvij*l*. is 'payd to a brycklea for mendyng the place where the Orgaines Stowd.

\*19. London. St. Peter, West Cheap, 1556-71.

The following entries have not previously been made public, to my knowledge:

1557-58. 'Item payde to howe for mendyng the organs and for brasse for the two regalls, x*l*.'

'Item payde more to the same howe for two skynnes for the bellowses and the sounde bo'de and for latten wyer for the spryngs bases & pryncypall & for sowdryng vj smalle pypes and for worke manshipp of the bellowses, ijs. viij*l*.'

'Item to howe for brasse for the regalls, x*l*.'

'Item more to hym for latten wyer for viij gret bases, v*l*.'

'Item more for lether & glewe for the sound bourde, i*l*.'

1558-59. 'Item to the goodman howe and to nother man that was w<sup>th</sup> him for mendyng the organs, iij*l*. iij*l*.'

1559-60. 'Item paid vnto John Howe organ maker fo<sup>r</sup> Laten wyer for makynge eight Spryng for the greate Bases and for Bras to tonge the stopes of the Regolls.'

'Item paid to How fo<sup>r</sup> mendinge the Organes ijs. viij*l*.'

1568-69. 'paide to father howe of charytie thi yerd, ijs.' (The last entry is repeated in 1569-70 and 1570-71, but the amount is increased to iij*l*. in each instance. Thereafter there is no more mention of either Howe or organs.)

\*20. Westminster Abbey, *c.* 1558.

Repairing and tuning the organs in the quire and in Henry VII.'s Chapel.

\*21. Sheffield Parish Church, 1560.

(Continued on page 641.)

ADAPTED TO THE WAR HYMN-ANTHEM "SAVE THEM, O LORD.\*

Words by ISAAC WATTS.

Music by FERRIS TOZER, Mus. D., Oxon.

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**Adagio.**

**SOPRANO.** *mf* Je - sus shall reign wher - e'er the sun *f* Doth his suc - ces - sive *rit.*

**ALTO.** *mf* Je - sus shall reign wher - e'er the sun . . . Doth his suc - ces - sive *f* *rit.*

**TENOR.** *mf* Je - sus shall reign wher - e'er the sun . . . Doth his suc - ces - sive *f* *rit.*

**BASS.** *mf* Je - sus shall reign wher - e'er the sun . . . Doth his suc - ces - sive *f* *rit.*

**ORGAN.** *mf* *Adagio.* ♩ = 54. *f* *rit.*

*ff* *a tempo.* *f* *mf*

jour - neys run; His king-dom stretch from shore . . . to shore,

*ff* *a tempo.* *f* *mf*

jour - neys run; His king-dom stretch from shore to shore, Till

*ff* *a tempo.* *f* *mf*

jour - neys run; His kingdom stretch from shore . . . to shore, . . . Till

*ff* *a tempo.* *f* *mf*

jour - neys run; . . . His king-dom stretch from shore to shore, Till

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\* Words by Florence Tozer.



SOPRANO SOLO (OR ALL THE SOPRANOS)

*mf*

Till moons shall wax . . . and wane no more. Peo - ple and realms of  
 moons . . shall wax . . and . . wane no more.  
 moons . . shall wax . . and . . wane no more.  
 moons shall wax and . . wane no more.

*p legato.*

*rit.* *a tempo.*

ev - 'ry tongue Dwell on His love with sweet - est song,

*rit.* *a tempo.*

And in-fant voi - ces shall pro-claim Their ear - ly bless - ings on His Name.





*mf* *rit.* *a tempo.* *f*

- cu - liar hon - ours to . . our King; An - gels descend with

*mf* *rit.* *a tempo.* *f*

- cu - liar hon - ours to . . our King; An - gels descend with

*mf* *rit.* *a tempo.* *f*

- cu - liar hon - ours to . . our King; An - gels de - scend with

*mf* *rit.* *a tempo.* *f*

- cu - liar hon - ours to . . our King; . . An - gels descend with

*mf* *f rit.* *a tempo.* *f*

*rit.*

songs . . again, And earth . . re - peat . . the loud A - men.

*rit.*

songs a - gain, And earth . . re - peat the loud A - men.

*rit.*

songs . . a - gain, . . And earth . . re - peat the . . loud A - men.

*rit.*

songs a - gain, And earth re - - peat the loud A - men, > > >

*rit.*

**Poco meno mosso.**

*rall.*

An - gels descend with songs again, And earth . . re - peat . . the loud A - men.

*rall.*

An - gels descend with songs a - gain, And earth . . re - peat . . the loud A - men.

*rall.*

An - gels de - scend . . with songs a - gain, And earth . . re - peat . . the loud A - men.

*rall.*

An - gels descend with songs a - gain, And earth . . re - peat . . the loud A - men.

**Poco meno mosso.**

*rall.*

(Continued from page 636.)

22. London—St. Mary Woolchurch Haw, 1560 till 1571.  
‘John Howe, Organmake’ was in charge of the organs here in 1560 when the Churchwardens’ Accounts commence, and he continued to look after them till his death. The last entry, in 1570-71, refers to him as ‘sometyme organ player,’ but this is an obvious slip. The fee, xij*d.*, is that of a tuner, not that of a player. The only other entry of interest runs thus:  
1564-65. ‘paid more to ffather howe ffor mending the horgans as doth apere by hys byll, iijs. iiij*d.*’
- \*23. London—St. Helen, Bishopsgate, 1564.  
Organ ‘kept’ by Father Howe.
- \*24. Lambeth—St. Mary’s Parish Church, 1567-68.  
Organ ‘kept’ and repaired by Father Howe. It was probably in his charge for several years before and after this date, but no name is given in his period.
- \*25. London—St. Mary the Virgin, Aldermanbury, 1570.  
Repairs in 1570, the date when the Wardens’ Accounts begin.

## ROYAL COLLEGE OF ORGANISTS

## DIPLOMA DISTRIBUTION

On Saturday, July 23, Dr. Charles Macpherson, president of the College, presented the diplomas to the recently-elected Fellows and Associates. Amongst those present were the following members of the Council: Sir Ivor Atkins, Mr. H. L. Balfour, Mr. E. T. Cook, Dr. Alan Gray, Mr. A. Eaglefield Hull, Dr. J. F. Read, Dr. F. G. Shinn, Mr. H. W. Richards, and Dr. H. A. Harding (hon. secretary). Dr. Harding opened the proceedings by announcing that for the Fellowship examination 60 candidates entered and 12 passed, and for the Associateship 143 entered and 12 passed. The Fellowship Lafontaine Prize had been awarded to Mr. T. B. Sprinck, and the Fellowship Turpin Prize to Mr. R. D. Fisher. The Lafontaine Prize for the Associateship had been awarded to Miss M. T. Renton, and the Sawyer Prize to Mr. R. K. Hardy.

The president, after distributing the diplomas, referred to the recipient of the Turpin Prize, and said that for three years Mr. Fisher was in the trenches on active service, and spent nearly all his spare time working at harmony and counterpoint, and so kept his musical faculty alive, and as a mental exercise he had written out all the music he had ever learnt. Mr. Fisher had done well to get this prize, and was heartily to be congratulated upon receiving his Fellowship diploma.

## REPORTS OF EXAMINERS

Dr. Harding read the following reports:

## FELLOWSHIP ORGAN EXAMINATION

The performance of the pieces was marred by a great deal of timid, rhythmless playing, which showed neither long purpose nor authority. These failings were due to the following faults: Making *rallentandos* before they were called for, time changes out of all relation to the context, and the inability to ‘carry on’ generally. Very few candidates noted the specific directions to avoid the use of Great and Swell reeds in Dr. Vaughan Williams’ pieces, and missed the opportunity for producing a rather unusual blue-colour, and one peculiarly in sympathy with the mood of the pieces.

The standard of the sight-reading and extemporization is lower than that of the other tests. In sight-reading candidates were unable to apply an accidental even to the very next chord to that wherein it occurred, certainly not more than one in ten playing F double-sharp in the second ord in bar 4.

The harmony used by most of the candidates in their extemporization showed that their studies in chord progression necessary for the theoretical side of the examination were not applied in a practical way, also that their taste in

harmony was of a poor, not to say, vulgar order, many of the progressions being borrowed from the weakest class of Church music.

The timidity referred to led many candidates to play their tests considerably slower than the metronomic rate indicated. Any candidate doing this caricatures the music and seriously jeopardises his chances of success.

W. G. ALCOCK.  
EDWARD C. BAIRSTOW.  
ALAN GRAY.

## FELLOWSHIP PAPER-WORK EXAMINATION

*Harmonisation of the Melody.*—On the whole there was more grasp of the right style for strings.

*Ground Bass.*—There was a great want of variety not only in the harmony, but also in the rhythm of the upper parts. Candidates should study Bach and Rheinberger in this connection.

*Ear-Tests.*—There were several absolutely accurate answers, but there was a general failure to seize the rhythm of the test.

*Counterpoint.*—Marks were lost through a tendency to ignore syncopation in the florid species. It is a valuable feature in the matter of variety.

*Modern Counterpoint.*—Some good and interesting effects were obtained by imitations on the initial figure of the given theme.

*Fugue.*—Many of the candidates failed to realise the main principle that the Tonic key in the subject should be answered by the Dominant key, and *vice versa*. The part-writing at the fourth entry was invariably weak.

WALTER PARRATT.  
J. F. BRIDGE.  
F. J. READ.

## ASSOCIATE ORGAN-PLAYING EXAMINATION

The playing of the selected piece attained to the usual level, but mechanical proficiency was more evident, in many instances, than intelligent interpretation.

The examiners were much disappointed that their criticisms—which have been so often repeated—as to the proper preparation of the tests, were apparently ignored. Those candidates who had worked at the tests gained their reward.

It must be remembered that the organ piece is only a part of the examination; the other tests are very necessary in an organist’s equipment, and the examiners look for a correct and musical performance of them. They do not expect to be obliged to listen to bad mistakes of a most elementary character in an examination such as the Associateship of this College.

E. T. SWEETING.  
H. L. BALFOUR.  
H. W. RICHARDS.

## ASSOCIATE PAPER-WORK EXAMINATION

*Counterpoint.*—There were many instances in which the counterpoint was not well done even where the other papers of the same candidates were satisfactorily worked.

In the exercise in C minor, the minor key was sometimes only established at the final cadence, the leading-note (B natural) appearing there for the first and last time. The rhythm of the florid parts in both exercises was often uninteresting, and showed poverty of resource. There were frequently too many crotchets and sometimes not a single suspension. The melodies were often crude and angular, and possessed very little of that smoothly-flowing vocal idiom which is characteristic of strict counterpoint whatever school of thought a candidate may favour. The harmonic basis in the form of arpeggios was occasionally thrown too much into evidence in the melody by the presence of awkward leaps, and the selection of chords was frequently unsatisfactory.

*Melody (to be harmonized for the organ).*—Many examples were in good organ style, exhibited musicianly treatment, and revealed the possession of genuine musical feeling.

*Figured Bass.*—Occasionally the unessential notes were difficult to find, and figures obviously intended to imply



suspensions were interpreted as accented auxiliary notes. The figuring of some of the suspensions was also occasionally misunderstood, and incorrect notes included in the harmony.

*Modulation (three-part harmony).*—This was rarely done really well. The modulation to the new key was frequently forced and clumsy. There were very few who seemed able to approach it with suitable chords in a musicianly manner.

*Fugue and Ear-Test.*—The answers to the fugue subject and the adding of a counter-subject were generally well done, as was also the ear-test, except for a few hopelessly bad examples.

*Questions.*—The first and most important condition for the successful answering of a question is to ascertain exactly what is asked. Marks were frequently lost because candidates missed the real point of some of the questions, and wrote much about matters that were irrelevant. Many answers to the question dealing with transposing instruments revealed very loose and inexact reading of the question, while in the question on tonality one candidate wrote a long and quite interesting essay upon tone-colour.

T. KEIGHLEY.

S. MARCHANT.

F. G. SHINN.

Dr. HARDING said that this concluded the business part of the meeting, and that he hoped the president would have something to say to those present.

Dr. CHARLES MACPHERSON; On the last occasion when I had the honour of addressing you, we considered some of the questions relating to the specialised activities of our Institution. We saw how much of the value of the work peculiar to the Royal College of Organists was dependent upon the ability of the examiners to criticise the practical and theoretical attainments of those who presented themselves for examination. On this occasion, therefore, it may not be out of place to say a few words about musical criticism as exercised by musicians in general, both towards music and its performance and towards fellow-musicians. By the term 'music' we mean the plain impersonal one—music before it comes fully to life at the bidding of something personal, that is, a performer. It is often necessary to keep before us this impersonal side of our art, for we often hear such a remark as 'What a splendid performer,' which remark, though perhaps perfectly true, may have been made by one who entirely overlooked the fact that possibly the actual music was exceedingly poor. This shows that the act of criticising any performed music is, in the main, two-fold, applied firstly to the music itself, and secondly to its exposition by performers. It is the balancing of this two-fold act which makes criticism valuable, and it remains valuable just in proportion as the two-fold act remains balanced. Why do we pity those who go into raptures over some absurdly futile drawing-room ballad which has received a rendering far better than it deserves from a singer who is perhaps capable of much better things? Simply because we know that they judge only the performer and the performance, and do not care two straws as to whether the music itself is good or not. That is a dangerous class of critic, though not so dangerous as the type which also accepts the music as being all it should be. The sad part of it all is this: that many of those who exercise their power of criticism in music do so in a manner that they would not adopt towards any of the sister arts. If you were invited to dine at the house of one of these worshippers at the shrine of triviality, you would certainly be surprised if you found the dining-room walls hung with cheap German oleographs; or the hostess decorated with curl-papers; or the host arrayed in his dressing-gown. You would rather, in the majority of cases, find everything just as you would expect in an ordinary well-conducted household, except, perhaps, in the drawing-room. Here, instead of finding music worthy of the name, you would see the usual selection of dog-eared editions of popular songs and ballads, and a cheap volume or two of the latest craze in dance music. Well, this kind of thing gives a sinking sensation to any serious-minded musician who is inclined to ask himself, 'Is the game worth the

candle?' At the same time he will probably examine some of the reasons for this state of things. He will, perhaps, come to the conclusion—a pretty safe one—that all criticism and opinion is the outcome of experience, and is biased by what has been seen or heard, or suffered or enjoyed, either by ourselves or by those with whom we have been associated. Perhaps the strongest opinions are those emanating from personal experience and observation, modified or corrected when compared with the wider experience of others; they are far superior to the opinions which are affected by those tame persons who exist entirely on other people's conclusions. This predigested food—requiring no mental mastication—is a real source of danger to unwary musicians in general, and perhaps to young students in particular who will in due course have an attack of musical indigestion. Opinions and criticisms are so often read in books and newspapers by people who are mentally too lethargic to find out the reason for a statement. Those of us who try to teach such a thing as harmony, for instance, know this only too well. A student will possibly know every rule in the book, and yet remain quite incapable of putting the simplest rule into practice. Why is this? Simply because he has never thought of finding out the reason for the rule. When once the reason has been found he need no longer bother much about the rule itself. This, however, is easier to urge theoretically than to carry out practically, for there is no doubt that the gift for finding out reasons for anything is a comparatively late-comer in our series of experiences. Then again, it must be admitted that there are certain rules for which there is no satisfactory reason except that breaking them sounds bad in the majority of cases. So long as they hold good in the majority of cases, by all means let them stand. But if actual practice should ever show that there is a majority of cases where a rule does not hold good, then that rule should be altered. For example, the prohibition of the use of consecutive perfect fifths will some day require to be modified if actual practice shows that the number of good sounding consecutives exceeds the number of the old 'impossibles.' But that by the way. People are very apt to take things for granted, until it comes as a shock when they are asked by children a long list of questions which they themselves have asked in childhood, and to which they have never yet had a satisfactory answer. The question I heard asked by a child the other day at the seaside, when the tide was out, 'Mother, why is there no water?' is the kind that deserve an answer then and there—if the parent is capable. But a child takes a doll to pieces in order to find out how the eyes open and shut, it is a question whether the parent or the child should be smacked. If the parent has refused to give a sufficient, or, at least, a diplomatic reason for the phenomenon, then the child should go scot-free. In the first of these two cases, if the child were told that the tide was out, he would not be a properly-constituted young human being if he did not immediately ask, 'Why is the tide out?' If he once knew the answer to this latter—but by no means the last—question, he would no longer be bothered by the fact that there was no water. Nor is the student in music bothered who knows the reason—or, at least, the necessity—for a rule; he is in a better state of knowledge than one who knows it merely by heart, and is in a much better position to give an opinion on anything connected with it. He is able to adopt a considered critical attitude in the matter. Probably most of you have, during a holiday in a very remote part, come across some local 'worthy' with whom you have lightly entered into conversation—perhaps a Scottish shepherd on a mountain-side, who has only his dog as a companion for the greater part of the week. In nine cases out of ten you will sooner or later become aware of the fact that here you have a man who is accustomed to think about things in his own individual way, and is able to give you his reasons for arriving at some sage conclusion, which at first sight you would not have thought him capable. The outcome is humiliating and instructive; you realise more than ever that the proper power of criticising is largely, if not entirely, the result of our personal thought and experience. And this being the case, it becomes evident that as no two people will criticise in precise

the same manner, for no two people have ever had precisely the same experiences, there may be a general consensus of opinion but disagreement as to detail. Two persons may find that they both admire, say, the C minor symphony; they may also discover that they both admire one of the movements more than the others, yet in spite of this they will perhaps almost come to blows over some point in that movement. One will say that it is 'the most striking feature in the movement,' while the other will declare that 'Beethoven would not have written it like that if he had lived now.' From what has been said we may consider that, at best, a critical attitude is dependent upon the individual outlook at the moment of presentation. This colours everything which comes under our notice, and it is constantly changing with fresh experience. The more experience we have, the more does our outlook change. It would take too long to enumerate all the musical heroes who have in turn helped to form my own musical experience; but I may say that, being a 'whole-hogger,' when any new composer sailed into my life the others were apt to be almost forgotten for the time being. This may or may not have been a mistake, but I am quite sure that when I was obsessed by any particular composer I became an intolerable nuisance to my relations and friends. Sanity was kind, however, and usually came to my aid to the rescue and mercifully prevented me from becoming one of those odd people who study only one composer's works, or only one school of composers, to the extent of denying merit in any other school of thought. Of course there is no harm in this specialising, provided that the specialiser does not air his views on subjects of which he has made no study, or in which he cannot possibly have the necessary breadth of outlook. Experience is the sum-total of countless incidents, some childish, others trivial; the childish ones will nearly always be sincere, while this is not true with the trivial. But it is just the apparently unimportant incidents that go to the making of our experience and our general outlook; and it is the proper application of this experience that counts in matters requiring criticism or judgment. On a recent occasion a well-known organist gave a recital from memory. In the middle of one piece his memory failed, but instead of stopping he played a practically improvised *Coda*. Two or three people mentioned the lapse of the mental lapse, but only one said anything about it: an extemporised conclusion. Personally I feel that the latter man used the better judgment, because he had asked himself whether he could have done the same thing. This is only mentioned in order to show how it is that two people perfectly capable of understanding the situation can each take a different view and give an outsider two perfectly different impressions of the same performance. Such a case like this makes us wonder whether it is possible for any two people to judge a performance in the same way. A conductor, for example, will sometimes listen to another conductor's reading of a work with the main purpose of finding where his own reading differs. If he is a wise man he will learn where his own can be improved. A student will probably listen to the same work with the intention of finding something to his technical knowledge; an ordinary concert-goer will possibly revel in the mere variety of sound regardless of the value of the composition; an experienced musician may be tempted to see whether the performance fits in with his preconceived notion of what should or should not be, and will, in some cases, readily condemn anything he does not like, especially if the performance is that of a work that he does not yet understand. A cultured listener will care little for anything that is not sincere, and will at the same time make due allowance for anything that is beyond his grasp if he thinks that it is the product of sincerity. In other branches of art, so music can be quite sincere on subjects which really do not count for much in the solution of the human race, but a person whose artistic intuition does not reach beyond some symphonic-poem entitled, let us say, 'The dying mosquito's last prayer,' will not be a reliable guide to those who are seeking to find expression in music of the deepest things in life. At the same time we ought not to deny to such music the right to exist, so long as it bears the hall-mark of sincerity. In judging the performances of others we should judge not

only the result, but should try to get behind the result in order to find out the cause of the result. We may at this point ask what constitutes a good performance. It can be tersely described as getting the right notes at an inevitable moment with the right quality and quantity of sound. There must be a logical balance both temperamental and mechanical from the beginning of the first sound to the end of the last. A performer who has rightly gauged the expressive and technical demands of a composition is more likely to give a well-balanced performance than one who has made no such personal effort, but is content to do the same things in the same way as Mr. So-and-So does them. This servile imitation is the enemy of all individuality both in the performance and composition of music. The other extreme, of doing something that no one else has done before, is equally dangerous if it is undertaken merely with this object in view. It is somewhere between these two poles that our reasoning observation and deduction should reside, together with the gift of turning our power of criticism towards either direction. In this way only will critical equilibrium be maintained. With regard to our critical attitude towards other musicians in general, it seems safe to assume that the wider our experience the more generous will be our judgment, even though that experience may have been won from things a good deal less pleasant than music. In these days, when each new experiment in music is hailed with intoxicating satisfaction by certain admirers as being 'the' thing, and everything that has gone before is simply a 'back-number,' it is just as well quietly to remember that, unless this new thing has grown out of the old, it is an exotic, and as such will have a pretty precarious existence. If on the other hand it has grown out of the old, it is really playing the game to call all other music 'back-numbers'? And what about the composers of these back numbers? It is unfortunately the fashion in certain quarters to disparage the works of composers whose chief fault was that they were not acquainted with modern methods, but who, nevertheless, in their day made the most of the resources at their command. The obvious fact that it is upon the foundations laid by past composers that the present musical fabric rests, is selfishly and ungenerously overlooked. On the other hand those who have passed through considerable musical experience should always try to be sympathetic towards a younger generation which is trying, generally honestly, to develop what has gone before. The 'superior attitude' is not less offensive in music than it is in other human affairs. To come nearer home. Many younger musicians—especially composers perhaps—are apt to forget the efforts of a few British composers who, in mid and late Victorian times, used all their power in trying to regain some of the lost lustre of British composition. The position of young composers to-day would be very different but for the work of these untiring and by no means pampered pioneers. It is impossible to over-estimate what Britain owes to their high aims and proud achievements. Let honour be given where honour is due. Although this personal factor is always present both in composition and performance, our critical attitude towards the resultant music should be entirely free from anything which does not make straight for the motive at the back of the music. Anything which is not clearly connected with this motive should be swept aside as an obstruction. A short time ago I was riding on the top of a motor omnibus in a very beautiful part of Kent. It would have been perfect but for the overhanging branches of trees which were a constant nuisance, not only obliterating objects that I wanted to see, but rendering the passengers liable to sudden decapitation. After I had been hit on the head for about the twentieth time I came to the conclusion that as a means of locomotion the aeroplane had certain advantages. It would be a little far-fetched to apply this little experience in the form of a direct simile, as there is no doubt that for nervous old ladies the motor omnibus is still a better mode of travel than the aeroplane; but for all that, the underlying inference may not be altogether without merit as an object-lesson, and it is this: that in all matters requiring critical powers we should try to rise to a height where the vision is not obstructed by branches of the trees of prejudice, jealousy, or ignorance, for in this way only will it be possible to arrive at a judgment which will be both worthy of ourselves, and, better still, helpful to others.



Dr. HARDING: I am sorry to do anything to take your minds off the very admirable address by our president, but we have a letter from Mr. Cart de Lafontaine. You know how very grateful we are to him for the continuance of his handsome prizes. He writes from the South of France: 'I am too far away to be with you on Saturday, but my thoughts will be with you all.' I am sure we all regret that Mr. Cart de Lafontaine is not able to give us his presence on this occasion.

Dr. H. W. RICHARDS: I wish to propose a vote of thanks to our president, Dr. Macpherson. We have had his valuable services for a year as president, and we now know that whether he presides at these diploma distributions and gives us delightful addresses, or whether he presides at his beautiful organ, or whether he presides over a body of very sensitive musicians in the Council, we know that he does all these things with distinguished success and conspicuous ability. We are all proud to have him as president to rule over us, for his rule is full of tact and kindness, and he is absolutely impartial. In all he says and does he has one object in view, and that is to further the excellent objects of this College. I am glad to have this opportunity for expressing our warmest thanks to him on your behalf and on behalf of the members of the Council. I beg to propose the vote of thanks, and I know it will meet with the very warmest support.

The proposition was received with hearty acclamation.

The PRESIDENT: I am very much obliged to you for the way in which you have received this proposal, and to Dr. Richards for all the untruths he has so nicely spoken! Personally, I feel I ought to apologise for having given you a rather dull address, and I thank you for listening to it so attentively.

#### ANNUAL GENERAL MEETING

The fifty-seventh Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 23, 1921, under the chairmanship of the president, Dr. Charles Macpherson. Amongst the members present were Sir Ivor Atkins, H. J. Austin, H. L. Balfour, M. C. Boyle, B. Brymer, E. T. Cook, E. M. Dent, E. Douglas-Smith, Miss V. B. Emerton, R. D. Fisher, Miss F. J. Fitch, Rear-Admiral M. Fitz-Maurice, F. R. Frye, Dr. A. Gray, Dr. H. A. Harding (hon. secretary), R. K. Hardy, Miss K. E. Hicks, Herbert Hodge, E. Huddy, E. J. Hughes, Dr. A. Eaglefield Hull, W. J. Kipps, F. Laloux, Mrs. Mary Layton, G. Leake, W. Lovelock, Dr. S. R. Marchant, B. J. Maslen, W. Mallinson, D. McIntyre, C. E. Miller, B. J. Orsman, Dr. W. J. Phillips, Miss M. T. Renton, G. Sampson, E. Smith, Miss Cholditch Smith, D. B. Sprinck, A. E. Temple, and Miss L. R. Trott.

The minutes of the last Annual General Meeting were read and confirmed.

Voting papers for the election of two London members of the Council were distributed to those members of the College who had not voted by post.

Dr. Harding proposed that Rear-Admiral Fitz-Maurice and Mr. G. Leake should be scrutineers. The Admiral was a most generous benefactor to the College, and they were all very glad to see him safe home from distant ports. The proposition was carried unanimously.

The hon. secretary read the Annual Report.

#### FIFTY-SEVENTH ANNUAL REPORT

Your Council have the honour to report that the work of the College has been carried on with signal success during the past session.

The financial resources of the College have been placed under considerable pressure during the trying epoch in the history of this institution, through which in the last few years it has passed. Your Council are able, however, to report that by the loyalty and active support of its members, the College funds are rapidly regaining their former satisfactory state.

There has been a large increase in the number of candidates for examination during the past year, and an unusually large enrolment of new members.

Ever desirous of maintaining and strengthening the status of the College diplomas, your Council have decided that and after the next July examination (1922) candidates in the

Associateship will be required to play two organ pieces instead of one piece as heretofore.

Your Council notice with much gratification that His Majesty The King has conferred the dignity of Knight Commander of the Victorian Order upon Sir Walter Parrat—vice-president of the College—and the honour of Knighthood upon Mr. Ivor Atkins, Mus. B., member of the Council; also that the University of Durham has conferred the M.A. degree upon the hon. treasurer of the College Dr. C. W. Pearce.

The examiners appointed for 1919-20 were: Sir Frédéric Bridge, C.V.O., Sir Walter Parratt, K.C.V.O., Dr. Alcock M.V.O., Dr. Bairstow, Mr. Balfour, Mus. B., Dr. P. C. Buck M.A., Dr. Stanley Marchant, Dr. Alan Gray, M.A., LL.B., Dr. F. J. Read, Dr. Richards, Dr. Shinn, and Dr. Sweeting.

Your Council desire again to record their high appreciation of the splendid work done so generously for the College by Dr. H. A. Harding, the hon. secretary. They also wish to express their cordial thanks to the hon. treasurer, Dr. C. W. Pearce, M.A., for the admirable way in which he has managed the finances of the College, and to Mr. T. Shindler, M.A., LL.B., for his devotion to the best interests of the College and for his unswerving faithfulness in the discharge of the duties appertaining to his position as registrar.

Sincere thanks are accorded to the hon. auditors, Mr. O. D. Belsham, J.P. and Mr. G. R. Ceiley, A.R.C.O., also to the professional auditors, Messrs. Pannell & Co., for their able services.

Your Council also acknowledge their indebtedness to the College staff for their loyal and ready assistance on all occasions.

Mr. HERBERT HODGE: I beg to propose the adoption of the annual report.

This was seconded by Mr. KIPPS, and carried.

The hon. secretary presented the annual financial statement and apologised for the unavoidable absence of the hon. treasurer, Dr. C. W. Pearce.

Dr. W. J. PHILLIPS: I think the annual financial statement an admirable one, and I imagine that the College is in a most satisfactory financial condition. I propose that the statement be adopted.

Mr. F. R. FRYE seconded, and the resolution was carried.

Dr. H. W. RICHARDS: I propose the re-election of Dr. C. W. Pearce as hon. treasurer. Dr. Pearce has held the office for many years, has been a very good treasurer, and he stuck to his post in spite of indifferent health. We owe him a debt of gratitude, and with great pleasure I propose his re-election.

This proposal was seconded by Dr. J. F. READ, and carried unanimously.

Dr. SHINN: I wish to propose the re-election of Dr. Harding as our hon. secretary. I should not like to say how many years he has held that office. The amount of time he has given to the work is better known to the Council than to the ordinary members. We know how much trouble he takes over every detail, and we see the result in the very smooth working of the examinations and general organization. The amount of time he gives to the College is tremendous, and some of us do not quite know how to do it. We owe him the heartiest thanks for his service, and I am sure you will warmly support my proposal that he should be re-elected.

Dr. A. EAGLEFIELD HULL: I second this resolution with the greatest pleasure. It is very difficult for the members of any institution such as this, and even for the Council who see the hon. secretary regularly, to realise what a tremendous amount of responsibility and work there is to be done by some one man without whom the institution could not go on. For any institution like this to be successful you must have one man at the helm who is a link between all the forces, one who will make the welfare of the College the central interest of his life. Such a man is Dr. Harding.

The PRESIDENT supported the proposition, and said he could not think what the College would be without Dr. Harding. The more one came to the College the more one saw what a prodigious amount of work he did.

The proposition was carried with acclamation.

Dr. HARDING: I feel very grateful to you for your confidence. I am very proud of this College. The

successful work it is doing is a great joy to me. As regards the Council, I always think it is the strongest board of musicians in the world. I do not know any other institution possessing a purely musical board anything like so strong in respect as the Royal College of Organists. The Council are a very sensitive body, and they are frightfully ahead! They are men whom I very much regard, because they are accustomed to say what they mean! I remember the time when some of us used to sit at the end of the Council table and hardly dared put our feet under it, like the giants at the other end settled everything; but now nobody is afraid of anybody else. To have the confidence of the Council and of the members is a very great joy to me, therefore for one more year I take on this office, and I am very much obliged to you for re-electing me. The scrutineers then delivered their report. The President announced that the voting for the London members of the Council was as follows: Mr. S. H. Cholson, M.A., Mus.B., 415, Mr. E. T. Cook, Mus.B., 3, Mr. J. A. Meale, 163, and he declared that Mr. Cholson and Mr. Cook were duly elected. He explained that Dr. A. H. Brewer and Mr. T. H. Collinson were the only members nominated for the two vacant country seats of the Council, and that therefore they were elected.

Mr. E. DOUGLAS-SMITH proposed the re-election of the professional auditors, Messrs. Pannell & Co., and of the non-professional auditors, Mr. Oliver D. Belsham, J.P. and Mr. George R. Ceiley, for the ensuing year. Sir Ivor Atkins seconded. Carried.

THE PRESIDENT: I am pleased to see the seconder, Sir Ivor Atkins, who is with us to-day for the first time since a long illness has been bestowed upon him. We are all very glad to see him here.

SIR IVOR ATKINS: I am extremely grateful to you for giving me this opportunity for congratulating me. It is a very great pleasure to find myself on this platform as a member of the Council. It is always difficult for those of us who are in the country to do as much for the Royal College of Organists as we wish, because the meetings come at the end of the week, when those who have cathedrals in their care are leaving after their choirs, but from time to time I shall hope to come and do what I can.

DR. HARDING: It is my duty and pleasure to thank our President for taking the chair at our meeting. I am sure everybody appreciates Dr. Macpherson more than I do. He is not only our friend, he is also an ideal President. He does not think so himself, but we do, and we have persuaded him to stay on for another year. Ever since he started he has been asking me when it was time to give up, but we never now I hope got him through all those paroxysms. Our President has a wonderful way of keeping order, though he does not say much. He has really been of great use to us this hot weather—he is an ideal hot-weather President. I propose a vote of thanks to him for all he has done, and for his kindness in consenting to go on for another year.

The proposition was received with enthusiasm.

THE PRESIDENT: I am extremely obliged to you. I will try to do my best. It is always a delight to see so many friends, and I hope we shall have many opportunities for meeting again.

The proceedings then terminated.

## WHAT IS ANTIPHONAL SINGING?

BY T. FRANCIS FORTH

Men who were at Oxford in the early 'nineties—at least some who were reading theology—will remember a crowded room at Christ Church, up a narrow staircase, in which the Rev. Bright, Canon of Christ Church and Regius Professor of Ecclesiastical History, gave his lectures. What a stupendous knowledge he had of the early ages of the Church! He it was who was responsible for the words: 'The antiphonal chant became the symbol and support of orthodoxy.' He was not the man to make such a statement unless he could support it, nor would he use terms except in such a way as they were used in the centuries of which he was speaking. What then was this antiphonal chant which was in use in the Church about the date of the

Arian controversy early in the 4th century? Evidently it was something different from the general music of that time.

To answer this question it is necessary first to notice that it was a term borrowed from the Greeks, but like many another term, such as *lógos*, endued with a fuller meaning when used in the Church.

The Greeks evidently meant by antiphony what we wrongly speak of as unison-singing, or singing together at the distance of the octave; but the Church took this idea and developed it until it became something quite different from that of the chorus of the Greek play. The Greek form of singing, known also as *magadizing*, can be traced back to several centuries before Christ, and was known not only to the Greeks, but also to the Egyptians. The *magadis* appears to have been a stringed instrument with a bridge dividing each string in such a way that the part on the one side was twice the length of that on the other, and so producing octaves when both parts of the string were played at the same time. Aristotle in his 'Problematica,' xix., 39, says: 'Antiphony is born of the voices of young boys and men, whose tones are distant from each other as nete and hypate.'\*

Again, the word 'antiphony' in its derivation (*ἀντιφωνία*) means singing with contrasted voices—not from side to side, as it is so often thought to mean.

In Greek music, 'antiphonal singing' meant the simultaneous sounding of voices an octave apart. In Church music the idea of voice contrast was retained, but antiphonal singing in this case became the singing alternately of two choirs, the voices of which differed from each other by the distance of the octave. The division of the sexes in the early Church possibly came about because it was so convenient for this method of singing.

It is possible that Pliny's letter to Trajan, early in the 2nd century, referred to this when he says that it was the custom of the Christians to sing 'by turn among themselves' a 'Hymn to Christ as God.'

Still it is St. Ignatius who has the honour of being the first to train a choir in antiphonal singing, or singing by voice-contrast. He is said to have had a vision of angels 'hymning in alternate chants to the Holy Trinity, after which he introduced the mode of singing he observed in the vision into the Antiochian Church, whence it was transmitted by tradition to all other churches. Such is the account that we have received in relation to these antiphonal hymns.' (Socrates Eccles. Hist., Bk. vi., Ch. 8.)

Ambrose, that great musician-saint, realised the spirit of emulation that lay under the method of singing by voice contrast in alternate choirs, for not only did he divide his choir in two, but his congregation also during a time of persecution at Milan; and found this method a valuable asset in keeping up the spirits of his people. Evidently he developed the idea, for we find a few years later that St. Augustine speaks of the beauty of the music in the Cathedral of Milan, feeling that uplifting of the soul which is still so noticeable when the Psalms are sung in alternate verses by contrasted voices. So noted did the choir trained by St. Ambrose become, that the churches in the West soon began to follow the method of the East—Milan itself being the meeting place of East and West. The words of St. Augustine bear this out: 'Then it was first instituted that Hymns and Psalms should be sung after the manner of the Eastern Church, lest the people should wax faint through the tediousness of sorrow; and from that day to this, the custom is retained; divers, yea almost all thy congregations throughout other parts of the world following herein.'

St. Basil in speaking of customs from the East says that 'the people . . . rising from prayer, betake themselves to Psalmody, and now divided into two parts they sing alternately to each other.' In another passage he evidently describes the responsorial method as well as the antiphonal; for he not only speaks of two choirs singing alternately, but also of one voice beginning a Psalm and the rest joining in. This may of course mean that the Psalm was merely precented by a cantor. At Alexandria, however, in the time of St. Athanasius, we certainly have a definite example of responsorial singing, for when

\* The highest and lowest notes of the octave.



beset by the Arians he ordered the Deacon to read the Psalm, the people repeating the refrain, 'For His mercy endureth for ever.'

To such an extent did the antiphonal method spread, that it was used even in family worship. We read (Socrates Eccles. Hist., Bk. vii., 22) that Theodosius the younger, 'together with his sisters, rose early in the morning, and recited antiphonal hymns in praise of the Deity.' So, too, does Tertullian tell us that husband and wife 'respond to each other in psalms and hymns, challenging each other which shall better chant the Lord's praises.'

The last quotation points to the spiritual emulation which the true form of antiphonal singing brings about, and most of the quotation would seem to point to that contrast of tone-colour which is the essence of antiphony—the 'voice against voice,' the 'vox reciprocat,' the voice of women answering that of men. But this method also has another recommendation which every choirmaster knows is so necessary for good psalm-singing—it is that of definite periodic voice-rest.

Antiphonal singing, then, is not singing from side to side with two perfectly-balanced choirs in four parts as in a Cathedral where Anglican chants are used; nor can plainsong chants sung from side to side in unison be called antiphonal—such a method approaches nearer to the Greek chorus than to the Early Church. Neither form of singing has that which is the essence of antiphony in the Church, viz., voices singing in alternate verses at the distance of the octave. It is this which Canon Bright meant when he said 'the antiphonal chant became the symbol and support of Catholicity.' This is that form of singing which brings out the real beauty of the Psalms and Canticles, for it combines spiritual emulation and contrast of tone-colour with that which is so necessary for good voice-production—viz., periodic voice-rest.

#### A NEW ORGAN AT BIRMINGHAM

The Birmingham Royal Institution for the Blind has been in existence since the year 1846, when a small three-manual organ was erected in the music room. For a period of sixty-nine years this one instrument has done duty, and has been the means of training a good number of blind organists. Some months ago the committee decided to provide a new organ with the object of ensuring that blind candidates qualifying for R.C.O. diplomas would not be at a disadvantage when playing their test-pieces on the College organ. The institution has had the benefit of the advice of Mr. C. W. Perkins, Mr. A. J. Cotton, Mr. H. Taylor, and Mr. H. E. Platt, the head music-master. These gentlemen drew up a specification, and the new instrument has been built by Messrs. Rushworth & Dreaper, of Liverpool. The organ was opened on July 11 by Mr. A. W. Wilson, chairman of the institution, a recital being given by Mr. C. W. Perkins, the Birmingham City Organist. The specification is as follows:

#### PEDAL ORGAN

	FT.		FT.
1 Open Wood ... ..	16	6 Trombone ... ..	16
2 Salicional ... ..	16	(Enclosed in Swell Box)	
(from Great)		a Swell to Pedal	
3 Sub-Bass ... ..	16	b Great to Pedal	
4 Octave Wood ... ..	8	c Choir to Pedal	
5 Flute ... ..	8		

#### CHOIR ORGAN

(Enclosed in separate Swell Box)

	FT.		FT.
1 Viole d'Orchestre ... ..	8	Tremulant	
2 Harmonic Flute ... ..	8	8 Tromba ... ..	8
3 Salicional ... ..	8	(From Great)	
4 Concert Flute ... ..	4	d Choir Octave	
5 Salicet ... ..	4	e Choir Octaves only	
6 Cor Anglais ... ..	16	(acting also through	
(extended up for additional		Unison Couplers)	
Octave)		Swell to Choir	
7 Clarinet ... ..	8		

#### GREAT ORGAN

	FT.		FT.
1 Double Salicional ... ..	16	6 Wald Flöte ... ..	4
2 Open Diapason I. ... ..	8	7 Grave Mixture ... ..	2 ranks
3 Open Diapason II. ... ..	8	8 Tromba ... ..	8
4 Hohl Flöte ... ..	8	g Swell to Great	
(Open throughout)		h Choir to Great	
5 Octave ... ..	4		

#### SWELL ORGAN

	FT.		FT.
1 Open Diapason ... ..	8	Tremulant	
2 Stopped Flute ... ..	8	9 Contra Fagotto ... ..	
3 Echo Viol ... ..	8	10 Trumpet ... ..	
4 Viole Celeste ... ..	8	11 Clarion ... ..	
5 Principal ... ..	4	i Swell Octave	
6 Fifteenth ... ..	2	h Swell Octaves only	
7 Mixture ... ..	4 ranks	(acting also through	
8 Oboe ... ..	8	Unison Couplers)	

The numerous accessories include about thirty pistons.

#### CHORAL FESTIVAL AT TEIGNMOUTH

On July 7 the first choral festival of the Kenn Deane held at Teignmouth for many years united seven choirs: two from Teignmouth, two from Dawlish, two from Bishopsteignton, and the choir of All Saints', Kenton. Mr. J. C. Chant was at the organ, and Mr. Sydney Harris led an efficient orchestra which added greatly to the success of the singing. The book was that selected by the committee of the Exeter Diocesan Choral Union. The Festival of the Union took place in the Cathedral on July 1, conducted by Mr. T. Roylands-Smith. Six hundred singers took part, representing twenty-three choirs from six dioceses in the Archdeaconry of Totnes, uniting with the Cathedral choir. Dr. Ernest Bullock was at the organ. The service book had several points of departure from precedent. The proper Sarum melody was used, not very successfully, in the hymn 'Be near us, Holy Trinity'; and modern tunes were used for the hymns 'At the Name of Jesus' ('Cuddesdon'—W. H. F.), 'Love Divine' ('Airdale'—Stanford), 'Lift up your hearts' (H. G. Ley), and 'For all the Saints' ('Sine Nomine'—Vaughan Williams). The Stanford tune went well, but the others, particularly 'Sine Nomine,' used as a processional, were ragged in performance. The conspicuous feature of the service was the anthem—Tchaikovsky's 'Hymn to the Trinity,' which, however, was sung with accompaniment, except the third verse, which the Cathedral choir sang with much beauty of tone and expression. The evening canticles were sung to Goss in E. In the Magnificat there was some divergence between chancel and nave, and in 'For He shall' the Cantoris entries were very shaky. Indeed, this music, straightforward as it is, was not successfully treated, probably because many of the singers could not arrive in time for the morning rehearsal. The Nunc Dimittis went very much better. M. B.

#### VARIETY AT ORGAN RECITALS

A good deal of enterprise is being shown in providing relief at organ recitals. Gone are the days when Gounod 'There is a green hill' or a well-worn oratorio air were considered the only possible items for the purpose. String music, both solo and concerted, is being more and more drawn on for the purpose, with good results, for the quiet fluework provides the best of backgrounds for string tone. Some good examples of string and organ recitals were recently given at Hope Street Church, Liverpool, Dr. Arthur Pollitt and Miss Isabel McCullagh. Dr. Pollitt played Bach's Fantasia and Fugue in G minor, Mendelssohn's first Sonata, Three Miniatures by Ernest Bryson, Baird's Scherzo in A flat, &c., and joined Miss McCullagh in Bach's A minor Violin Concerto, Tchaikovsky's Sérénade Mélancholique, the *Adagio* from Brahms' Violin Concerto and the *Adagio* and *Rondo* from Mozart's E flat Concerto. At the third recital of the series Miss Mary McCullagh came into the scheme, the three players giving Brahms' Concerto for violin, violoncello, and orchestra. The two-fold advantage of such programmes is that fine chamber music is introduced to an audience probably unfamiliar with it while the organ items themselves gain from the contrast.

Interesting departures have been made, too, at some recitals at St. John the Evangelist, Edinburgh, where Mr. Wilfrid Greenhouse Allt and Miss Cathie Thomson played programmes consisting entirely of pianoforte and organ duets. Naturally some of these consisted of movements from Pianoforte Concertos, Tchaikovsky and Mendelssohn being drawn on. The other items included Debussy's 'Clair de Lune,' 'La Cathédrale Engloutie,' and the Prelude from 'Suite Bergamasque,' Rachmaninov's Prelude in G minor, Guilmant's Pastoral (presumably the

one written for pianoforte and harmonium), Liszt's Nocturne and 'Marche Hongroise,' &c. This kind of combination calls for taste and discretion, especially, perhaps, in the choice of items. 'La Cathédrale Engloutie' is a type of piece that ought to gain by this duet performance. No pianoforte can give us all the weight it calls for at times. Discreetly used, the organ can make the work as impressive as one feels it ought to be, but somehow never is—quite. It should be added that these recitals were part of a series of unusual interest. Mr. Allt's programmes included a Bach scheme (five Chorale Preludes, *Gavotte* from the sixth Violoncello Sonata, Prelude in E flat minor from the 'Forty-Eight,' &c., with three vocal items), one of modern British organ music, and one of modern French, and a choral-organ recital at which the instrument played second fiddle, so to speak, the Scottish Choir providing the bulk of the programme, singing Cornelius' 'Surrender of the soul,' Elgar's 'As torrents in summer' and 'Go, song of mine,' Sullivan's 'Evening hymn,' and Parry's 'Jerusalem.' Such recitals as these are of real importance in the musical life of the community.

#### A CHURCH MUSIC CONFERENCE IN THE TRANSVAAL

A Conference and hymn-practice, on the lines of those so frequently held in England during the past few years, took place in St. Andrew's Church, Pretoria, on May 17. The gathering consisted of the clergy and organists of the Transvaal Presbytery, and the fact that a good many of the members travelled distances varying from forty to a hundred miles each way in order to be present shows their enthusiasm. Mr. J. S. Yates, the organist of St. Andrew's (who will be remembered by many of our readers for his good work at Park Chapel, Crouch End, a few years ago) addressed the meeting, described the conferences he had attended in England, and advocated the holding of congregational practices. He then demonstrated by holding a specimen practice, rehearsing his hearers with hymns to sterling tunes, such as 'Hanover,' 'French,' 'Commandments,' &c. Descendants were employed in some cases, and questions of rhythm, climax, phrasing, &c., were discussed. It is hoped that, as a result of this successful meeting, similar conferences will be held in the various districts—indeed, several have already been arranged.

At the Patronal Festival of Leeds Parish Church (St. Peter's Day) the music list was, as usual, a notable one. On June 29 the communion service was sung to Merbecke, and on July 3 to Ireland in C—an admirable setting that we are glad to see is becoming well known. The evening canticles were sung to Wesley in E, Lee Williams in F, Noble in B minor, and Stanford in B flat. The anthems were Brahms' 'How lovely' and 'Blessed are they that mourn,' Tye's 'O Lord of Hosts,' Bairstow's 'Blessed City,' and by way of introit to the communion service in memory of Leeds soldiers killed in the war, Ireland's 'Greater love hath no man.' Stanford's *Te Deum* in B flat, Purcell's String Suite, and Handel's 'Occasional' Overture concluded the Festival. On the afternoon of the Sunday in the octave Dr. A. C. Tysoe gave an organ recital, playing S. S. Wesley's Andante in F, Franck's 'Grande Pièce Symphonique,' Bonnet's Variations de Concert, and Mendelssohn's 'Military' Overture. Mr. Edward Maude and Mr. William F. Wilson played Bach's Concerto in D minor for two violins.

A combination of choral and organ music has been the rule at a series of monthly musical services held on Sunday evenings at Albion Congregational Church, Ashton-under-Lyne, Manchester. On July 24, the choir sang three numbers from 'Judas Maccabeus' and Keighley's 'Now he day is over,' and Dr. T. Keighley played the 'Unfinished' Symphony and Bach's Toccata and Fugue in D minor. Each recital has been preceded by a short explanation of the works played. These have included three parts of Ernest Austin's 'The Pilgrim's Progress,' Beethoven's first and second Symphonies, and works by Bach, Franck, Mendelssohn, Parry, Reger, and Dupré. The attendances have been large.

The degree of Master of Arts, *honoris causa*, recently conferred on Dr. Charles W. Pearce, at Durham University, has been well earned. Dr. Pearce has done fifty years of fine service in the cause of Church music, having begun as organist at St. Martin's, Salisbury, in 1871, when he was fourteen years old. Three years later he was appointed to St. Luke's, Old Street (one of Henry Smart's posts), and has been a familiar figure in London academical and Church music circles ever since. Though he has retired from active service as an organist, Dr. Pearce still holds a Church appointment, being a licensed lay-reader for the Diocese of London.

Sir Frederick Bridge writes:

'Mr. W. J. Winter, organist of North Finchley Church, died on July 18. For over forty years Mr. Winter was my private assistant at the Abbey, and no more faithful and true friend could possibly be found. He never failed me, would always put off his own work to help me, and was indeed a loyal and devoted assistant. When I retired from active work at the Abbey Mr. Winter also ceased his connection with it. I had the melancholy privilege of playing at the Memorial Service held at Finchley Church on Sunday, July 24.'

Here is an excellent programme of British organ music recently played by Mr. Alexander McConachie, at Christ Church, St. Kilda, Melbourne, Australia: Choral Song and Fugue, S. S. Wesley; Dithyramb, Harwood; Impromptu, Alcock; Vilanella, Ireland; Rhapsody No. 1, Howells; Finale in B flat, Wolstenholme, with vocal items by Sullivan and Walford Davies, sung by Mr. William Taylor.

'Elijah' was sung at Tenby Parish Church by the Oratorio Choir on July 5 and August 9. The soloists were Master Ronald Brown, Mrs. Cole, Mr. Vivian Bennetts, Mr. F. Rees, and Mr. A. Parsell. There were very large audiences. Mr. W. Cecil Williams conducted.

The Welsh Regiment paraded in large numbers at Tenby Parish Church on August 12, at a service held in commemoration of the Gallipoli landing. Bands and organ joined forces with impressive result, under the direction of the organist of the church, Mr. W. Cecil Williams.

Mr. Harold M. Dawber gave the opening recital at the dedication of the new organ at Hurdfield Parish Church on July 21. His programme included Bach's D major Fugue, chorale preludes by Darke, Charlton Palmer, and Parry, and Brewer's 'Marche Héroïque.'

Mr. James Brash, formerly organist and choirmaster of Park Church, Helensburgh, Scotland, has been appointed to the historic building known as 'the Scots Church' at Sydney, N.S.W.

#### ORGAN RECITALS

Mr. John Pullein, Corsham Parish Church—Fantasia and Fugue in C minor, *Bach*; Trumpet Tune and Air, *Purcell*; Fantasia on the 'Old 100th,' *Blow*; Gavotte, *Pullein*; Andantino, *Franck*; Allegretto, *Vierne*; Festival March, *Bossi*. (Viola solos by Mr. Herbert Spackman: Allegretto, *Wolstenholme*; Chanson de nuit, *Elgar*.)

Mr. A. M. Gifford, Union Chapel, Hunstanton (two recitals)—Toccata, *a' Evry*; An Irish Phantasy, *Wolstenholme*; Minuet and Trio, *Faulkes*; Irish Air, arranged by *Hardebeck*. (Songs by Mrs. Isobel Gifford: 'A mother's grief' and 'The young birch tree,' *Grieg*. Violin solos by Mr. Randolph Hall: 'Preislied,' *Wagner*; Meditation, *Massenet*.)

Mr. Norman Collie, St. Stephen's Walbrook—Marche Militaire, *Schubert*; Sonata No. 1, *Guilmant*.

Mr. W. G. Breach, St. John's, Clapham Rise—Toccata in C, *Bach*; Finale, Symphony No. 5, *Widor*.

Mr. Henry Riding, St. Mary Abchurch (four recitals)—Allegro Moderato (Symphony in C minor), *Holloway*; Visione, *Rheinberger*; April Song, *M. L. Wolstenholme*; Mountain Song, *Wolstenholme*; Allegro con spirito, *Dupuis*; Adoration, *Ford*; Andante Religioso, *John E. West*; Angelus ad Virginem, *Pearce*; Triumphal March, *Guilmant*.



- Mr. N. S. Wallbank, Hexham Abbey (two recitals)—Prelude and Fugue in D, *Bach*; Pastorale, *Claussmann*; Scherzo in G minor, *Bossi*; Toccata in C, *Bach*; 'Holsworthy Church Bells,' *Wesley*.
- Mr. Chastey Hector, Brighton Parish Church (two recitals)—Funeral March and 'Hymn of Seraphs,' *Guilmant*; 'The Holy Boy,' *Ireland*; March in C, *Maily*; Toccata and Fugue in D minor, *Bach*; Allegretto Grazioso, *Hollins*. (Anthems by the choir: *Wesley's* 'The Wilderness,' *Smart's* 'The Lord is my Strength,' &c.)
- Mr. H. Matthias Turton, Robin Hood Methodist Church, near Wakefield—Pean, *Harwood*; Fugue in G minor, *Bach*; Sonata Pascale, *Lemmens*; Four pieces by *Bonnet*.
- Mr. H. S. Greenwood, the World Cotton Conference, Free Trade Hall, Manchester—Overture in C minor, *Hollins*; Andante, *Mozart*; Marche Militaire, *Gounod*; 'Yankee Doodle' in various styles, *Mason*.
- Mr. A. G. Colborn, St. Stephen's, Bristol—Nocturne in D flat, *Colborn*; March in D, *S. Wesley*; Romanza, *Colborn*; Grand Chœur, *Baynon*.
- Mr. R. Barrett-Watson, Giggleswick-in-Craven Parish Church—Prelude in E flat, *Bach*; Andante con moto, *Bridge*; Pastorale, *Vierne*; Minuet from 'Berenice,' *Handel*; Prelude in G flat, *Scriabin*; Marche Pontificale, *Lemmens*.
- Mr. Alban Hamer, the Cathedral, Bloemfontein—Prelude and Fugue in B minor, *Bach*; Sonata No. 1, *Guilmant*; Prière, *Jongen*; Elegiac Romance, *Ireland*; Fantasy—Prelude, *Macpherson*.
- Mr. Harold M. Dawber, Wigan Parish Church—First movement of Sonata, *Elgar*; Chorale Preludes by *Bach*, *Brahms*, *Karg-Elert*, *Parry*, *Charles Wood*, *Harvey Grace*, *Harold Darke*, and *Vaughan Williams*.
- Mr. Walter Hoyle, Holy Trinity, Exmouth—Fantasia and Fugue in G, *Parry*; Solemn Prelude, *Noble*; Chorale No. 3, *Franck*; Fantasia in E, *John E. West*; Allegretto (Symphony No. 3), *Vierne*.
- Dr. Louis A. Hamand, Malvern Priory Church—A Bach and Handel programme. *Bach*: Toccata, Adagio, and Fugue in C; Prelude on 'Christians, now be joyful'; Fugue alla giga; and a Vocal Aria. *Handel*: Overture to 'King Otho'; Minuet; and 'Let the Bright Seraphim.' (The vocal numbers were sung by the Priory Choristers.)
- Mr. F. C. J. Swanton, St. Mary's, Nenagh—Bridal March and Finale, *Parry*; Fantasy—Prelude, *Macpherson*; Fugue in D minor ('Fiddle Fugue') *Bach*; Finale, 'Sonata Celtica,' *Stanford*.
- Mr. J. A. Sowerbutts, St. Stephen's Walbrook—Fantaisie in A, *Boëllmann*; Meditation in F, *Roparts*; Bourrée, *Wood*; Prelude and Fugue (from Symphony), *Barté*; Voluntary in A, *Stanley*; Prelude Pastoral, *Liapounov*; Minuet, Romance, and Finale from Symphony No. 4, *Vierne*.
- Mr. Ernest H. Smith, St. James', New Brighton—Grand Chœur alla Handel, *Guilmant*; Berceuse et Hymne Séraphique, *E. H. Smith*; Toccata in E minor, *Callaerts*.
- Mr. Henry Poole, St. John the Baptist, Burley—Fantasia, *Tours*; Concerto in B flat, *Handel*; Imperial March, *Elgar*.
- Mr. Joseph Walton, Glasgow Cathedral (two recitals)—Two Preludes on 'Farewell I give thee,' *Bach*; Pastoral Sonata, *Rheinberger*; Marche Religieuse, *Saint-Saëns*; 'Ride of the Valkyries'; Variations on 'Austria,' *Chipp*; Prelude on 'Deck thyself, my soul,' *Bach*; Sonata No. 4, *Mendelssohn*; Impromptu No. 2, *Coleridge-Taylor*; Funeral March, *Tchaikovsky*.

## APPOINTMENTS

- Mr. Harold M. Boucher, organist, Charlestown Wesleyan Church, Baildon, Yorks.
- Mr. F. W. Dickerson, organist and choirmaster, All Saints' Parish Church, Southport.
- Mr. W. A. Montgomery, organist and choirmaster, All Saints' Cathedral, Halifax, Nova Scotia.
- Mr. Donovan F. Ryan, organist and choirmaster, St. Leonards, Heston, Middlesex.
- Mr. W. Kirk Sterne, organist and choirmaster, Clapton Park-Congregational Church.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Gentleman pianist wishes to meet with capable violinist with view to the mutual practice of advanced chamber music. Would collaborate in trio (p., v., and 'cello).—R. PUGH, 25, Abergile Road, Liverpool, E.

A new orchestra (amateur) beginning work in September invites applications for all instruments, ladies and gentlemen. Must be advanced performers in classical music. Rehearsals Wednesdays, 7.30 p.m., at the Training College, Brems Buildings, Chancery Lane London, W.C. For particulars apply Musical Director. Established orchestra on symphony basis has few vacancies for September. Violas, 'celli, bass, French horn, trombones, timpani, and drums only. Best music, classical and modern. Particulars, 'ZEALOUS,' c/o *Musical Times*.

Double-bass (gentleman) and violinist, wish to join Sunday evening orchestra. Church or chapel orchestra would suit.—M. F. N., c/o *Musical Times*.

'Cellist wanted for small music circle, meeting one afternoon monthly.—MISS CHRISTINA CHALMERS, 54, Compton Road, Wimbledon, S.W. 19.

Gold medal pianist would be glad to meet soprano to complete mixed-voice quartet with orchestra. Practice rooms Central London, Thursday evenings.—W. T. 12, Sandmere Road, S.W. 4.

Musical enthusiast, conducting small orchestra, would be glad to hear of other string instrumentalists to augment the party. Weekly rehearsals held in New Oxford Street.—H. C., c/o *Musical Times*.

A Saturday afternoon Chamber Music Club is being formed in connection with the Bedford Institute Orchestra. The club will be coached and directed by Mr. Henry F. W. Horwood (late of Queen's Hall and Philharmonic Orchestras). Amateurs wishing to join should apply at the Institute (adjoining Bishopsgate Goods Station, G.E.R.), on Wednesdays, at 6.30 p.m., or write to E. J. COATES, 86, Highbury Hill, N.5.

'Cellist would like to join trio or quartet. Practice classes, &c. Two or three evenings weekly.—Apply 18, Chesney Grove, Hunslet, Leeds, Yorks.

Tenor and bass wanted to balance a musical party with own orchestra and L.R.A.M. pianist. Rehearsals Thursdays, 7-9 p.m. Central London.—W. T., 12, Sandmere Road, S.W. 4.

'Cellist and violinist (good players) wanted for weekly string quartet and quintet practice, Birmingham. Interested in classical and modern chamber music.—'VIOLA,' c/o *Musical Times*.

Advanced pianist wishes to meet with a capable violinist. Classical and modern music. Would also collaborate in trio (pianoforte, violin, 'cello).—BENNIE SOPHER, 388, Victoria Road, Crosshill, Glasgow.

'Cellist wishes to meet capable chamber musicians, Wallasey district.—RAWCLIFFE, 12, Westminster Road, Wallasey. There are vacancies for instrumentalists and vocalists (ladies and gentlemen) in the Bowes Park Choral and Orchestral Society, in connection with the Carter Memorial Club, St. Michael's-at-Bowes. Weekly rehearsals will commence in September.—All communications to Mr. ALBERT HAZELL (conductor), 54, Belsize Avenue, Palmers Green, N.

The Croydon Symphony Orchestra (conductor, Mr. W. H. Reed, F.R.A.M.) invites applications from amateurs for all instruments. Rehearsals commence end of September, on Fridays, at 8.15 p.m., at South Croydon. Full particulars from hon. secretary, C. J. E. CABLE, 118, Fairholme Road, Croydon.

the Fulham Cecilian Orchestral Society has vacancies for good amateur brass and wood-wind, 'cellos, violins, &c. Double-bass provided. Rehearsals Mondays. For membership apply hon. secretary, 209, Munster Road, Fulham, S.W. 6.

anted for special musical services to be given at an Islington Church in October, November, and December next, the help of a small orchestra which would provide illustrative music to addresses on Rossini, Haydn, and Beethoven.—MR. WILL F. SALMON, 58, Berwick Street, W.1.

anist and 'cellist (young men) would like to meet violinist for regular practice. (Nottingham.) Large library of classical and modern music.—'LENTON,' c/o *Musical Times*.

## Letters to the Editor

### CHURCH MUSIC

SIR,—It was, I think, Mark Twain who said, 'We all talk about the weather, but no one does anything.' Does that the same remark apply to Church music? That it is dead in probably ninety per cent. of our churches, and—older still—in some cathedrals, cannot be denied. I have loved about a good deal since the war, and often do I dread the dawn of Sunday. Church-going is not a privilege only, it is a duty. Why then is it often a painful duty? At even the 'said' services I am irritated by the harsh voice and bad singing of the priest. On a recent Sunday I went to worship at one of the magnificent churches, and the music was not helpful. The chants and hymns of a secular type were really badly sung; the accompaniments, played by an F.R.C.O., were trusive and in bad style; the anthem was a disgrace to all concerned, and but a poor offering to the Almighty. What is to be done? Good, helpful books abound. The English Hymnal has been out twenty years. We have many societies, papers, meetings, &c.

Who can suggest a remedy for this state of things? A thousand priests met at Oxford a few weeks ago to consider their efficiency. What a power for good an organists' convention might do! Is it possible to organize one for next spring?—Yours, &c.,  
PEREGRINE.

### HYMN TUNES. BEETHOVEN

SIR,—Two novel ideas were presented by certain of your respondents last month.

'Optimist' proposed that we should revive good tunes by and only, a suggestion that is interesting, and should, if possible, be acted upon. But where are these good tunes? Men, again, it would seem to follow from this that, if we wish to dispense with 'Pentecost' for 'Fight the good fight' and 'Maidstone' for 'Pleasant are Thy courts above,' we all require to resuscitate neglected masterpieces by the Rev. W. Boyd and the late W. B. Gilbert, but I foresee difficulty in this. Besides, it is just possible that each of these tunes does show its composer 'at his best.'

Regarding the 'greatest composer' it appears that, after Beethoven has won. But pourquoi? Oh, merely because he has 'chanté la fraternité universelle,' and also because he had 'l'âme humaine' instead of 'l'âme allemande' (stupid contrast this!), therefore he is 'le seul vraiment utile' (Oo-la-la). I may say, however, that he will soon lose this distinction. If I remember rightly, he dedicated one of his compositions to members of the aristocracy, and expect to score heavily against him on this account, since the forthcoming symphonic tone-poem (for double choir, male orchestra, and quadruple conductor) will be dedicated to Bob Smillie. Considerable use will be made of such tunes as the 'Internationale' and the 'Red Flag,' while the work will be entitled 'The Solidarity of Labour.' Et le pauvre Beethoven? Il sera complètement napoo. Fraternal greetings.—Yours, &c.,  
(Comrade) K. G. F.

### 'THE IMPORTANCE OF CORRECT PLACING OF THE VOICE': A CHALLENGE

SIR,—I wish to preface my remarks by stating that when, in the June number, I replied to Mr. Tree's article that appeared in the April issue of the *Musical Times*, I did not know anything about him. I had been absent abroad for quite thirty years, and had got out of touch with musical and other personalities. I wrote, first, because I am quite as enthusiastic a supporter of the classical method as Mr. Tree can be of his own method; and secondly, it seems to me that the *Musical Times* is pre-eminently the place to discuss such matters. It is an authoritative periodical, read, I postulate, chiefly by professional people and those who are more or less deeply interested in matters musical, who ought to be able and willing to envisage, and discuss dispassionately, points of view other than their own.

Permit me, Sir, to enlighten Mr. Tree. He fears I have not experienced 'absolute freedom and ease' in singing. His fear is baseless. These qualities have been my constant companions ever since I was trained, and that in the most strict conformity to the classical method. Besides, my voice is as fresh and fit to-day as it was at the end of the 'eighties. This is but natural, so I am not boasting about it.

I do not disparage technicalities, because I know their importance. When I am sick and require the services of a physician I call in the one whom I consider to be most completely master of the technique of his profession. I do not expect him to treat me to a scientific lecture on medicine; his business is to cure my ailment. My view is that a professor of voice training is, in a manner of speaking, a physician, who must be able to diagnose vocal trouble and apply a direct remedy, but is not called on to lecture a pupil on either the one or the other.

I am profoundly convinced that the classical method is quite capable of surmounting any difficulties of language (articulation) no matter what they be, but that does not alter the fact that certain tongues lend themselves more than others to make singing easy. If Mr. Tree does not admit this, the fault is not mine, but his own deficiency in philology.

I am also of opinion that no one ought to undertake the training of voice who is not capable of facing and treating all sorts of abnormal cases. Besides, the training even of normal voices is apt to bring out many strange and unusual phenomena, which demand skilled treatment. One sort of medicine will not cure all manner of diseases.

I feel convinced that Mr. Tree does not know the classical method practically, yet he thinks it responsible for spoiling a great many voices. I wish to assure him that such is not—indeed, cannot be—the case. It cannot spoil voices! By no means all Italian singing masters know or teach it. (Two cases of excellent voices being ruined by professional teachers at Milan, while I was a student there, came under my personal notice.) It is those who pretend to teach it, but do not, and those who, being only instrumentalists, yet undertake to train voices, who are to blame for the harm done in its name, and I fear that such are numerous.

In order to be specific I shall proceed to state why I disapprove of Mr. Tree's method, in so far as I can grasp it. He ignores the control of the breath, which I consider to be the first step in voice training. He makes correct speech his basis, but experience has taught me that the speaking voice affords no indication of the location of the vocal organ. A soprano or tenor may, and often does, speak in deep tones, whereas a contralto or baritone may converse in high tones. They sometimes continue to do so even after their singing voice has been properly placed. How the difficulty presented by such a natural phenomenon is to be overcome by Mr. Tree's method is not apparent to me. Every normal voice contains what is commonly known as a 'break,' which has so to be bridged over as to render the voice perfectly equal from its lowest to its highest extreme. There, again, Mr. Tree does not assist me. The higher notes of a properly trained voice must be covered, otherwise they remain open, unpleasant to the ear, and most trying to the voice itself. Correct speech does not assist me in effecting that necessary modification of tone.

Mr. Tree invites me (although he does not specify in what manner) to come down to business, and I am quite prepared



to meet him, as the following sporting offer will show. Unfortunately I am not personally acquainted with the principal of the Guildhall School of Music, but a friend whom I trust has spoken so highly of him that I place complete confidence in his knowledge and judgment. Probably Mr. Tree knows him, and if that be the case he will be able to approach him.

The number of applicants for admission to the School must be in excess of the vacancies, and my proposal is to ask Mr. Ronald to choose two of the best of his latest rejected candidates, as nearly as may be in the same vocal condition, one of whom shall be gratuitously taken in hand by Mr. Tree, and the other by myself. Not all voices yield equally to training, but I am prepared to take the risk of getting the more difficult one. I wish, however, to stipulate that my prospective pupil shall: (1) be seriously and enthusiastically devoted to singing; (2) have perfect intonation; (3) be possessed of a genuine artistic temperament, and (4) should a lady be chosen, she shall under no consideration be under eighteen years of age. I should be pleased to leave it to Mr. Ronald to settle the number of lessons to be given before the results of our respective tuition be submitted to judgment.

I have an open mind; now let Mr. Tree prove that he has a decided claim to be reckoned with seriously.  
—Yours, &c.,

A. KEAY.

National Liberal Club.

August 3, 1921.

#### 'THE GRAMOPHONE—PRESENT AND FUTURE'

SIR,—The article in your July issue, under the above heading, heralding a new departure in gramophone construction, which the writer, Mr. Ulric Daubeney, considers an enormous forward movement from existing models, has whetted my curiosity very considerably; for, as recording secretary of the North London Phonograph and Gramophone Society, I have for the last five years witnessed a grand march past of nearly all the 'revolutionary innovations,' connected with the 'talking-machine,' in the shape of sound-boxes, tone-arms, needles, and all the various accessories, about which, as Mr. Daubeney suggests, there has been 'much cry but little wool.' In his guarded reference to the gramophone of the future, which he claims to be a long leap, rather than a step forward towards the perfection of sound reproduction, he seems to indicate the basis of improvement as follows: 'The secret lies mainly in the acoustic properties of the cabinet . . . The object of a horn is to act as a sound-wave chamber and amplifier, much as does the body of a violin or the "bell" of a brass instrument. The larger the horn—within reasonable limits—the greater volume of tone a gramophone will give, and the greater the depth of such tone.'

Now although it is true, generally, that gramophone manufacturers have seldom incorporated the above ideas in their methods of production, being more concerned in appealing to the eye than to the ear (hence the elaborate cabinet and the diminutive amplifying chamber), nevertheless I am pleased to be the possessor of an instrument, the construction of which has been carried out in the light of just those very ideas which Mr. Daubeney deems indispensable. My gramophone is of the external horn type, entirely of wood (with the exception of the motor), solidly constructed in triangular formation to fit the corner of a room. The top of the horn stands 7-ft. from the floor, the flare being 24-in. in diameter. The curved length of the horn is 56-in., literally built up of thick rings of wood tapering internally from 2-in. diameter at the junction of the sound-box to 2-ft. at the outer extremity. This is supported by a heavy cabinet having a frontal width of 4-ft., containing three cupboards for the storing of records. The tone is pure, full, and natural, but I cannot claim it to be a novelty, since the inventor has been constructing such instruments for the past fifteen years.—Yours, &c.,

WILLIAM J. ROBINS.

126, Whidborne Buildings,

King's Cross, W.C. 1.

#### THE GRAMOPHONE AS AN AID IN TEACHING ORCHESTRATION

SIR,—We hear so much of the educational value of the gramophone to-day, that it seems strange that this instrument has not hitherto been used for the most obviously suitable branch of musical education, *i.e.*, the teaching of orchestration. It is safe to say, I think, that orchestration is the one branch of theoretical music that cannot be taught from text-book alone. Familiarity with the actual sounds and tone-qualities of each instrument is essential. Surely the most effective method of teaching the subject would be to prepare a series of records embodying a short course of lectures on orchestration, with proper illustrations and examples. The first part should be devoted to music illustrations of the various instruments, separately; the second part to the principles of balance of tone, orchestral colour, &c. Accompanying the records should be a text book reproducing the examples and the words of the lecture.

I fully believe that the scarcity of orchestras in the country may ultimately be traced to the difficulty of teaching orchestration. Owing to this difficulty, the subject seems to be practically unknown except to students at the music colleges, and consequently the average person takes little active interest in orchestral music. If only this great subject which is surely the most fascinating branch of music to learn could be introduced to the average music-student as natural and as universally as harmony and counterpoint, people would begin to demand orchestras, and, what is quite a different thing, to support them.

The difficulty from which the teacher of music appreciation, as regards the orchestra, suffers, is this: In his theory, he can start from the beginning and the elementary, and work up to the complicated and the advanced; but in his practice he must start with the highest grade. He cannot say to his pupil, 'There is a great difference of tone between an oboe and a clarinet,' and then go to an orchestra and show him what the difference is. All he can do is to explain the difference as best he can. The difficulty and ineffectiveness of this are too well known to need comment.

If any of your readers can see any method of overcoming this difficulty other than the gramophone, I should be interested to hear it. I think the day is past when orchestration was regarded as an abstruse subject too high for ordinary mortals' comprehension.

The gramophone has already done great work in introducing orchestral music to 'the man in the street.' Cannot it also be used for imparting the secrets of its structure, or rather construction, to the earnest seeker after musical proficiency?—Yours, &c.,

Eaglescliffe,

Haddington, Scotland.

August 10, 1921.

JOHN HUNTER BLAIR.

[The Gramophone Company has just made a start in issuing a couple of double-sided records giving typical passages played on orchestral instruments—string, woodwind, brass, and percussion.—ED., *M.T.*]

#### GRAMOPHONE RECORDS

SIR,—Your correspondent who wrote about the making of Madrigal gramophone records last month, and other interested, will be glad to hear that a series of such recordings by the English Singers will be issued by the Education Department of this Company next month, and can be obtained through the usual channels. It will be possible, I hope, to produce records of the Church music of the Elizabethan Masters at some future date.—Yours, &c.,

August 5, 1921.

ALEC ROBERTSON

(Lecturer to Education Department  
The Gramophone Company, Ltd.)

#### KITSON'S ELEMENTARY HARMONY

SIR,—In your review of Dr. Kitson's Elementary Harmony you give the impression that Part 3 is not yet published. I write to say that all three parts were published last year.—Yours, &c.,

H. C.

## ORGANISTS OF ST. OLAVE'S, SOUTHWARK

SIR,—In his interesting article on 'The Organs and Organists of St. Olave's, Southwark,' Mr. Freeman omits names, which are thought worthy of a place in Grove. James was organist there early in the 18th century, appears to have been the first organist in the new church. J. J. Harris was organist early in the 19th century, during his tenure of the office published a selection of hymn and hymn tunes used at St. Olave's. He was afterwards organist of Blackburn Parish Church and of Manchester Cathedral, where he preceded Sir Frederick Bridge.—Yours, &c., J. ALBERT SOWERBUTTS.  
Edgar Road,  
Winchester.  
August 10, 1921.

## MODERN MUSIC

SIR,—Mr. Elkin says: 'All great composers are to some extent innovators.' This cloak, though threadbare, still covers a multitude of errors, doesn't it? Every goose is a genius, and every experiment a work of genius. Like Mr. Pitcher, I am not a reactionary, but I have my objections, and am not to be led by the nose by every opportunist and crank who arises. But in order to show at my aims are, permit me to throw off a few parables from motoring. Modern music is a car which is travelling too fast down the road. I am trying to apply the brakes, not necessarily to stop the car. Another: Years ago, being inexperienced, I was cheated by an automobile. Now I have learnt about cars, and it would require a clever salesman to cheat me. The public are now in my then inexperienced condition. The salesman is the critic or composer who has his own axe to grind. I, and countless others, mostly voiceless, are in the position of referee or less expert advisers. If we were to draw a graph of the progress of music from the beginning onwards, we should find that of late years the curve did not only be unsteady, but would even be taking a sharp bend. And, to pursue our parable, hairpin bends are dangerous. Miss Doris Brookes, in her letter, refers to my criticisms sweeping, but in order to obtain the correct tension in a string, surely it has to be overstretched. However, I make one remark with which I agree, namely, that there are men now who are writing music both from the heart and from the head. But (and here's the rub) they do not get a hearing. It is the empty pots which make the most noise. But let us be patient, and remember the story of the emperor's new suit of clothes. The ultra-modern critics and composers think they are in the van. But one of these fine mornings they will wake up and find themselves in the rear.—Yours, &c., C. À BECKET WILLIAMS.

## A RARE INSTRUMENT

SIR,—A lady friend of mine possesses a musical instrument which is, I think, a very uncommon one—at least in England, as none of my musical acquaintances to whom I have described it has ever either seen or heard of one before. It is called a 'Nagel-Geige,' or nail violin, and it is in a perfect state of preservation. There is a specimen in the South Kensington Museum, and my friend, who wishes to know what value to place upon hers, inquired from the authorities, but unfortunately they were unable to state even at their own instrument might be worth. From a commercial point of view I do not suppose it is very important, but to a collector, either of rare musical instruments or curios in general, it may be of considerable value. I should be very grateful for any information upon the subject at either you or any of your readers may be able to give me, more especially as to its value, with a view, among other considerations, to its adequate insurance.—Yours, &c.,  
1, Dunster Avenue,  
Rochdale.  
August 14, 1921.

WALTER HASKELL.

## A VILLAGE PERFORMANCE OF MILTON'S 'COMUS'

SIR,—It may be of interest to some of your readers to hear of the production of Milton's 'Masque of Comus' (with Henry Lawes' original music) at Little Gaddesden on July 30 last.

The new Little Gaddesden Competitive Musical Festival held on April 23 of this year had stirred the village to great enthusiasm for choral singing and for music generally, and the idea of producing 'Comus' was immensely popular.

The choir and crowd were entirely recruited from Little Gaddesden, and some of the principal actors and the orchestra were also found in the neighbourhood. In Mr. Paul Edmonds, the composer, we found an excellent conductor, and it was very largely owing to his skill and tact (this last not a minor quality in a stage manager) that the production was so successful.

The arrangement of the music followed was, in the main, that of Sir Frederick Bridge. Three folk-dances from Mr. Cecil Sharp's collection were introduced, and the incidental music included a 'Miniature' Suite of Mr. Paul Edmonds' composition, and contemporary music by Giles Farnaby and William Lawes.

Two performances (afternoon and evening) were given on July 30, and we were lucky in having perfect weather throughout the day.

We were extraordinarily fortunate in our cast, selection being no easy matter, since many of the performers are required to sing as well as to act and declaim blank verse. In Miss Elizabeth Mitchell-Innes we had an ideal Attendant Spirit, and her charming singing and speaking voice were a delight to all who heard her. Others particularly worthy of praise were Miss Christabel Liddell as the Lady and Mr. Granville Ram as Comus. As the former Miss Liddell had an especially trying task, but she made the part completely convincing. Comus showed plenty of wickedness and wizardry, and was well-supported by a group of ugly-headed and riotous monsters.

I do not think that 'Comus' has often been produced by a village, and the keenness and interest shown by the villagers themselves have been a revelation to outsiders. The audience, too, appeared much delighted, and one is glad to find that Milton is not without honour in his own country. Milton's birthplace, Chalfont St. Giles, is not far from here, and of added local interest is the fact that the 'Masque' was originally produced for Milton and Lawes' patrons, the Bridgewaters, who at one time owned the seat of Ashridge, hard by Little Gaddesden.—Yours, &c.,

Berkhamsted, August 6, 1921.

SPECTATOR.

## BRITISH MUSIC AT THE 'PROMS.'

SIR,—It would be very unsporting of me if after my letter in your August number I did not admit that the programmes for the present Promenade Concerts show an almost astonishing improvement. They are still thoroughly badly arranged in many respects, but there is no doubt that they are far more up-to-date than they have been for a long time. It really does one's soul good to see Elgar gradually coming into his own, and very nearly beating Tchaikovsky in the number of performances allotted to him. Unfortunately neither of his two Symphonies are to be played, though we are to have two very welcome performances of his 'Falstaff,' which many of us have not heard for years. May the time soon come when ten performances of an Elgar symphony will be given to crowded seat-payers for every one of a Tchaikovsky to paper dead-heads! As you see, I remain incurably optimistic.—Yours, &c.,

14, Craven Hill, W. 2.

ROBERT LORENZ.

August 5, 1921.

## WIDOR RECITALS

SIR,—May I ask how it is so few of our great organists seem to play Widor's Symphonies? Beyond the fifth and one or two movements of Nos. 2 and 4 one never hears them. Surely our recital organists whose business it is to play big masterpieces might play the whole ten from time to time. Is it not possible in London to have Widor recitals after the style of the Bach recitals at St. Anne's, Soho?—Yours, &c.,

Hunstanton.

A. M. GIFFORD.



## ROYAL ACADEMY OF MUSIC

The annual dinner of the R.A.M. Club took place at the Monico Restaurant on Saturday evening, July 23, when a large gathering of members and friends spent a most enjoyable evening under the genial chairmanship of the president, Dr. H. W. Richards. In proposing the 'Success of the Club,' the chairman in a witty speech referred to the manner in which the meetings of the Club afforded a kind of social education to the members, whatever peculiarities of character or disposition they might possess. Sir Alexander Mackenzie in his reply referred to the coming centenary celebrations of the R.A.M., which would include a great musical and social festival next July. The toast of 'The Ladies' was proposed by Mr. Louis N. Parker in a brilliant speech and replied to by Dr. Eaton Fanning. During the evening songs were contributed by Miss Amy Evans and Mr. Fraser Gange, and violin solos by Miss Elsie Owen. Mr. Harold Craxton played the accompaniments in a most delightful manner.

## A CORELLI FORGERY.

At the Musical Association meeting on April 19 a short communication by Mr. F. T. Arnold was read. In the British Museum there is what purports to be a reprint of the first six Sonatas of Corelli's Opera Quarta (H. Aertssens, Antwerp, 1692), which is mentioned by Eitner in his 'Quellen Lexicon.' Goovaerts in his 'History of Music-Printing in the Netherlands' mentions as one of the most important publications of Aertssens, his edition (1695) of the twelve Sonatas of Corelli. Everything would seem to point to this being a reprint of the British Museum edition, which was evidently unknown to Goovaerts. The edition which has always been accepted as the *editio princeps*, on which all subsequent reprints of the Opera Quarta are based, is that published at Bologna in 1694. It is an astonishing fact that the Antwerp edition of 1692 contains an entirely different work. There is not a single movement common to the two. The question is: Who wrote the Antwerp Sonatas? It seems almost incredible that a publisher of repute, as Aertssens was, should have had the audacity to publish an edition—and a reprint, moreover—of a spurious work two years in advance of the real work itself. Corelli's authorship seems impossible, or at all events in the highest degree improbable, for various reasons which Mr. Arnold adduced. Who was the culprit?

## Sixty Years Ago

From the *Musical Times* of September, 1861:

CRYSTAL PALACE.—Madame Grisi's Farewell took place at a Festival given on July 31, when between eleven and twelve thousand visitors were present. The programme comprised a selection of Italian songs and duets from the operas, all very good and pleasing music, but not by any means chosen for producing an effect in the vast area of the Palace. It would not be fair, therefore, to criticise the actual singing, half of which could not be heard beyond the first few rows of the audience, but we may say that the demonstrations of the public in behalf of their long-established favourite were of the warmest description, and such as would be gratifying to her to remember hereafter. The honoured name of Grisi has for nearly thirty years proved unfailingly attractive, and the remembrance of the gratification she has never failed to inspire, was fresh in the minds of all when they wished her adieu for ever.

STROOD, ROCHESTER.—The members of the Church Choir enjoyed their annual picnic on Monday, August 12, in Cobham Park, by permission of Lord Darnley. During the afternoon, the singers, numbering fifty voices, performed a selection of glees and part-songs, the majority being from the 'Open-air Music' of Mendelssohn. The effect of the harmony was listened to with much enjoyment by a number of the gentry of the neighbourhood, including the noble owner of the park and his lady.

## NATIONAL COUNCIL FOR MUSIC IN WALES

## SECOND ANNUAL CONFERENCE

The National Council of Music which came into being two years ago met for a second annual Conference at Gregynog Hall by the kind invitation of the Misses Davies, Llandinam. Gregynog is in a remote Montgomeryshire valley, and its beauty and remoteness make it an ideal spot for the quiet working out of plans for the good of Wales. The Council held six full sessions from July 15 to July inclusive. Sub-committees also sat, sometimes till after midnight; and concerts were held each evening to which visitors from the surrounding neighbourhood came. On the Sunday evening the worshippers from both the church and chapel at Tregynon attended to join in and hear some of the finest music ever written by Bach, Beethoven, Wesley, and others. Members of the Council formed themselves into a small choral society for the occasion, singing Tall Wesley, and notable Welsh melodies with the help of a few better singers than themselves, including Madame Lau Evans-Williams. Members of Council who attended the Conference were Dr. Mortimer Angus, Mrs. Mary Davis, Miss Gwendoline E. Davies, Mr. E. T. Davies, Mr. F. Dodd, Prof. David Evans, Mr. D. W. Evans, Mr. T. John, Mr. A. Lyon, Sir H. R. Reichel, Miss Hann Reynolds, Miss C. A. Samuel, Miss M. A. Vivian, Prof. J. Lloyd Williams, Mr. Percy E. Watkins, the director (Prof. H. Walford Davies), and the secretary to the Council (Mr. J. C. McLean).

A great many matters of national musical interest were considered. The Hymnal for Schools and Colleges of Wales received its final review. The issue of a Welsh University Song-Book was discussed; any student or ex-student of the constituent colleges may give practical help in this particular matter by sending suggestions or contributions to the secretary of the National Council of Music, Aberystwyth, who will pass them to the director and his editorial board of three—Mr. E. T. Davies, Bangor, Prof. David Evans, of Cardiff, and Prof. J. Lloyd Williams, of Aberystwyth. The establishment of an instrumental trio at Bangor, as at Aberystwyth, was agreed upon, and gave great satisfaction; and the consequent extension of the Council's scheme for a national evangel of chamber music was faced and discussed. The Council's musical hopes run even higher than the financial anxieties which necessarily accompany them, and this is saying a great deal. It is an open secret that up to the present, but it has not been for the exceeding generosity of two donors, neither the Council's evangel of classical instrumental music nor its present series of publications could have been attempted at all. Other matters of major importance discussed included the establishment of tutorial classes in music and extensive plans of co-operation with school authorities for the furtherance of a national policy for music in schools; the establishment of University Fellowships in Music—a question raised two years ago and sent to the University Court, but since in abeyance owing to lack of funds; detailed consideration of the draft of a scheme for the formation of a National Orchestra; estimates of expenditure for the coming year; the wider circulation of the National Council Gymnasia Book recently published, and the co-operation with Harlech and other festival authorities in the encouragement and publication of native works.

One specially interesting feature of the Conference was the testing of the first gramophone record of a lecture given by the director to children on how to build tunes. The lecturer quoted a first-rate pentatonic tune actually written by a first standard Council School boy in a Cardiganshire school after one short lesson similar to that given on the gramophone.

It will be seen that the activities present and to come of the director and Council are multifarious, urgent, and of national interest. The need for funds in every direction is pressing. But it may well be imagined that on no other national matter would money be better spent than on the furtherance of a sound musical policy in schools and colleges, and the Finance Committee of the Council look anxiously at this juncture for a few rich enthusiasts who will entrust the work with a liberal annual sum for two or three years till the evangel of instrumental music is spread and established on its own merits. So far the Council has given two hundred

fifty-three illustrated lectures on instrumental master-  
 ces. They desire to give more than three hundred next  
 sion. Anyone willing to help financially should  
 municate directly with the Director, Prof. Walford  
 vics, Aberystwyth.  
 The following letters have passed between the Committee  
 the Barry National Eisteddfod and the Council of Music:

'Glyn Geraint,'  
 15, Somerset Road,  
 Barry, Glam.

The National Council of Music for Wales,  
 Aberystwyth.

DEAR DR. WALFORD DAVIES,—I hereby forward  
 you a cheque for £200, being a donation from  
 the Committee of the above towards the National  
 Council of Music for the purpose of promoting  
 Musical Culture among the people of Wales and of  
 fostering instrumental music in our midst. I hope the  
 Council will succeed in promoting the very best in  
 Welsh music and in developing the distinctly Welsh  
 character of our birthright and song.

I am, yours truly,

D. ARTHEN EVANS  
 (General Secretary).

May 24, 1921.

The Music House,  
 University College of Wales,  
 Aberystwyth.

D. ARTHEN EVANS, Esq.,—I am desired by the  
 National Council of Music to forward an expression  
 of gratitude to the Committee of the Barry Eisteddfod,  
 1920, for its liberal donation of £200 towards the  
 funds of the Council. The Council notes with  
 pleasure that you single out the culture of  
 instrumental music for special mention; and the  
 generous gift now sent will be used to extend the work  
 already embarked upon by the Council in the very  
 direction which your Committee evidently most desires.  
 Many things made the Barry Eisteddfod memorable.  
 No factor in the Council's opinion was more significant  
 there than the appearance of five local orchestras of  
 excellent promise. The Council only awaits the needed  
 funds to send orchestral players and tutors throughout  
 Wales.

I am, Dear Sir,

July 23, 1921.

Yours faithfully,  
 J. C. McLEAN  
 (Secretary to the Director  
 and Council).

#### CHORALISM AT KETTERING

There is abundance of musical activity in the Kettering  
 strict, but during recent years it has not been brought  
 gether so often as it should have been. For this reason  
 e performance of 'The Messiah' in the Parish Church on  
 ne 30 deserves record. A choir of about a hundred and  
 'enty and an orchestra of thirty-six gave an excellent  
 rformance, under the direction of Mr. H. G. Gotch, with  
 r. E. B. Bishop at the organ. The soloists were Miss  
 fine de la Côte, Miss Dora Arnell, Mr. John Collett, and  
 r. Joseph Farrington. There was a crowded church, and  
 a result £112 was handed to the fund for restoring the  
 imes to the church clock. Now that this capable choral  
 d orchestral force has been organized, chiefly owing to the  
 orts of Mr. James Palmer, we hope it will be kept  
 gether. A town of Kettering's size should be able to  
 n at least two first-class concerts of this type every season.  
 here should be no shortage of tenors and basses, for in  
 e Kettering Gleemen the town possesses one of the best  
 ale-voice choirs in the district. On July 24 they provided  
 e programme at the Abington Park concert at North-  
 ington, singing, among other things, German's 'O Peaceful  
 ight,' Dunhill's 'Full Fathom Five,' Button's 'Sally in our  
 lley,' Goss's 'O Thou Whose beams,' and Elgar's Five  
 art-songs from the Greek Anthology. It is worth noting  
 at the entire programme—about twenty items—was sung  
 on memory. This has been the case at the past twelve  
 ncerts given by the Gleemen at Kettering. Mr. Samuel  
 oughon is the conductor.

## Obituary

By the death of Dr. C. B. HEBERDEN, late Principal of  
 Brasenose College, the University of Oxford loses one of the  
 most distinguished and beloved of her sons. In all walks  
 of life, whether on the side of learning or of administration,  
 Dr. Heberden was the ideal Oxford don. In the high offices  
 which he filled—as Proctor (1881), Principal (1889-1920),  
 Vice-Chancellor (1910-13)—he was noted for a singular  
 graciousness of disposition. But it is with reference to  
 his connection with the music and the musical life of Oxford  
 that this note is written. It is only appropriate that the  
 name of one whose chief delight was in music and who  
 so strongly influenced the men of his time at Oxford, should  
 be recorded in the *Musical Times*.

Heberden was educated at Harrow and at Balliol, and  
 was often brought into touch with John Farmer, whose vivid  
 personality made the music of both places famous. He  
 also studied music in Germany, and so developed his powers



Photo by

[Elliott & Fry.]

CHARLES BULLER HEBERDEN, 1849-1921.

of playing that he was for a long time regarded at Oxford as  
 one of the best performers on the pianoforte the University  
 possessed. He rapidly became a leader among the small  
 band of University musicians who were responsible for the  
 well-being of its music. He was one of the original members  
 of the University Musical Club, founded by Dr. Lloyd in  
 1869-70, and for fifty years was one of its staunchest  
 supporters, serving sometimes as its president and con-  
 tinuously on its committee. In the early programmes of  
 the Club his name appears as performer on several occasions.  
 As University and College business made increasing demands  
 upon his time his musical activities naturally became rather  
 those of the patron than of the performer.

In the year 1913-14 the thousandth concert of the Club  
 was to be celebrated, and by the unanimous wish of the  
 members the Principal of Brasenose was elected president.  
 No choice could have been happier or more appropriate,  
 for Heberden was an original member, had just completed  
 his term of office as Vice-Chancellor, and was the first head



of a House since the days of Dean Aldrich to boldly champion the cause of music in the University. The programme arranged for the thousandth concert included Mozart's Sonata for two pianofortes, the performers being Dr. Heberden and the Dean of Christ Church (who had just become Vice-Chancellor in succession to Heberden). That two heads of Houses and successive Vice-Chancellors should perform in such a work on such an occasion is a record, and says much for the change of attitude towards music which high dignitaries of the University can now adopt without prejudice to their position. This particular performance was greeted with unbounded enthusiasm, and gave the occasion an unique distinction.

When Dr. Strong became Bishop of Ripon, Dr. Heberden succeeded him as chairman of the board of studies for Music. By his death the Board suffers an irreparable loss. His knowledge of University business, his musicianship, and his delightful personality, made him an ideal chairman, in whose hands University music was in safe keeping.

A few months before his death he gave to the music students' library a large selection of books on all kinds of musical subjects. By this act he confirmed the deep interest he took in the foundation and influence of this valuable collection. Such men as Heberden are very rare. He was one of those who went about doing good. The gratitude Oxford musicians feel for his sympathy, advice, and affection can never be expressed.

It was an honour to know him and a joy to work with him. It will be our delight to keep his name in remembrance.

H. P. A.

We regret to record also the following deaths:

JOHN FRANCIS BREWER, who had been for many years organist of the Jesuit Church, in Farn Street, London. Born in London in 1865, the son of Henry W. Brewer, artist and archaeologist, and grandson of J. S. Brewer, the brilliant editor of the 'Calendar of Letters of Henry VIII.,' he made his mark both as a composer and a novelist.

ROBERT MACHARDY, LL. D., at Strathaven, Lanarkshire, aged seventy-three years. He was an enthusiastic musician from boyhood, studying both at home and on the Continent. For a time he was honorary organist of Edinburgh Cathedral. He was a prolific composer, though little of his work has so far been published.

### THE GENIUS OF DUNSTABLE

The Musical Association recently had the privilege of listening to a paper by M. Charles Van den Borren, of the Brussels Conservatoire, his subject being 'The Genius of Dunstable.' In the absence of the author, the paper was read by Mr. W. Barclay Squire, who was also responsible for the translation into English of the original French. Three of Dunstable's Motets were rendered by a small body of singers under the direction of Dr. R. R. Terry.

M. Van den Borren said that all that was known of Dunstable for certain was that he died on December 24, 1453, and that he was an astronomer as well as a musician. It might further be admitted as a conjecture that he was older than Dufay, and that he passed an important part of his life on the Continent. His work was better known to us. About fifty of his compositions had been preserved in manuscripts of the 15th century, mostly of Italian origin. Thirteen of them had been made accessible by publication in modern notation. Amongst these, three were works of the first rank, characterised by individual features which were entirely out of the common. Two were nearly as remarkable. The eight others displayed nothing which appreciably distinguished them from the mass of contemporary compositions. The three best—'Crux fidelis,' 'O crux gloriosa,' and 'Veni Sancte Spiritus'—exhibited special qualities which separate them in a striking way from all contemporary works. The lecturer did not lay so much stress on the form as on the substance, and here, said he, Dunstable brought ideas to which one could not deny the merit of entire originality. Setting aside all consideration of technique, the original element in Dunstable lay essentially in the intrinsic quality of the melody. With or without words, sung, or played by an instrument, the melody of the 'Superius' at the beginning of 'Crux fidelis'

possessed a value of originality which placed it outside and above everything known to us of the product of the period. This was by no means a solitary example.

Brasard and Sarto, were among the 15th century musicians most directly inspired by Dunstable, though they did not attain to his commanding breadth, nor to his amplitude of line and contemplative ardour. Dufay, on the other hand, though he owed much to Dunstable, knew how to emancipate himself from this influence and to win his eminent position in the history of music, though he would not have been what he was if the English master had not shown him the way. The statement of Tinctoris, that the origin of the *ars nova* of the 15th century must be looked for 'among the English, of whom Dunstable is the principal seemed to be the expression of an undeniable truth.

Dunstable so treated the plainsong as to restore to it the mobility which it had seemed to have lost after two and a half centuries of polyphony. It thus appeared as an entirely new creation, enhanced by a harmonic richness which no later attempt at harmonization had ever succeeded in doing. The result was a lyrical atmosphere impregnated with a strange mysticism, which the personal temperament of the master had developed to the utmost limit of expression. Expression was the right term to use in speaking of Dunstable, although that quality was not conceded to him by all. Admitting that the 'madrigalesque' conception of expression as displayed in the music of Western Europe from about 1530 was entirely absent from the work of Dunstable, as indeed from that of all his contemporaries, the lecturer remarked that this absence of 'specialized' expression by no means excluded expression in the general sense of the term, and there could be no doubt that in this respect Dunstable had realised works which were more than and better than, beautiful sonorous compositions. His sacred motets had not only a character essentially different from the secular *chansons* of the time, but it might also be said that the English master often inspired the generalize expression of his melody with a romantic subjectivity of which no trace was to be found in his Franco-Netherlandish successes of the second half of the 15th century. These latter, better disciplined and more strictly subject to a kind of technical orthodoxy, gradually abandoned the expansive and fantastic figurations which were indeed ill-adapted to the exigencies of a contrapuntal science based on strict laws. Like the Florentine arabesque of the 14th century, the figurative embroidery of Dunstable gradually passed into the background, though not without leaving the indelible imprint of its ethereal flexibility and its dreamlike quality on the broader *cantilenas* of such composers as Dufay, Okeghem, Obrecht, and Josquin.

### FIRST TOUR OF THE SOUTH AFRICAN FESTIVAL CHOIR

Towards the end of June the first choral tour to be organized in South Africa took place. A hundred members of the Johannesburg Philharmonic Society and of the Pretoria Choral Society, under the leadership of Mr. John Connell (town organist of Johannesburg), started on a tour of the Transvaal, Orange Free State, and Natal, with the object of giving high-class miscellaneous concerts and oratorios. Mr. Connell is a firm believer in the value of singing as a counterbalancing influence of many social ills, and has the ambition of making South Africa a singing country. The tour was practically a round of visits among already existing musical societies, but it had the effect of stimulating the formation of others, and Mr. Connell's intention is to make the festival an annual one in which choirs from all parts will be encouraged to participate.

The joint choirs started on their journey on June 22, but a preliminary performance of 'Elijah' took place on June 5, in the Johannesburg Town Hall, and a miscellaneous concert was given at Pretoria on June 12, which was repeated at Johannesburg on June 21. After this the Choir boarded the special train which was to become its home and shelter as well as means of travelling during the twelve days occupied by the tour. In each place visited local talent was incorporated in order to promote close fellowship; at Bloemfontein, for instance, the Bloemfontein Choral Society helped in the choruses; at Pietermaritzburg



A SONG AT BETHLEHEM RAILWAY STATION

Choral Society not only gave substantial assistance in singing but entertained the visitors with the utmost hospitality. The same thing occurred at Durban, where the Musical Association rendered assistance. In addition to singing the programme as arranged, the Festival Choir sang several railway stations, *en route*, such as Bethlehem, Durban, Ladysmith, and others, being on these occasions entertained on the principle that

Little Tommy Tucker  
Sang for his supper.

At Durban the Choir was entertained on board the 'Penilworth Castle,' by kind permission of the Union Steamship Company, and after making inspection of the vessel and tea with the Captain and rendered thanks musically. There was an excellent batch of soloists, amongst them Mr. Montague Borwell. (His many friends in England will welcome this news of him.) The solos were of high quality, the 'shop ballad' being almost entirely absent. The standard of the choral items may be gauged from the programme sung at Johannesburg Town Hall (only the vocal items are given):

'Judge Me, O God'	...	Mendelssohn
'Evening has lost her Throne'	...	Bantock
'When Love and Beauty'	...	Sullivan
'O Wild West Wind'	...	Elgar
'Song of the Pedlar'	...	Lee Williams
'How Lovely are Thy Dwellings'	...	Brahms
'The Charge of the Light Brigade'	...	Hecht
'Bold Turpin'	...	Bridge
'All in an April Evening'	...	Robertson
'A Franklynn's Doggie'	...	Macfarren
'You Stole My Love'	...	Fletcher
'Fantasia on "Tannhäuser"'	...	Fletcher

The tour covered many hundreds of miles, and meant long and not too comfortable journeying; but it was characterised throughout by the happiest possible spirit of good fellowship. It is no mean test of forbearance to live for so long in the cramped quarters of a railway train, and the gentleman who 'must have my morning bath' was an object of general praise for being able to accomplish his purpose at the drinking-fountain in the corridor. Needless to say, the members of the Choir have many happy memories and pleasant friendships to compensate them for temporary trials, and a repetition of the experiment is certain to be made in a year's time.

L. H. V.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BIRMINGHAM

The musical outlook in connection with the forthcoming season promises to be full of activity, but at the present a complete forecast cannot be given, as the various societies have not issued particulars of their season's recitals. So far we are assured of six 'international celebrity' concerts, the first of which will be given at the Town Hall on September 28, with Madame Tetrassini as the principal attraction. Among the artists to be heard at these concerts during the season will be Mesdames Rosina McKim, Edna Thornton, Stella Power, and Marie Hall, and Messrs. Josef Hofmann, Kubelik, Kreisler, Maurice Disly, Peter Dawson, and William James. At the last concert, on March 2, the Royal Albert Hall Orchestra, under the baton of Landon Ronald, with Misses Florence Austral and Irene Barker, should prove a special attraction. Mr. Hubert Parry has arranged to give six popular subscription concerts, and the artistic personnel is to include Mesdames Carrie

Tabb, Desirée Ellinger, Dorothy Silk, Jennie Cleur, Edna Thornton, Olga Haley, Margaret Fairless, Murray Lambert, Adela Verne, and Fanny Davies, and Messrs. Webster Millar, Lenghi-Cellini, Robert Radford, Norman Allin, Horace Stevens, Foster Richardson, Dennis Kennedy, Albert Sammons, Melsa, Arthur de Greef, and Josef Holbrooke. The series will also include a Landon Ronald recital and a Grieg recital.

The Festival Choral Society will open its customary series of concerts with 'Elijah,' and at Christmas 'The Messiah' will be given as usual. The Midland Musical Society, the Birmingham Choral Union, and the Birmingham Choral and Orchestral Association have not as yet issued their outlines of concerts.

We may safely expect to hear a number of orchestral concerts by the Birmingham Orchestra, under the baton of Mr. Appleby Matthews, particulars of which will be given in next month's issue.



Of special interest, on August 8, was the appearance of Madame Pavlova and *corps de ballet* at the Town Hall. The dances were accompanied by a small but efficient orchestra under the guidance of Mr. Theodore Stier.

### CORNWALL

Band contests are usually popular in Cornwall, but for some unexplained reason the second annual event at Newquay, on July 23, was an exception, and in contrast to last year's gathering, less than half the number of contestants and only a third of the number of visitors being present. There were no entries of big bands, and only six in other classes. Mr. Tom Eastwood, who was judge of the Crystal Palace championship last year, was the adjudicator. In Class B the test-piece was 'Recollections of Wales.' Stenalees band, conducted by Mr. J. M. Hinchcliffe, won first place. In Class C, the test-piece was 'Spirits of the Nations,' and first place was won by Fraddon band, conducted by Mr. W. Juleff. Medals for euphonium playing were won by Mr. R. Gilbert (Stenalees) and Mr. W. Trevarton (Fraddon); for cornet by Mr. W. T. Lobb (Wadebridge) and Mr. A. V. Minear (Fraddon); for trombone solo by Mr. J. Stephens (Stenalees); and for three trombones by Messrs. J. Stephens, J. Richards, and B. Martin (Stenalees).

The small town of St. Dennis was *en fête* on August 6, when over three thousand people attended the annual band contest, organized by the local Silver Prize Band, a new class being a champion one in competition for a challenge cup presented by the Hon. H. D. McLaren, M.P., the contest being for second and third section bands, not exceeding twenty players. The adjudicator, Mr. T. Proctor, of Oakdale, South Wales, laid stress on the importance of interpretation. For march playing the Stenalees band won first place; in third section bands Fraddon (Mr. G. H. Wilson) came first, and Mr. W. G. Trevarton, of the same band, was the best euphonium player. Queen's band, conducted by Mr. G. H. Wilson, won first place among second section bands, Mr. P. Knight, its leading trombone, winning the medal for the solo class, and Mr. M. Kestle that for euphonium solo. Mr. F. Morcom, of the Foxhole band, won the medal for cornet playing. In the open challenge class Foxhole band, conducted by Mr. J. Morcom, came first. The medal for trombone playing in this class was awarded to Mr. H. E. Wills (St. Columb), and the best cornet player of the day was Mr. R. Gilbert (Stenalees). Nine bands participated in the events, and after the contests they were conducted by the adjudicator *en masse*.

St. Ives Choral and Orchestral Societies, conducted by Mr. Ernest White, on August 10 performed Brahms' 'Song of Destiny' and selections from 'Faust.' The singing was characterised by vitality, good tone, and excellent sense of rhythm.

### DEVON

Members of the South-West section of the Incorporated Society of Musicians met at Newton Abbot on July 23 to discuss various business matters with Mr. Hugo Chadfield, general secretary of the Society, the chief topic being the alterations which have been brought about by recent legislation, and how those changes affect the Society as a body and music teachers as individuals.

Holiday centres were visited at the end of July by Miss Margaret Cooper and party, and Miss Carrie Tubb who brought with her Mr. Randell Jackson (vocalist), Signor Giovanni Barbirolli (violin), and Mr. Herbert Dawson (pianoforte).

During August the Royal D'Oyly Carte No. 1 Company gave a two weeks' season of Gilbert and Sullivan opera at Plymouth. 'Princess Ida,' which had not been played at Plymouth for many years, was revived, and the production of 'Ruddigore' aroused much interest. The band of the Grenadier Guards toured Devon early in August, conducted by the band-sergeant. Neither Dr. Williams, the retiring director of music, nor Mr. P. S. G. O'Donnell, who has been appointed to succeed him, was able to be present.

### DUBLIN

In the last week of July the Dublin Society of Musicians decided to sever its connection with the Amalgamated Society of Musicians, and to form an independent association on trade union lines.

The dispute between the Dublin orchestras in regard to salaries, &c., at theatres, cinemas, and other places of amusement, was amicably settled on July 28, the very day which the musicians had decided to go out on strike—rather to refuse to 'strike up.'

In pre-war days Horse Show Week was invariably associated with many musical attractions, but this year the only concert was that on August 7, when Mr. Harry Dear and Miss Kitty Fagan were the vocalists at the 'Mate Orchestral Concert at La Scala Theatre. The orchestral selections were of the 'popular' type, under the direction of Mr. Vincent O'Brien, and seemed to please the audience. Miss Lucy Leenane played the accompaniments satisfactorily.

Quite a delightful interlude during Horse Show Week was the exhibition of folk-music in connection with the Irish spinning and weaving exhibition by the aged peasants of Killoe. An old lady of eighty-seven, Mary Quinn, footed gaily as an Irish jig dancer, to the accompaniment of the Uilleann bagpipes, a really astonishing performance which was greatly appreciated.

An attractive concert was given at La Scala Theatre on August 14, when the principal feature was the singing of Miss Lily Meaghen, described on the programme as the 'Irish Queen of Song.' Mr. Joseph O'Neill also sang some acceptable items. The Dublin Symphony Orchestra gave a fine interpretation of the 'Unfinished' Symphony, and other selections, under the direction of Mr. Vincent O'Brien.

### LIVERPOOL

Mr. Gustav Holst had the advantage of idyllic surroundings for his open-air address to the local members of the British Music Society assembled in the garden of Mr. Mason Hutchinson's house at Bromborough in Cheshire, on July 23. Mr. Holst gave a most interesting survey of his work for the last fourteen years at Morley College, in Waterloo Road, London. This is an institution for working men and women, and music is Mr. Holst's department in the general scheme of culture. Under his rule, which we are sure is kindly as well as strict, a great number of amateurs have been trained in choral and orchestral music of the best kind. It is not an evening college for training professionals, and soloists, whether vocal or instrumental, are not specially encouraged. There are two harmony classes, elementary and advanced. College concert is never given without some example of student work in the programme, and Mr. Holst specially mentioned one instance of a beautiful work written by a student at the age of sixty. There are also classes for sight-singing and for the study of orchestral instruments. Mr. Holst has thus at his disposal a home-made choir of sixty-five and an orchestra of fifty-five to sixty. Students are obliged to take up a second subject, so that a soprano soloist may be able to play a violoncello when not singing, or a tenor may take the timpani in addition. Mr. Holst has not the least objection to a bricklayer by occupation being his bass soloist, even in an exacting Bach item, and the priceless experience gained by the necessary wangling of orchestral parts by interchangeable players would teach many modern composers how to economise in overlaid scores. Directed with such enthusiasm and patient persistence, it was not surprising to hear that the forces were equal to giving a creditable account of such difficult music as movements from Bach's B minor Mass and the 'Eroica' Symphony, besides madrigals and part-songs of the English school—works which have a special attraction for Mr. Holst. The performances may perhaps not reach an extraordinary degree of finish, and critical hearers are 'invited at their own risk,' but after hearing Mr. Holst's vivid and humorous description of his work and methods, his audience came to the conclusion that at Morley College he is doing good and a laudable service to his art.

The present season is one of anticipation only, but not of preparation are being heard on all sides. The scheme of the Philharmonic Society's series of ten concerts has been

ued in outline. M. Koussevitzky will conduct the opening concert on October 11. Other conductors engaged are Henry Wood, Mr. Albert Coates, Mr. Adrian Boult, Mr. Eugène Goossens, M. Ansermet, M. Bronislaw Ulc, and Mr. Julius Harrison. The solo pianists include Cortôt, Siliti, and Moiseiwitsch, and the instrumentalists, Casals, Thibaud, and the sisters Harrison. There are no startling novelties announced for performance, but it is satisfactory that we are to hear Vaughan Williams' 'London' Symphony and John Ireland's 'A Forgotten Rite.' Also after Mr. Holst's concert visit a personal interest will be taken in a chorus from 'Rig Veda.'

The excellent choir will have its opportunity in 'Requiem' and selections from Act I of 'Arsifamilia,' and in Cornelius' exquisite 'O Death, thou art a tranquil night,' which is competitive choir music worthy the name.

Conducted by Mr. Hopkin Evans, the Welsh Choral Union will give four concerts, three choral and one orchestral. The works selected are Elgar's 'King Olaf,' 'The Messiah,' and 'St. Matthew' Passion, two of which perhaps not great 'draws' from the box-office point of view, but will give notable opportunities for this splendid body of singers to be heard to advantage.

Friends and admirers of the late Harry Evans, and they are many, will be interested to hear that his eldest son, a youth in his teens, has passed his first M.B., London examination, with distinction in biology, winning at the same time a second scholarship at his hospital.

Considerable interest has been taken in the dispatch of a new large concert organ for the Public Halls, Blackburn. Built by Messrs. Rushworth & Dreaper, of Liverpool, it is the largest organ which has yet been made in this city, and a modern instrument of great and varied resources, it is certainly a credit to the builders and an acquisition to Blackburn. Of four manuals, the console with its array of stops is at once an attractive feature. The instrument possesses ample weight of foundation tone and a fine pedal organ, also a carillon stop of three octaves of steel tubes. The builders are justly proud of notable examples of orchestral tone-colour, which they have provided in fluted string-tone, including a creamy octave flute and the orchestral gamba, oboe, and horn. The action is tubular-pneumatic, and the blowing is by a 'Discus' machine operated by an electric motor, the wind pressures varying from 4-in. to 18-in.

Another instance of modern ingenuity in pneumatic action is provided in the adjustable switch-board, which affords endless possibilities of combinations to be fixed on the thirty dumb-pistons giving ready control of the sixty-five speaking stops and four thousand pipes. Exclusive of casework, the organ has cost about £15,000.

## MANCHESTER AND DISTRICT

Arrangements for next season are gradually being unfolded. On October 1, at the New Queen's Opera House, there is to be a week's opera by members of the Beecham Company, with the Hallé Orchestra and Mr. Hamilton Harty in charge. The scheme comprises 'Carmen' and 'Faust,' and the casts are up to the old standard. Those who heard Mr. Harty last winter in a concert-performance of 'Carmen' will look for something unusually stimulating. The Manchester Beecham chorus lends valuable aid, and everything points to an artistic triumph to the charities concerned) beneficial success. The Manchester Wholesale Co-operative Society's concerts assume even greater importance than in the recent past. Five concerts have been arranged, at which Misses Myra Jess, Agnes Nicholls, Dorothy Silk, Florence Fielden, Jessie Thomas, Caroline Hatchard, Miriam Licette, and Renée Hemet, and Messrs. Harold Williams, John Coates, Peter Dawson, Edward Isaacs, Captain Stephens, and the Catterall quartet are to appear, in addition to the two choirs conducted by Mr. Alfred Higson, the C.W.S. male choir being responsible for over thirty items during the season. At the first concert, on October 12, the Sale and District Mixed-voice Choir is to sing half a dozen recent Festival testpieces.

I have recently mentioned the efforts of Mr. Charles Neville in giving song recitals well off the beaten track. These he supplemented by singing on July 1 Schubert's 'Schwanengesang' from a folio copy of the original edition and in their original tenor key instead of the more customary transposed baritone one, and if no other purpose were served the event showed that in their transposed form the songs lose much in intensity. The 'North Sea' poems of Heine, particularly 'Atlas' and 'Doppelgänger,' proved a much greater stimulus to composer, singer, and pianist than did the settings of Rellstab. Mr. Neville was happy in association with his old fellow-student, Mr. R. J. Forbes. No one in the last generation or two has at Manchester played Schubert's 'Erl King,' 'Doppelgänger,' or 'Abschied,' with any approach to Mr. Forbes' rhythmic impetuosity. The autumn will bring us the 'Schöne Müllerin' series and the 'Drinking Songs' of Wolf, and later the promise of a modern British series together with the Wolf 'Italienische Lieder.'

The customary Royal Manchester College of Music examination concerts were given under torrid conditions, open windows and doors often spoiling concentration. I was able to be present at only one of the series, and gathered that its quality was on the whole on a rather higher plane than the earlier or later events. The outstanding feature was a student-composition by Mr. Maurice Johnstone, played by a student violinist (Miss Helen Jackson). The results of the composition class under Dr. Keighley are not too frequently brought to light, but Mr. Johnstone's 'Poem' was unaffected stuff that at once gripped and held attention. Its several sections were not too neatly dovetailed, but the subject-matter had some edge—there was no aimless meandering.

The best singing I heard was from Mr. Samuel Worthington, of Bolton, in the great aria from 'Boris Godounov.' He is studying under his fellow-townsmen, Mr. Richard Evans, and on the form displayed in this work shows uncommon promise. Mr. Elie Spivak repeated here two movements of the Elgar Violin Concerto which he recently played at a Noon-tide recital. He is leaving Manchester for London, and will probably rank amongst Dr. Brodsky's more famous pupils. Miss Vyvian Lewis is a young violoncello player of exceptional promise.

## NEWCASTLE-ON-TYNE

The Newcastle and District Festival Choir, which since 1918 has given annual open-air performances, decided to have an indoor festival this year, and also to expand the single Sunday afternoon concert into a week-end event by adding two Saturday programmes. The choral items, which were the same for all three occasions, comprised Holst's 'Turn back, O man,' Vaughan-Williams' 'Clap your hands,' Boughton's 'Song of Liberty,' and 'The Messiah' choruses 'And the glory,' 'Hallelujah,' and 'Worthy is the Lamb.'

The singing was really fine, although the numerical weakness of the inner parts detracted from a broad effect, especially in the Handel choruses. On the Saturday afternoon the accompaniments were in the hands of the strings of the Newcastle Symphony Orchestra, with Mr. J. M. Preston at the organ.

The orchestra gave a sprightly performance of Cimarosa's 'Il Matrimonio Segreto' Overture, and a reading of Mozart's 'Serenade' which, though somewhat lacking in delicacy, was nevertheless quite charming. Mr. Preston gave several organ solos in his usual masterly fashion, and in his accompaniments to the choruses ably filled the gap caused by the absence of wind instruments. In the evening the St. Hilda's Brass Band, conducted by Mr. J. Oliver, was heard in the slow movement from the 'Unfinished,' the 'Peer Gynt' Suite, and in some arrangements. It is, however, a pity that a band of such splendid technique should have included in its excellent programme the 'Lost Chord,' if only as an encore.

On the Sunday afternoon the choral items were repeated with full orchestral accompaniment, the programme being completed with the 'Euryanthe' and 'Midsummer Night's Dream' Overtures, Berlioz's 'Hungarian March,' and selections from 'Meistersinger.' Dr. W. G. Whittaker conducted at all the performances.



## PORTSMOUTH AND DISTRICT

Portsmouth is to have another series of 'international celebrity' subscription concerts during the coming season. Four are being arranged, and it is hoped to open with an operatic concert on October 21, when the artists will be Miss Rosina Buckman, Miss Edna Thornton, Mr. Maurice d'Oisly, Mr. Peter Dawson, and Mr. William James, the Australian pianist. The series will include the usual two popular programmes, on November 26 and February 25, but a special feature will be a Kubelik concert on December 10, marking the return of the violinist to England after an absence of eight years.

The Sunday orchestral concerts on the South Parade Pier by the Service Bands continue to give great pleasure to visitors and residents alike. The local authorities have long been pressed to make provision for municipal concerts—in fact the Town Hall committee went so far as to draw up a scheme last season—but it is often overlooked that the South Parade Pier concerts are also municipal concerts, inasmuch as the Pier is a Corporation concern and run by a Corporation committee. During July and August the committee has extended the band engagements to cover daily performances, afternoon and evening, and thus, since the period dealt with in last month's notes, the R.G.A. band (under Mr. Charles Lee), in addition to the Sunday symphony concerts on July 24, fulfilled a week's engagement, the Royal Marine Artillery band (Mr. R. P. O'Donnell) a fortnight, and the Royal Marine Light Infantry Band (Mr. B. Walton O'Donnell) a week. The Sunday vocalists during the same period were Miss Gladys Hay-Dillon, Miss Dorothy Colston, Mr. Sydney Wilson, and Señor Jose de Moraes.

In addition to the band concerts, the J. H. Squire Quintet has been heard in some delightful programmes each morning at the Minor Hall, as well as in *entr'acte* music at the theatrical performances. The Cloister Singers, a Southampton male-voice quartet (Messrs. J. H. Tribe, George de Orfe, Arthur Sewell, and Frank Parry), were also responsible for some tasteful concerted programmes between the afternoon and evening entertainments from August 8 to 12.

A signal honour has been paid to the Royal Naval School of Music, Eastney Barracks, by the command to supply the band which will accompany His Royal Highness the Prince of Wales in the battle cruiser 'Renown' on his forthcoming visit to India. It was anticipated in many quarters that the choice would have fallen on the Welsh Guards, and the Naval School is the envied of Service organizations. It is interesting to note that in view of the comparative dearth of orchestral concerts, the authorities of the Royal Naval School of Music were also approached recently with a view to giving the local public a series of free open-air performances, but unfortunately facilities were not available, and for this season the idea had to be dropped. But the matter is not to be lost sight of, and there is no doubt that something more will be heard of it before next summer. There is, of course, the other side of the question,—competition with the civilian bands, which at present pay their expenses for the performances in the public parks on week-days and Sundays by means of collections and programme money; but no doubt the difficulty could be got over. The civilian bands, by the way, are arranging for a grand musical festival to be held at the Town Hall in September.

There has been an interesting development, or, rather, amalgamation, in the district, the Fareham Philharmonic Society and the Fareham Music Circle having decided to join forces under the name of the former. Thus while the old Society retains its name, the new one gains in prestige. The Philharmonic, under the conductorship of Captain Eugene Spinney, who has also accepted the leadership of the new organization, rendered splendid service for local music in the past. The Philharmonic suspended operations during the war. In October, 1914, Captain Spinney, with the 4th Hants Regiment, went to India, and thence to Mesopotamia, where he took part in an important expedition to Persia. He met with an accident during the operations, being crushed by a horse, and was invalided out of the Army in 1918.

## SOUTH WALES

Concerts here this month have been limited to rehearsals by various organizations competing at the National Eisteddfod held at Carnarvon, and to concerts held locally in aid of the distress funds. Among these latter may be mentioned that given by the Gwalia Male-Voice Party at the Palace, Ebbw Vale, on July 24, under the conductorship of Mr. W. R. Lewis, assisted by artists of local repute, and an orchestra under Mr. A. Ford. The attendance was good, and the Party gave a very creditable reading of 'The Martyrs.'

Preparations for the forthcoming season are already begun. At Cardiff five 'international celebrity' concerts will be held, at which will appear successively the following artists; (1) Kubelik and Leila Megane; (2) Tetrassini, Bieluaia, Bratza, and Adela Verne; (3) Hofmann; (4) Kreisler; and (5) an operatic party. The Tredegar Choral Union has decided to prepare 'St. Paul' as its next work, and practice commences in September. The Society is in a healthy condition both numerically and financially. The Treharris and District Welsh Baptist Churches have completed their arrangements for next year's singing festival. 'The Heavens are telling' and some Welsh anthems have been selected, and the conductor appointed is Mr. D. Vernon Davies.

## Musical Notes from Abroad

## AMSTERDAM

At the time of writing, Amsterdam has, musically, good to rest for the while, as also have Rotterdam and the lesser musical centres of Holland. The only music-dispensing venue is The Hague—or, more properly speaking, Scheveningen—although even here the exceedingly hot weather is probably accountable for much less being done than in former years. Appearances of soloists have up to now been restricted to the fulfilment of engagements previously closed with the management of the Kurhaus. Novelties have so far not been included in the scheme of the Symphony Concerts, unless Dvorák's symphonic poem 'The Golden Spinning-Wheel' be regarded in that light. It certainly was new to the majority of concert-goers. From a purely musical point of view acquaintance with the work was very gratifying, even though the thematic material compared with the composer's earlier works is lacking in poignancy. As a specimen of programme music it may be regarded as a failure. It is not clear what induced Dvorák to choose for musical treatment a subject so unfit for that underlying this symphonic poem. The plot deals with a witch cutting up a beautiful girl in order to pass off her own daughter as bride for a king who chances to be hunting in the neighbouring woods. The tables are turned by the entry of a benevolent sorcerer, who restores the unfortunate girl to life through the medium of a golden spinning wheel. The remainder of the story can easily be imagined. In the same concert Madame Vera Schapira appeared as soloist in Saint-Saëns' spirited G minor Concerto, a work which for this artist's touch proved far too delicate. Her stupendous technique, moreover, tempted her to race through the third movement of the Concerto. As a display of virtuosity this was marvellous enough, but it did not go to strengthen belief in the pianist's musicianship. The programme was completed by two exceedingly bright works, viz. Glazounov's 'Carnaval' Overture and 'L'apprenti sorcier' by Paul Dukas, both of which received splendid interpretations under Schnévoigt. The following concert furnishes the nowadays rare sensation of a virtuoso on the double-bass in the appearance of Herr Goedecke, of the Berlin Philharmonic Orchestra. Assisted by M. Sam Swaap, played a Grand Duo for double-bass, violin, and orchestra by Giovanni Bottesini. Both artists acquitted themselves in splendid fashion, and earned vociferous applause. The programme included also the 'Oberon' Overture by Tchaikovsky's 'Francesca da Rimini,' and Brahms' E minor Symphony, which latter, at the hands of Schnévoigt, received somewhat too impulsive treatment. The succeeding two concerts had Madame Birgit Eng

M. Jacques Thibaud for soloists. Besides some songs Richard Strauss, Madame Engell sang a concert-aria by art, with pianoforte obbligato and orchestra, in which provided the audience with a rare treat. Her unique ing (especially in the higher register) secured her a great success. M. Thibaud gave a compelling reading of Mozart's *Certo* in E flat, and of Saint-Saëns' *Havaïnaise*.

W. HARMANS.

## BERLIN

Recently the orchestra played a novelty, viz., Arnold Mendelssohn's first Symphony (Op. 85). Not long ago Mendelssohn, a grand-nephew of Felix Mendelssohn, published a Sonata (Op. 71) for violin and pianoforte, a work that places him foremost among the composers who cast modern thought into the classical mould. The sonata form, which is also the scaffold of the symphony, has not been supplanted by impressionism or expressionism. Both desire to crush the form. Debussy's impressionism brushed the sonata form aside and created a musical sham form. It was a protest against Richard Wagner. We now know that Debussy was but an episode, his whole-tone scale a mannerism. He did not distinguish Wagner. Arnold Schönberg, the latest and chief of the expressionists and the most remarkable personality in the music of to-day, composes asymmetrically and finally. He dispenses with the outer ear and hears from within. What will it all come to?

And while these revolutionaries and red-hot communists seek new forms and new modes of expression, there are composers who create beautiful works on the lines laid down by the great masters. To these belong Arnold Mendelssohn, Richard Reuss, Büttner, Pfizner, Walter Niemann, Hanna Senfter, and others.

Arnold Mendelssohn calls his Symphony a portrait. It is possibly a portrait of himself: at any rate, it is the reflex of a great personality striving after that which is highest and noblest in the world. True, the passion is not of mental strength, but from start to finish there is a strong personal note. It is no 'paper music.' The themes are simple and warm, standing on the firm ground of tonality. The work is well built, the four movements flowing in character and length the classical symphonic form. It was enthusiastically applauded by the numerous admirers of the composer.

## THE JUBILEE OF 'DER FREISCHÜTZ'

At the opening of the 19th century Rossini reigned supreme all over Germany and Austria, while France refused to 'allow' to listen to the seductive melodies of the great Italian. Two events fell like bombs into this state of things, and caused a revolution in the world of music: the birth of Beethoven's *'Fidelio'*, at first declined, and in the year 1814 sensation, and in 1822 enthusiasm. A greater victory was achieved by Weber's *'Freischütz'*, which was produced for the first time on June 18, 1821, at the Königsstadt Theatre, Berlin.

*'Freischütz'* has hit the mark,' said the composer to the librettist, immediately after the performance. Indeed it had, for no opera before or since ever became so popular or so generally a favourite. It was played at Paris (1824) and hissed, just to show that every rule has its exception; it was given in London with such favour that a gentleman advertising for a servant is said to have found it necessary to stipulate that he should not be able to whistle the airs.

The Overture when played at Dresden at a concert given by Hermann, the celebrated clarinetist, toward the end of 1820, did not make much impression. The originality of the music prevented the people from appreciating its beauty. At Berlin the Overture was enthusiastically received. As a dramatic prelude it ranks with the great *'Leonora'* and the *'Annhäusern'* overtures—indeed, as regards picturesque scriptiveness, concentrated energy, and varied splendour of orchestral effect it stands at the head of introductory symphonies. It is extraordinary how this opera solves the most difficult theoretical problems with perfect certainty. There are dialogues—i.e., outwardly the work is but a singspiel—yet everywhere it teems with dramatic truth, and it is remarkable how the dramatic element grows out of the Volkslied.

Weber added no new instruments to his orchestra, yet he remodelled the entire art of instrumentation, and is in this respect the immediate predecessor of Berlioz and Wagner. For every thought he found a characteristic orchestral colour, employing at the same time a wise economy as regards modulation and orchestral means. Indeed, the professional critics were not satisfied. They maintained that Weber could write a pretty Singspiel, but not an opera in the grand style. Weber proved that they were wrong. The solitary giant at Vienna alone felt the greatness of *'Freischütz'*, and he expressed his astonishment and admiration of the work to Rochlitz.

The opera meant nothing less than the turning-point from the romantic opera to the musical drama. Weber had created the German Volksoper, and at the same time the musico-dramatic style.

The Germans discovered their Mozart and Beethoven much later than Weber—their Bach even later still. It was love that showed them the road to Weber.

Said Wagner: 'Never lived a musician more German than you: the Briton has done you justice, the Frenchman admires you, but the German loves you—you are his, a beautiful day in his life, a warm drop of his blood, a piece of his heart!'

## BACH FESTIVALS

Although the spring musical season has terminated some time ago, several musical events have yet to be recorded. After the eighth Deutsche Bachfest had paved the way—by producing a number of hitherto inaccessible, important compositions of the pre-Bach period as well as by contemporaries of Bach, all of which are now published by Breitkopf & Härtel, of Leipzig—Ulm on the Danube celebrated for the first time in the South of Germany a Bach festival on a grand scale. Bach's art is a Northern product, and the leading Church musicians of the South had somewhat neglected its study. They have atoned for this neglect, for the festival, under the conductorship of Musikdirektor Fritz Hayn, and with the help of distinguished soloists—T. Goppner (flute), F. Hepps (violin), Karl Bittner (trumpet), Gabriele von Lottner (cembalum), and Arno Landmann (organ)—was a great success. A yet greater success attended the ninth Bach-Fest at Hamburg. It has proved that Germany has no cause for pessimism and fatalism, so long as she cherishes the great works of the past. It is impossible in the space at disposal to exhaust the wealth of music presented to enthusiastic and well-disposed audiences. The programmes contained soli for organ, cembalum, gamba, violin, and voice, chamber music, and orchestral dances by William Brade and Thomas Simpson, two English musicians, who had made their mark at old Hamburg. The culminating point was the production of Bach's *'St. Matthew'* Passion (without cuts) in two concerts, and the B minor Mass, conducted respectively by Alfred Sittard and Gerhard von Keussler.

It is remarkable how, in these troublous times, these old works maintain their hold on the public with increasing strength. Year after year the Neue Bachgesellschaft, in addition to the *Bach-Jahrbuch*, publishes under the title of *'Die Kunst des Bach'schen Geschlechts'* compositions by members of the Bach family, that show the strongly creative wave of this race of musicians. Recently we heard an Overture by Johann Bernhard Bach (1670-1749) for two violins and string orchestra, in the form of a suite, consisting of an overture, followed by several dances, and a Mass in E minor for mixed chorus and string orchestra by Nicolaus Bach (1660-1753), written for use in the Protestant church. Johann Sebastian Bach is conquering the world. The *'St. Matthew'* Passion was performed at Barcelona, Spain, leaving a deep impression. Christiania followed with the first Norwegian Bach festival, under the direction of Prof. Straube (Leipzig), lasting four days. The programmes comprised cantatas, soli for organ and violoncello, suites, concertos, and finally the *'St. John'* Passion. The Press speaks enthusiastically of the proceedings, which is the more remarkable as Bach's music is little known and as little cultivated in Norway.

News comes from various towns of the performance of Johann Hermann Schein's sacred compositions. Schein is one of the worthiest predecessors of Bach (see Grove iv.,



p. 255). The publication of his compositions (by Breitkopf & Härtel) makes a valuable addition to the store of Church music, and the performance of his works is proof of the fact that the people are seeking in music those things which the world cannot give. A Passion by Johann Theodorich Römihildt (1684-1756) was performed at Meiningen. Although this music, when compared with that of the great Thomas Cantor, shines as does a star to the sun, yet Römihildt's is a bright star worthy of study. Each of the two parts is preceded by an introduction consisting of Lamento and a Sonatina. The choruses are lively and characteristic, and the recitatives, especially those of Jesus, rich in colour and beautiful in expression. Römihildt was a master capable of achieving great things with limited means. It was a thoughtful act of Kirchenmusikdirektor Karl Paulke (Meiningen) to resuscitate this forgotten musician, and present the world with a score that will be welcomed, especially by smaller societies.

The performance of Waldemar von Bausnern's 'Hohelied vom Leben und Sterben,' at the little Westphalian town of Herford, famous for its linen manufactures, was an artistic event of the highest importance. The love for musical art that compassed the production of such a very difficult work in a small town, appears like a fairy-tale. It proves that outside all the prevalent materialism there is a great deal of idealism that augurs well for the future of the art. The work is interesting, as the composer breaks through technical form and presents an oratorio filled with new ideas. Two little German towns put on festive garb during the month of July. Kreuzburg in Thuringia celebrated the three hundred and fiftieth birthday of her great son Michael Praetorius (1571-1621). Two concerts of secular and sacred music were given by the Meiningen Bach-Verein, under Karl Paulke, with Frau Ran-Weber (vocalist) and Herr Gerhard Otto (organ), both from Bückeburg. The programmes contained choruses, and vocal and organ solos. On July 17, little Eschenbach, in Bavaria, witnessed an unusual conflux of strangers to celebrate conjointly with the inhabitants the seven-hundredth anniversary of the birth of her great son, Wolfram, the author of 'Parzival.' The Fest included a serenade, a festive procession, and a musical play, written and composed by Pfarrer Heller, an historic church concert, and a sermon worthy of the occasion. After having a year ago produced Handel's opera 'Rodelinde' (1725), the students' union of Göttingen, under the guidance of Dr. Oskar Hagen, followed this year with the production of the opera 'Otto and Teophano,' thereby destroying the long cherished tradition, which had become almost a dogma, that Handel's operas were but an aberration, at best a preparation for the great oratorios. Both operas prove definitely the immense dramatic power of Handel. Dr. Moser reports: 'We felt deeply the melodic persistence of the most charming arias, the vivacity and smoothness of the recitatives, the refreshing power of the final choruses, and stood ashamed at the fact that for two centuries a treasure of not only most noble music but of vivid dramatic portrayal had lain slumbering.'

F. ERCKMANN.

## PARIS

M. MESSEGER

At the time of writing the health of M. André Messager, if not all that his friends could wish, is decidedly on the mend. So the Paris edition of one of the various London daily papers with 'the largest circulation' has thoughtfully refrained from again announcing his supposed demise. Meanwhile, the composer has been suffering from congestion of the lungs, and at one time his condition was of the gravest. It is to be hoped that M. Messager may long be spared premature obituary notices, and that he will compose another 'Véronique.'

'Véronique,' by the way, is occasionally given in the smaller theatres, and always to full houses—hot evenings excepted. The work is well sung, for if the voice of the artist who impersonates the heroine is not always of the first quality, it is at least properly used. As to this effective baritone rôle, the most distinguished singers are glad to appear in the part. Several baritones from the Opéra-Comique, for example, may be heard in it both at Paris and

in the provinces. Indeed, *opérette* in France is immensely helped by the co-operation of capable performers. 'Le Mousquetaires au Couvent' and 'Les Cloches de Corneville' are frequently performed with some noted tenor, while baritone of the first order may be specially engaged for 'La Petite Mariée.' And the acting, no matter how small the part, is excellent, for the French, like the Italians, are born mimes. Thus is lustre shed upon the light opera stage.

There is talk of producing several new *opérettes* during the coming winter, each of which is said to be precisely 'what the public wants.' The projects, however, languish for want of financial backing. Last summer one of two really good things, though favourably received, soon went the way of less successful productions. Consequently capitalists are fighting shy of proposed ventures, though they are ready enough to risk their money over revivals with well-selected casts. 'La Fille de Madame Angot,' for example, never lacks backers, for its tuneful airs prove attractive—as they have any time these many years.

## THE OPÉRA

The Opera has benefited from the August tourist traffic. Almost every week-ending Briton makes a point of putting in at least one appearance there, if only to admire the auditorium. 'Les Huguenots,' which so far as length is concerned, may be said to give value for money, again figures in the *répertoire*. The Raoul of the occasion is an Irishman, whose voice is remarkable for a particularly useful upper register, the most arduous phrases being well within the singer's means. It is, however, unfortunate that his singing has few other recommendations, for the character demands a great deal more than mere voice. The other artists are competent, but it must be confessed that the pre-war performances of the work at Covent Garden were in advance of those now being given at the Paris Opéra. Meanwhile, the Parisians seem to be pleased with the representation, so perhaps nothing else matters.

Gabriel Dupont's 'Antar' continues to draw good houses owing in great measure to the vivid scenery, which is of the ultra-impressionist school. The work also is helped by its Eastern story, the French being extraordinarily interested in the East. The opera might, however, be shortened with advantage to everybody concerned.

## THE OPÉRA-COMIQUE

After the holidays the Italian management (the brother Isola) of the Opéra-Comique will doubtless set about producing novelties: for the *direction* is a progressive one, and every year sees the *répertoire* augmented—and occasionally rendered additionally attractive—by the inclusion of something fresh. Unfortunately a percentage of these works fail to please. Musicians they may be, but musical they are not. Each has a purpose; its composer is a person of talent—with an unlimited contempt for the forms which have served their betters, and sustained melody is not thought necessary. 'Puccini,' the composers will tell you, 'is little better than Ponchielli, and Ponchielli is almost as banal as Verdi.' Yet the would-be rival works seldom live long, while the management rings the changes on 'Traviata,' 'Tosca,' and 'Butterfly,' varied by constant representations of 'Werther,' 'Manon,' 'Mignon,' that unequal but popular entertainment 'Le Roi d'Ys' (which does not live up to its atmospheric Overture), 'Carmen,' and 'Mireille,' the last named being performed frequently. A week is seldom allowed to pass without 'Manon' being heard, and as a rule the cast is a satisfactory one. 'Carmen' is difficult to avoid, as also are 'Butterfly' and 'Mignon,' the respective plots being much appreciated by Parisians. Popular, too, is 'Les Contes d'Hoffmann,' which has had several performances this month. The most notable thing about the representation has been the appearance of M. Lafont in the four baritone rôles. His fine voice is so well directed, his acting is so impressive, and in the Venice scene he cuts so brave a figure, that the *cognoscenti* pay for a seat mainly to savour the art of M. Lafont. His Don Quichotte, an outstanding feature of the unfortunate Hammerstein London season will—or should—be remembered.

We hear a great deal about the slump in theatrical affairs; that the hot weather keeps people away from the

theatre; and that at this time of the year Parisians prefer to spend their evenings out of doors. Nevertheless, waiting queues besiege the Opéra-Comique box-office from early morn till dewy eve.

#### OPEN-AIR CONCERTS

The open-air concerts in the Tuileries Gardens continue to attract *tout Paris*. A Vincent d'Indy programme has been given—without, however, going very far towards popularising the composer's somewhat dull music—and selections from 'Cavalleria Rusticana' (which does not go well in French) have roused the audience to enthusiasm. The acoustics are unusually good, owing, perhaps, to the platform, with its well-contrived sounding-board, being fairly high. On a calm day *pianissimo* effects in *alt* are heard distinctly in the back row of the enclosure, which seats two thousand persons. They are also heard almost equally well by those who prefer to save their money by remaining on the outside of the enclosure.

It may, by the way, interest English critics to learn that at Paris the Press is not welcomed by those who are in charge of musical affairs, *al fresco* or otherwise. The accredited correspondents of equally accredited London and provincial papers are sometimes invited to 'assist' at the *députation générale* of an opera, but their presence at concerts is not encouraged. Managers argue that tickets are a marketable commodity, and that favourable criticisms in the papers of other countries are of no use to them. In default of evidence to the contrary, the objection is a sound one.

#### PARIS AND CARUSO

Paris has expressed a certain amount of regret on learning of Caruso's untimely end; but the calamity has made little difference to musical circles. When, some time before the war, he appeared at the Opéra, his style was considered too Italian; the exploiting of the voice by holding the upper notes met with disapproval, the French giving the preference to the graces of singing. The large fee which Caruso was paid aroused feelings of envy in the breasts of native tenors, who thought him over-rated.

Socially, however, Caruso was fêted—especially by the *Parisiennes*. This made the other tenors all the more jealous.

GEORGE CECIL.

#### ROME

On July 8 there passed away Giovanni Ricardo Daviesi, a singing-master whose interesting and varied though unhappy artistic life did much to unite Italy and England in the last century. Born at Rome on April 12, 1839, Daviesi early manifested a surprisingly rich contralto voice, and after having frequented the then flourishing school of singing in the Hospice of St. Michael, he was admitted successively to the choirs of the Lateran and St. Peter's (the Cappella Giulia), in 1870 passing into the Sistine Choir. Already, at his native city, he had begun the study of medicine, and shortly after his admission to the Sistine, desiring a more ample field for his activities, and no doubt influenced by the political events of that epoch, Daviesi went to London, where he continued his singing, and at the same time completed his medical studies under the guidance of Morell Mackenzie. The great misfortune of his life—a throat malady—ruined for ever his vocal career, and after an unsuccessful operation at Berlin he returned to London, deeply embittered, and there founded his first singing school. Later he was recalled to Italy, and established himself at Milan. At the age of sixty he visited Russia, where he directed the Conservatoires of Irkutsk and Moscow. It is related of Daviesi that when Gounod heard him sing at Paris, the great Frenchman said: 'Est-ce que vous êtes peintre, Monsieur?' 'Non, pour-quoi?' replied the singer. 'Parce-que vous chantez avec tant de couleur,' was Gounod's flattering response.

From Vienna comes the news of the death of Leon Stein, author of many well-known operetta libretti, amongst them 'The Merry Widow' and 'The Count of Luxembourg.'

The Press reports a curious accident at the Diana Theatre at Milan, on the night of August 1. During Act 3 of 'Fra Diavolo' the tenor seizes an ancient gun, and this, no doubt, for an unexplained reason, burst in his face,

producing burns and contusions. The incident would have passed without much comment were it not for the fact that it was at the Diana that an atrocious anarchist outrage was perpetrated a short time ago. Owing to this fact, a panic ensued in the theatre, which fortunately was subdued without serious consequences.

The Choral Society of the Harvard University Glee Club, under the direction of Mr. T. Davidson, is at present in Europe, and has given several concerts in France, at the Paris Trocadéro and elsewhere. On August 1 the Society gave a concert at the Rossini Liceo of Pesaro, with the following programme: 'Adoremus Te' (Palestrina), 'Crucifixus' (Lotti), 'In dulci jubilo,' 'Miserere' (Allegri), 'Now let every tongue adore Thee' (Bach), Popular song (Brahms), 'May is coming' (Morley), 'The Tower of Babel' (Rubinstein), 'Drake's drum' (Coleridge-Taylor), 'On the water' (Mendelssohn), 'Serenade' (Borodin), Hallelujah Chorus (Handel). The Society is now proceeding to Ravenna, to take part in the Dante celebrations.

A fine new organ, the gift of American benefactors, has been erected in the great hall of the Pontifical School of Music at Rome. The official opening has been deferred to the beginning of the new season, but on July 25 the feast of St. James, an informal opening was held by Dr. Manari, organist of the Lateran, in honour of the name-day of the Pope, who is greatly interested in the school. The programme comprised Fugue in E flat (Bach), 'Récit de Nazard' (Clerambault), Fantasy (Guilmant), Caprice (F. Capocci), Spring Chorus (transcribed for organ by M. E. Bossi) (Haydn), Gavotte (from the twelve Organ Sonatas) (G. B. Martini), and Toccata (Dubois).

LEONARD PEYTON.

## Miscellaneous

The August number of *The Pianomaker* devotes two of its advertisement pages to 'A Personal Note,' explaining why the space in question is not occupied by the usual advertisements of the Gramophone Company. The note says:

'The Company wished us to accept a record announcement of Fritz Kreisler, which they say has been accepted by the Press of the country without demur. That may be true, but *The Pianomaker* will not give publicity to any late alien enemy, however high may be his standing in the artistic world. For that policy we are willingly sacrificing the advertising revenue we receive from the Gramophone Company.'

Whatever we may think of our contemporary's policy, we must respect the courage and self-sacrifice with which it sticks to its guns. Unfortunately the Personal Note, by going into detail, manages to give the Kreisler record two pages of excellent advertisement, free. We hope the late alien enemy and the Gramophone Company are duly grateful.

We have received No. 9 (July, 1921) of the 'Bulletin de la Société Française de Musicologie' (Paris: Librairie Fischbacher). It contains many articles of great interest, with special reference to French music and musicians. The contributors include G. de Saint-Foix, Ch. Bouvet, L. de la Laurencie, Leon Vallez, F. Boghen, and others. In the Miscellaneous there is a record of the recent discovery at Milan by M. G. de Saint-Foix, of the burial certificate of the celebrated G. B. Sammartini, who died on January 15, 1775, the first authentic document hitherto discovered regarding this remarkable composer. Burney saw him at Milan in 1770, but until now, the date of his death was unknown.

The office of 'The Techniquer' has been removed from 33, Orchard Street, W. 1, to 21, Boundary Road, St. John's Wood, N.W. 8.



## Answers to Correspondents

F. L. B.—A version of 'Angelus ad Virginem,' harmonized for S.A.T.B. by Martin Shaw, appears in 'The English Carol Book,' Series I (Mowbray). 'Alma Redemptoris Mater' is an antiphon. There are two versions, one florid, the other simple. Both will be found in 'A Manual of Gregorian Chant' (Desclee, Lefebvre et Cie., Tournai, Belgium). The book is no doubt obtainable at Roman Catholic book-shops). The 'Ave Marie' mentioned in the 'Prioress' Tale' may have been the antiphon 'Ave Maria,' or the office hymn for the Annunciation, 'Ave Maris Stella' (see 'English Hymnal,' 213).

C. TILTMAN.—The passage you quote is from Handel's 'Holy, Holy,' an air in 'Redemption.' According to the title-page, 'Redemption' is 'a Sacred Oratorio in Score Selected from the Favourite Works of G. F. Handel, and formed into a Regular Drama; by Samuel Arnold, Mus. Doc., Oxon: Organist of Westminster Abbey.' So far as we know, the work has never been reprinted. The Air is published by Messrs. Novello.

F. C. J. S.—The St. Paul's Cathedral music lists are not published in full in any journal, but we understand that the printers, Messrs. Thomas, White Street, E.C. 2, will send you a copy at any time on receipt of a stamped envelope.

EQUAL TEMPERAMENT.—'A Manual of Pianoforte Training,' by H. Keatley Moore, will meet your needs. It is published by *Musical Opinion*, Chichester Chambers, Chancery Lane, W.C. 2 (2s.).

P. L. C.—The German address of Messrs. Bechstein is Berlin. They have no branch in London so far as we can ascertain.

G. WILLIAMS.—Try Stanford & Forsyth's 'History of Music' (Macmillan, and Stainer & Bell), or Davey's 'History of Music' (Curwen).

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|------------------------------------|--------------------------|-----------------------------------|-----|-----|--------------------|
| 1. *My true love hath my heart ... | <i>Sir Philip Sidney</i> | 3. Where shall the lover rest ... | ... | ... | <i>Shakespeare</i> |
| 2. Good-night ...                  | ...                      | 4. Willow, Willow, Willow ...     | ... | ... | <i>Shakespeare</i> |

## SECOND SET.

- |                                      |                    |                                     |     |     |                    |
|--------------------------------------|--------------------|-------------------------------------|-----|-----|--------------------|
| 1. O Mistress Mine ...               | <i>Shakespeare</i> | 3. No longer mourn for me ...       | ... | ... | <i>Shakespeare</i> |
| 2. Take, O take those lips away ...  | <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... | ... | ... | <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... | <i>Shakespeare</i> |                                     |     |     |                    |

## THIRD SET.

- |  |                 |                               |     |     |                       |
|--|-----------------|-------------------------------|-----|-----|-----------------------|
| 1. *To Lucasta, on going to the wars ... | <i>Lovelace</i> | 4. *Why so pale and wan ...   | ... | ... | <i>Sucklin</i>        |
| 2. If thou would'st ease thine heart ... | <i>Beddoes</i>  | 5. Through the ivory gate ... | ... | ... | <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ...           | <i>Lovelace</i> | 6. Of all the torments ...    | ... | ... | <i>William Wal.</i>   |

## FOURTH SET.

- |  |                               |  |     |     |              |
|--|-------------------------------|--|-----|-----|--------------|
| 1. *Thine eyes still shined for me ... | <i>Emerson</i>                | 4. Weep you no more ...                    | ... | ... | <i>Anon.</i> |
| 2. *When lovers meet again ...         | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... | ... | ... | <i>Byron</i> |
| 3. *When we two parted ...             | <i>Byron</i>                  | 6. Bright star ...                         | ... | ... | <i>Kea</i>   |

## FIFTH SET.

- |                               |                       |                                   |     |     |                                |
|-------------------------------|-----------------------|-----------------------------------|-----|-----|--------------------------------|
| 1. *A stray nymph of Dian ... | <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... | ... | ... | <i>Beaumont &amp; Fletcher</i> |
| 2. *Proud Maisie ...          | <i>Scott</i>          | 5. Love and laughter ...          | ... | ... | <i>Arthur Butt.</i>            |
| 3. *Crabbed age and youth ... | <i>Shakespeare</i>    | 6. A girl to her glass ...        | ... | ... | <i>Julian Sturgis</i>          |
| 7. A Lullaby ...              | ...                   | ...                               | ... | ... | <i>E. O. Jones</i>             |

## SIXTH SET.

- |                                       |                    |                                      |     |     |                         |
|---------------------------------------|--------------------|--------------------------------------|-----|-----|-------------------------|
| 1. *When comes my Gwen ...            | <i>E. O. Jones</i> | 4. *A lover's garland ...            | ... | ... | <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... | <i>Anon.</i>       | 5. At the hour the long day ends ... | ... | ... | <i>Alfred P. Graves</i> |
| 3. *Love is a bable ...               | <i>Anon.</i>       | 6. Under the greenwood tree ...      | ... | ... | <i>Shakespeare</i>      |

## SEVENTH SET.

- |  |                       |  |     |     |                       |
|--|-----------------------|--|-----|-----|-----------------------|
| 1. On a time the amorous Silvy ...       | <i>Anon.</i>          | 4. O never say that I was false of heart ... | ... | ... | <i>Shakespeare</i>    |
| 2. Follow a shadow ...                   | <i>Ben Jonson</i>     | 5. Julia ...                                 | ... | ... | <i>Herri</i>          |
| 3. Ye little birds that sit and sing ... | <i>Thomas Heywood</i> | 6. Sleep ...                                 | ... | ... | <i>Julian Sturgis</i> |

## EIGHTH SET.

- |                            |                               |                         |     |     |                        |
|----------------------------|-------------------------------|-------------------------|-----|-----|------------------------|
| 1. Whence ...              | <i>Julian Sturgis</i>         | 4. Dirge in woods ...   | ... | ... | <i>George Meredith</i> |
| 2. Nightfall in winter ... | <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... | ... | ... | <i>Julian Sturgis</i>  |
| 3. Marian ...              | <i>George Meredith</i>        | 6. Grapes ...           | ... | ... | <i>Julian Sturgis</i>  |

## NINTH SET.

- |                                    |                          |                        |     |     |                          |
|------------------------------------|--------------------------|------------------------|-----|-----|--------------------------|
| 1. Three aspects ...               | <i>Mary E. Coleridge</i> | 4. Whether I live ...  | ... | ... | <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) ... | <i>Mary E. Coleridge</i> | 5. Armida's garden ... | ... | ... | <i>Mary E. Coleridge</i> |
| 3. The witches' wood ...           | <i>Mary E. Coleridge</i> | 6. The maiden ...      | ... | ... | <i>Mary E. Coleridge</i> |
| 7. There ...                       | ...                      | ...                    | ... | ... | <i>Mary E. Coleridge</i> |

## TENTH SET.

- |  |                           |                                   |     |     |                               |
|--|---------------------------|-----------------------------------|-----|-----|-------------------------------|
| 1. My heart is like a singing bird ... | <i>Christina Rossetti</i> | 4. The child and the twilight ... | ... | ... | <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ...   | <i>Allan Cunningham</i>   | 5. From a city window ...         | ... | ... | <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ...            | <i>Julian Sturgis</i>     | 6. One silent night of late ...   | ... | ... | <i>Herri</i>                  |

## ELEVENTH SET.

- |                                    |                               |  |     |     |                               |
|------------------------------------|-------------------------------|--|-----|-----|-------------------------------|
| 1. One golden thread ...           | <i>Julia Chatterton</i>       | 5. The faithful lover ...                | ... | ... | <i>Alfred Perceval Graves</i> |
| 2. The spirit of the Spring ...    | <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing ...  | ... | ... | <i>Julian Sturgis</i>         |
| 3. What part of dread eternity ... | <i>Author unknown</i>         | 7. Why art thou slow ...                 | ... | ... | <i>Massing</i>                |
| 4. The blackbird ...               | <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought ... | ... | ... | <i>Alfred P. Graves</i>       |

## TWELFTH SET.

- |                                  |                         |                                 |     |     |                |
|----------------------------------|-------------------------|---------------------------------|-----|-----|----------------|
| 1. When the dew is falling ...   | <i>Julia Chatterton</i> | 4. When the sun's great orb ... | ... | ... | <i>H. Warr</i> |
| 2. To Blossoms ...               | <i>Herrick</i>          | 5. Dream pedlary ...            | ... | ... | <i>Beddo</i>   |
| 3. Rosaline ...                  | <i>Lodge</i>            | 6. O World, O Life, O Time ...  | ... | ... | <i>Shelle</i>  |
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 AIR My heart ever trusting *God so loved the world*  
 AIR O grant us, mighty Lord  
*Jesus, now will we praise Thee*  
 AIR Sighing, weeping ... *My Spirit was in heaviness*

## ALTO.

AIR Thou, Whose praises never end ... *Bide with us*  
 RECIT. { The Father hath appointed Him ... *God goeth up*  
 AIR { My spirit Him describes ... " "  
 AIR Into Thy hands ... *God's time is best*  
 AIR Rejoice, ye souls, elect and holy  
*O Light Everlasting*

## TENOR.

AIR Lord, to us Thyself be showing ... *Bide with us*  
 RECIT. { Why hast Thou then, O God  
*My Spirit was in heaviness*  
 AIR { Fast my bitter tears are flowing " "  
 AIR Rejoice, O my spirit " "  
 RECIT. { The mighty Guardian ... *Thou Guide of Isr*  
 AIR { His face my Shepherd long is hiding " "  
 AIR And why art thou, my soul, so fearful  
*When will God re*

## BASS.

RECIT. { He comes, the Lord of lords ... *God goeth up*  
 AIR { 'Tis He, Who all alone ... " "  
 RECIT. { It is not mine ... *God so loved the world*  
 AIR { On my behalf ... " "  
 RECIT. { Yea, this Thy word ... *Thou Guide of Isr*  
 AIR { Whom Jesus deigns ... " "  
 AIR Yet silence ... *When will God re*

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| 72 Amintor's well-a-day ... John E. West 3d.                                      | 184 * Beware ... J. L. Hatton 1d.  | 1109 * Christmas greeting, A E. Elgar 6d.                 |
| 64 An address to the nightingale ... W. W. Pearson 3d.                            | 220 Do. (A.T.T.B.) ... J. L. Hatton 1d.  | 314 Christmas song, A ... Pearsall 3d.                    |
| 75 An Autumn song ... C. Pinsuti 3d.  | 111 * Bird of the Wilderness J. Barnby 3d.                                       | 967 Do. ... M. Pratorius 2d.                              |
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| 87 * An old Song resung ... H. B. Gardiner 4d.                                    | 1308 Brightlight, The ... E. Elgar 3d.   | 726 * Come away ... E. German 3d.                         |
| 85 And then no more ... R. Raff 2d.   | 300 * Bishop of Mentz, The Pearsall 3d.  | 873 * Do. ... H. Parker 4d.                               |
| 92 * Angelic hunter ... arr. J. Brahms 3d.  | 1107 * Black Monk, The (Welsh folk-song) arr. R. Boughton 3d.                    | 1169 Come away, come away, death ... arr. Arne 2d.        |
| 01 Angel's call The I. I. Viotta 1d.  | 55 * Blow, blow thou winter wind ... G. A. Macfarren 1d.                         | 36 Do. (5 V.) G. A. Macfarren 3d.                         |
| 60 * Angel's greeting, The J. Brahms 3d.  | 1254 Blow, breeze, from the North ... G. Elvey 3d.                               | 51 * Do. (5 V.) ... 3d.                                   |
| 07 * Angelus (Tuscany) ... E. Elgar 4d.   | 1369 Blow, western wind ... W. W. Pearson 3d.                                    | 58 Come celebrate the May ... J. L. Hatton 1d.            |
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| 30 Angler's Trysting-tree, The ... C. W. Corfe 3d.                                | 544 Blue-eyed lassie, The F. Brandeis 3d.  | 102 Come fill, my boys (A.T.T.B.) ... J. B. Calkin 3d.    |
| 39 * Annie Laurie arr. H. E. Button 2d.   | 933 * Blwyddyn Bywyd D. Protheroe 3d.  | 118 * Come follow me A. Zimmermann 1d.                    |
| 98 Annie Lee ... J. Barnby 1d.  | 187 Blythe is the Bird ... J. L. Hatton 2d.                                      | 143 Come forth, the summer's murmur hear ... E. Franz 2d. |
| 82 April showers ... J. L. Hatton 1d.   | 399 * Boat Song ... E. Prout 4d.   | 14 Come, heavy sleep ... J. Dowland 2d.                   |
| 18 Do. (A.T.T.B.) ... W. Shield 3d.   | 357 Do. ... F. Schubert 2d.  | 745 Come if you dare ... Purcell 4d.                      |
| 16 Arethusa, The ... H. Leslie 1d.  | 1088 Boat, The ... R. Schumann 3d.   | 1210 Come, lasses and lads ... arr. J. C. Bridge 3d.      |
| 37 Arise, sweet love ... H. Leslie 3d.  | 385 Boating Song ... E. G. Monk 2d.  | 899 Come let me take thee J. Pulein 2d.                   |
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| 59 * Arranmore Boat Song ... arr. T. R. G. Jozé 4d.                               | 1310 * Boy, The (humorous) ... A. H. Brewer 3d.                                  | 360 Do. (The Bait) ... J. L. Hatton 1d.                   |
| 57 * Arrow and the song, The W. Hay 3d.   | 63 * Break, break on thy cold grey stones, O sea G. A. Macfarren 1d.             | 193 Do. (The Bait) ... J. L. Gregory 2d.                  |
| 73 As Amoret with Phillis sat ... John E. West 2d.                                | 99 Breathe soft, ye winds J. B. Calkin 1d.                                       | 1052 Come, O come, dearest, come ... Schubert 3d.         |
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| 19 As the ripples flow ... E. A. Sydenham 2d.                                     | 402 * Bright-hair'd morn, The S. Reay 3d.  | 38 Come sleep ... J. W. G. Hathaway 2d.                   |
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| 60 As through the land ... J. Pulein 2d.  | 1222 * Bring me a golden pen ... F. H. Cowen 3d.                                 | 1110 * Do. ... R. H. Walthew 1d.                          |
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| 80 As when the sun renews his strength (Madrigal) C. E. Miller 3d.                | 447 Brook, The ... C. G. Reissiger 3d.   | 1007 * Come to me, gentle sleep ... F. H. Cowen 3d.       |
| 57 * Ash Grove, The arr. Dunhill 3d.  | 1015 * Brownies, The Moellendorff 3d.  | 701 Do. ... H. W. Schartau 3d.                            |
| 05 At Adernach in Rhineland Abt 3d.   | 223 Busy, curious, thirsty fly (A.T.T.B.) ... J. L. Hatton 2d.                   | 713 Come, tuneful friends (humorous) ... C. H. Lloyd 3d.  |
| 15 At first the mountain rill ... G. A. Macfarren 1d.                             | 743 * Butterfly, The J. Blumenthal 4d.   | 1032 Come with me, fairest J. Brahms 3d.                  |
| 81 At her fair hands ... J. Elliott 2d.   | 1095 * By a gentle river laid ... John E. West 3d.                               | 615 Comfort ... H. Goetz 2d.                              |
| 35 At parting ... C. H. H. Parry 1d.  | 1002 * By the waters of Babylon ... P. Cornelius 2d.                             | 999 * Comfort in tears ... P. Cornelius 4d.               |
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| 71 Autolycus' Song ... C. A. Macrone 1d.  |  |   |
| 06 * Do. ... C. Lee Williams 3d.  |  |   |
| 58 Autumn ... W. Macfarren 3d.  |  |   |
| 53 * Do. (T.T.B.S.) ... 1d.   |  |   |
| 71 Do. ... A. C. Mackenzie 1d.  |  |   |
| 02 Autumn fields, The W. W. Wade 3d.  |  |   |

MADE IN ENGLAND.



## MARCH OF THE CAMERON MEN

THE WORDS AND AIR BY MARY M. CAMPBELL

FOR CHORUS OF MIXED VOICES (UNACCOMPANIED)

BY

GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*I. Con spirito.  
espress.*

SOPRANO. *f* There's ma - ny a man of the Cam - er - on clan, That has fol - low'd his chief to the

ALTO. *f* There's ma - ny a man of the Cam - er - on clan, That has fol - low'd his chief to the

TENOR. *f* There's ma - ny a man of the Cam - er - on clan, That has fol - low'd his chief to the

BASS. *f* There's ma - ny a man of the Cam - er - on clan, That has fol - low'd his chief to the

(For practice only.) *I. Con spirito.  
f espress.*

*cres.*

field; . . . He has sworn to sup - port him, or die by his side, For a

*cres.*

field; . . . He has sworn to sup - port him, or die by his side, For a

*cres.*

field, to the field; He has sworn to sup - port him, or die by his side, For a

*cres.*

field, to the field; He has sworn to sup - port him, or die by his side, For a

*cres.*

MARCH OF THE CAMERON MEN.

*deciso.*  
Cam-er-on nev-er can yield. . . . I.. hear the pi-broch sound-ing, sound-ing,  
*mf*

*deciso.*  
Cam-er-on nev-er can yield. . . . I.. hear the pi-broch sound-ing, sound-ing,  
*mf*

*deciso.*  
Cam-er-on nev-er can yield. . . . I.. hear the pi-broch sound-ing,  
*mf*

*deciso.*  
Cam-er-on nev-er can yield. . . . I.. hear the pi-broch sound-ing,  
*mf*

*dim.* *cres.*  
Deep o'er the moun-tain and glen; . . . . While light springing foot-steps are

*dim.* *cres.*  
Deep o'er the moun-tain and glen, and o'er glen; While light springing foot-steps are

*dim.* *cres.*  
Deep o'er the moun-tain and glen; . . . . While light springing foot-steps are

*dim.* *cres.*  
Deep o'er the moun-tain and glen, and o'er glen; While light springing foot-steps are

*dim.* *cres.*



# MARCH OF THE CAMERON MEN.

tramp-ling the heath, 'Tis the march of the Cam - er - on men, . . . 'tis the

tramp-ling the heath, 'Tis the march of the Cam - er - on men, . . . 'tis the

tramp-ling the heath, 'Tis the march of the Cam - er - on men, of the Cam - er - on

tramp-ling the heath, 'Tis the march of the Cam - er - on men, of the Cam - er - on

march, . . . 'tis the march, . . . 'tis the march of the Cam - er - on men. . . .

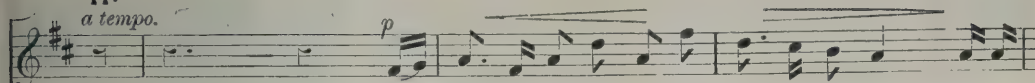
march, . . . 'tis the march, . . . 'tis the march of the Cam - er - on men. . . .

men, 'tis the march, 'tis the march, 'tis the march of the Cam - er - on men. . . .

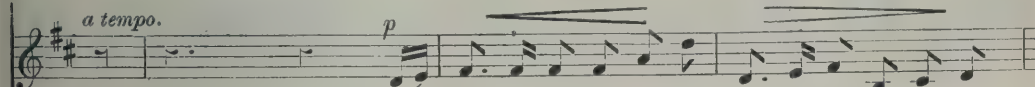
men, 'tis the march, 'tis the march, 'tis the march . . . of the Cam - er - on men.

## MARCH OF THE CAMERON MEN.

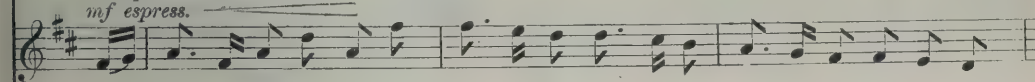
II.

*a tempo.*

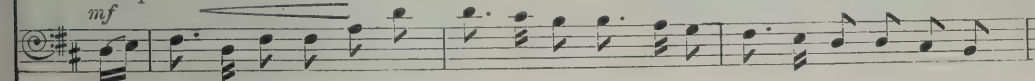
Oh! proud - ly they walk, but each Cam - er - on knows He may

*a tempo.*

Oh! proud - ly they walk, but each Cam - er - on knows He may

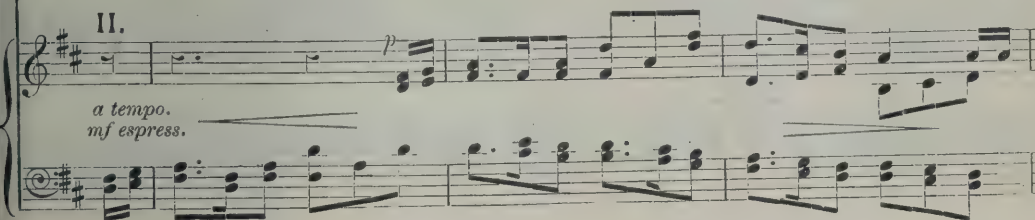
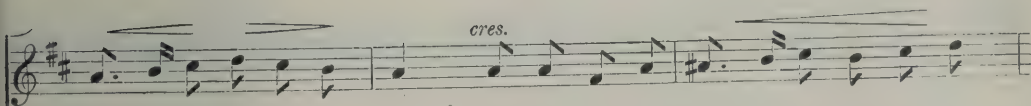
*a tempo.*  
*mf espress.*

Oh! proud - ly they walk, but each Cam - er - on knows He may tread on the hea - ther no

*a tempo.*  
*mf*

Oh! proud - ly they walk, but each Cam - er - on knows He may tread on the hea - ther no

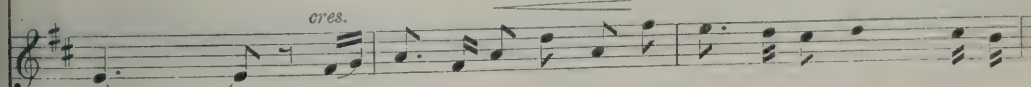
II.

*a tempo.*  
*mf espress.**cres.*

tread on the hea - ther no more; But bold - ly he fol - lows his chief to the

*cres.*

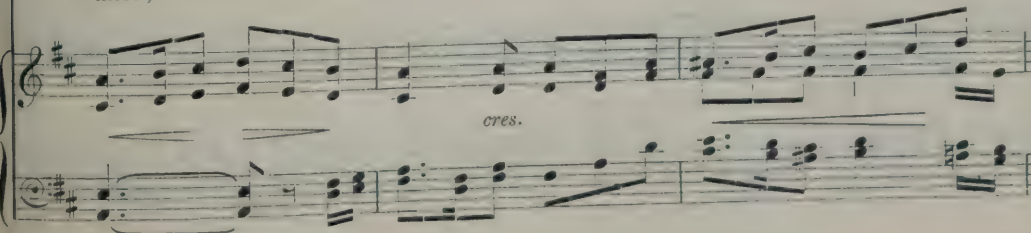
tread on the hea - ther no more; But bold - ly he fol - lows his chief to the

*cres.*

more; . . . But bold - ly he fol - lows his chief to the field, Where his

*cres.*

more; . . . But bold - ly he fol - lows his chief to the field, Where his

*cres.*



# MARCH OF THE CAMERON MEN.

field, Where his lau - - - rels were gathered be - fore. I hear the pi - broch sound-ing,

field, Where his lau - rels, his lau - rels were gathered be - fore. I hear the pi - broch sound-ing,

lau - rels were gathered be - fore. . . . I.. hear the pi - broch sound-ing, sound-ing,

lau - rels were ga-thered be - fore. . . . I.. hear the pi - broch sound-ing, sound-ing,

Deep o'er the moun-tain and glen ; . . While

Deep o'er the moun - tain and glen ; . . While

Deep o'er the moun - tain and glen ; . . While light - spring-ing foot - steps are

Deep o'er the moun - tain and glen ; . . While light - spring-ing foot - steps are

# MARCH OF THE CAMERON MEN.

light - springing footsteps are trampling the heath, 'Tis the march of the Cam - er-on

light - springing footsteps are trampling the heath, 'Tis the march of the Cam - er-on

tramp-ling the heath, 'Tis the march of the Cam - er-on men, . . . 'tis the

tramp-ling the heath, 'Tis the march of the Cam - er-on men, . . . 'tis the

men, 'tis the march, 'tis the march, 'tis the march of the Cam - - - er-on men.

men, 'tis the march, 'tis the march, 'tis the march of the Cam - - - er-on men.

march, . . . 'tis the march, . . . 'tis the march of the Cam - - - er-on men.

march, . . . tis the march, . . . 'tis the march of the Cam - er-on - men. . . .

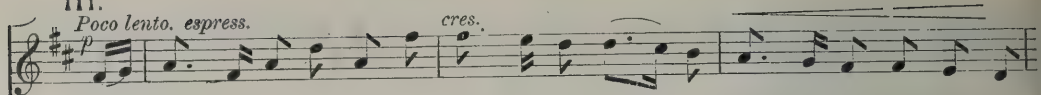
*espress.* *f*



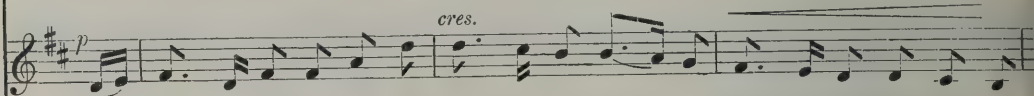
# MARCH OF THE CAMERON MEN.

III.

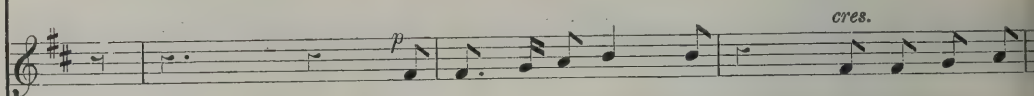
*Poco lento. espress.*



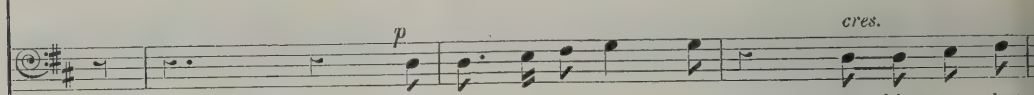
The moon has a - ris - en, it shines on that path Now trod by the gal - lant and



The moon has a - ris - en, it shines on that path Now trod by the gal - lant and



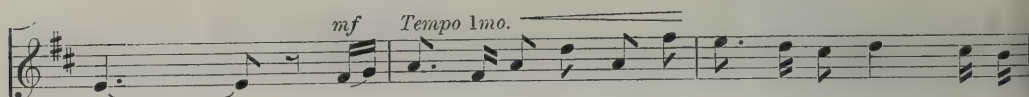
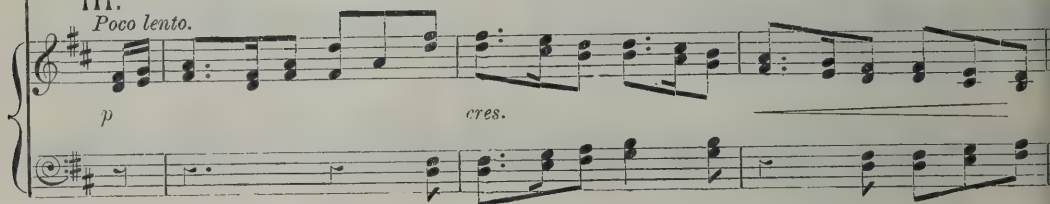
The moon has a - ris - en, it shines on that



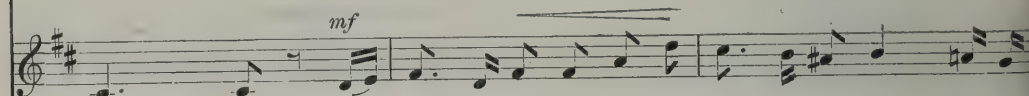
The moon has a - ris - en, it shines on that

III.

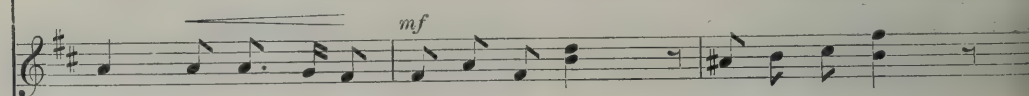
*Poco lento.*



true ; . . . High, high are their hopes, for their chief - tain has said, That what



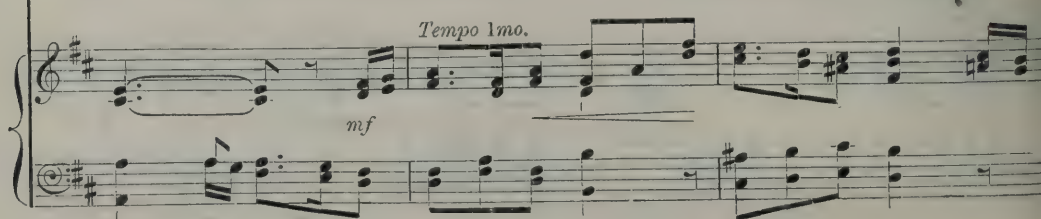
true ; . . . High, high are their hopes, for their chief - tain has said, That what



path Now trod by the gal - lant and true, gal - lant and true,



path Now trod by the gal - lant and true, gal - lant and true.



# MARCH OF THE CAMERON MEN.

*dim.*  
 - ev - er men dare, they can do. . . . I

*dim.* *mf* *espress.*  
 - ev - er men dare, they can do. . . . I . . . hear the pi - broch

*dim.* *mf*  
 gal - . . . lant and true. . . . I . . . hear the pi - broch

*mp* *sost.*  
 I hear the pi - broch sound . . .

*dim.* *mf* *espress.*  
 hear the pi - broch sound . . . ing, While

*dim.* *mf*  
 sound - ing, sound - ing, Deep o'er the moun-tain and glen; . . . While

*dim.* *mf*  
 sound - ing, sound - ing, Deep o'er the moun-tain and glen; . . . While

*dim.* *mf*  
 ing, sound . . . ing, While

*a piacere.* *mf*  
 ing, While

*dim.* *mf*  
 ing, While

*a piacere.* *mf*  
 ing, While



# MARCH OF THE CAMERON MEN.

*Poco affrettando.*

light - springing foot-steps are tramp-ling the heath, 'Tis the march of the Cam - er - on

light - springing foot-steps are tramp-ling the heath, 'Tis the march, 'tis the

light - springing foot-steps are tramp-ling the heath, 'Tis the march of the Cam - er - on

light - springing foot-steps are tramp-ling the heath, 'Tis the march, 'tis the

*Poco affrettando.*

men, . . . . tis the march, . . . 'tis the march, . . . 'tis the

march of the Cam - er - on men, 'tis the march, . . . 'tis the march, . . .

men, . . . . 'tis the march, . . . 'tis the march, . . . 'tis the

march of the Cam - er - on men, 'tis the march, . . . 'tis the march, . . .

# MARCH OF THE CAMERON MEN.

The musical score is written for a vocal part and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into several systems, each with a vocal line and a piano line. The lyrics are: "march, 'tis the march of the Cam - er - on", "'tis the march, 'tis the march, . . 'tis the march of the Cam - er - on", "men, 'tis the march . . of the Cam - er - on men.", and ". . of the Cam - er - on men, 'tis the march . . of the Cam - er - on men." The score includes various performance markings such as *sost.* (sostenuto), *più f* (più forte), *feroce.* (ferocious), *ff* (fortissimo), and *dim. e morendo.* (diminuendo and morendo). The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and the vocal part has a melody with some syncopation.

*sost.* *più f*  
march, . . . 'tis the march of the Cam - er - on

*più f*  
'tis the march, 'tis the march, . . 'tis the march of the Cam - er - on

*sost.* *più f*  
march, . . . 'tis the march of the Cam - er - on

*più f* *sost.*  
'tis the march, 'tis the march, . . 'tis the march

*più f*  
men, 'tis the march . . of the Cam - er - on men.

*sost.* *feroce.* *ff* *sost.* *dim. e morendo.*  
men, 'tis the march . . of the Cam - er - on men.

*sost.* *feroce.* *ff* *sost.* *dim. e morendo.*  
men, 'tis the march . . of the Cam - er - on men.

*sost.* *feroce.* *ff* *sost.* *dim. e morendo.*  
men, 'tis the march . . of the Cam - er - on men.

*feroce.* *ff* *sost.* *dim. e morendo.*  
. . of the Cam - er - on men, 'tis the march . . of the Cam - er - on men.

*feroce.* *ff* *dim. e morendo.*  
. . of the Cam - er - on men, 'tis the march . . of the Cam - er - on men.



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| 935  | *Hard by a fountain H. Waerlant 1½d.  | 556  | Hunters, The ... W. W. Pearson 4d.                                  | 127  | *Do. ... G. A. Macfarren 4d.                             |
| 284  | *Hardy Norseman's house of yore, The... Pearsall 3d.                          | 471  | Hunting chorus ... E. Louis 4d.                                     | 690  | *Do. ... C. Wood 3d.                                     |
| 82   | Hark, how the birds (6 V.) H. Lahee 3d.                                       | 756  | *Hunting song ... J. Benedict 3d.                                   | 1305 | It was the charming month of May ... W. McNaught 3d.     |
| 946  | *Do. ... H. W. Wareing 3d.  | 622  | *Do. ... E. Duncan 3d.  | 292  | It was upon a springtide day (5 V.) ... Pearsall 3d.     |
| 942  | Hark, jolly shepherds ... J. W. G. Hathaway 2d.                               | 719  | *Do. ... R. H. Legge 2d.  | 1317 | Italian National Air ... Arranged 2d.                    |
| 214  | Hark, the convent bells are ringing ... J. L. Hutton 3d.                      | 260  | *Do. ... W. W. Macfarren 1½d.                                       | 991  | *Italian Salad (humorous) ... R. Genée 4d.               |
| 440  | Hark, the lark ... F. Kücken 3d.  | 45   | *Do. ... H. Smart 1½d.  | 854  | Jack and Jill ... C. E. Horsley 4d.                      |
| 130  | *Do. ... G. A. Macfarren 3d.  | 1265 | *Do. ... W. W. Starnier 3d.   | 1360 | *Jack Frost ... A. R. Gaul 3d.                           |
| 663  | *Hark, the Vesper hymn is stealing ... arr. J. Stevenson 1½d.                 | 1374 | *Do. ... J. G. Williams 3d.   | 190  | *Do. ... J. L. Hutton 1½d.                               |
| 723  | *Harvest feast, The ... A. R. Gaul 3d.  | 147  | *Huntsman, rest ... S. Reay 3d.                                     | 230  | *Do. (A.T.T.B.) ... T. Distin 3d.                        |
| 887  | Harvest rose, The ... arr. T. R. G. Jozé 3d.                                  | 779  | *Huntsmen's Chorus ... Weber 2d.                                    | 854  | *Do. ... C. E. Horsley 4d.                               |
| 13   | *Harvest song ... W. Macfarren 3d.  | 702  | Hurrah for England J. F. Bridge 2d.                                 | 1351 | Jäger Chorus ... W. W. Pearson 3d.                       |
| 754  | Haste thee, nymph ... F. Adlam 2d.  | 854  | Hush-a-bye, baby ... C. E. Horsley 4d.                              | 666  | Jean ... Oliver King 3d.                                 |
| 722  | *Haven, The ... J. Barnby 2d.   | 1077 | *Do. ... J. B. Lott 3d.   | 1003 | *Jerusalem ... P. Cornelius 2d.                          |
| 35   | Haymaker's song ... R. P. Stewart 3d.   | 356  | *Hushed in death ... H. Hiles 6d.                                   | 1211 | Joan to the Maypole ... arr. J. C. Bridge 3d.            |
| 907  | *He is gone on the mountain ... G. A. Macfarren 2d.                           | 1326 | *Hymn before action ... H. W. Davies 3d.                            | 19   | Jolly Cricket Ball, The E. G. Monk 3d.                   |
| 1130 | He left the upland lawns (5 V.) ... C. H. Lloyd 3d.                           | 1148 | *Hymn of the homeland, A ... A. S. Sullivan 1d.                     | 483  | Joy in Spring ... J. Raff 3d.                            |
| 362  | *He that hath a pleasant face ... J. L. Hutton 1½d.                           | 1047 | Hymn of trust ... A. Zimmermann 2d.                                 | 779  | *Joy of the hunter, The ... Weber 3d.                    |
| 126  | Hear, sweet spirit ... H. Smart 1½d.  | 518  | Hymn to Aurora ... H. Smart 1½d.                                    | 153  | *Joy to the Victors ... A. Sullivan 2d.                  |
| 1266 | *Heart of the night, The ... H. Bath 3d.                                      | 244  | Hymn to Cynthia ... E. B. Tours 3d.                                 | 246  | Joys of Spring, The ... H. Smart 3d.                     |
| 558  | Heath rose, The ... R. Schumann 2d.   | 473  | *Do. ... D. B. Buck 3d.   | 1221 | June ... F. H. Cowen 3d.                                 |
| 159  | Hemlock tree, The ... J. L. Hutton 4d.  | 763  | *Hymn to music ... Schubert 3d.                                     | 24   | *Do. (s.s.c.) ... F. Dun 2d.                             |
| 229  | *Do. (A.T.T.B.) ... C. Wood 4d.   | 956  | Hymn to the Eternal ... J. Booth 4d.                                | 1026 | *Justice (8 V.) J. W. G. Hathaway 6d.                    |
| 605  | *Do. ... C. Wood 4d.  | 446  | Hymn to the moon ... J. Booth 4d.                                   | 577  | *Kathleen Mavourneen ... F. N. Crouch 1½d.               |
| 1232 | *Hen wlad fy nhadau ... arr. J. James 3d.                                     | 986  | I call and I call (5 V.) ... C. Wood 3d.                            | 1334 | *Keel Row, The arr. T. F. Dunhill 2d.                    |
| 282  | Hence, all you vain delights ... W. Macfarren 3d.                             | 930  | *I can but love thee (6 V.) ... P. Cornelius 3d.                    | 363  | Keep time, keep time J. L. Hutton 3d.                    |
| 424  | *Hence, loathed melancholy (5 V.) ... H. Lahee 4d.                            | 499  | I love my love ... G. B. Allen 3d.                                  | 883  | Kind words ... H. Leslie 3d.                             |
| 431  | *Her eyes the glow-worm lend thee ... J. Goss 4d.                             | 916  | *I loved a lass ... W. H. Bell 3d.                                  | 1208 | Kindred hearts ... C. Lee Williams 3d.                   |
| 1054 | Her true love ... F. Schubert 3d.   | 237  | *Do. (A.T.T.B.) ... J. L. Hutton 4d.                                | 1192 | King of Thule, The R. Schumann 3d.                       |
| 1312 | Here's a health unto His Majesty Melody by J. Saville ... arr. S. G. Ould 2d. | 191  | I loved her ... C. Wood 3d.   | 1333 | King, The (A Toast) A. H. Brewer 2d.                     |
| 920  | *Heroes, The ... F. H. Cowen 4d.  | 232  | *Do. (A.T.T.B.) ... C. Wood 3d.                                     | 316  | King there was in Thule, A ... Pearsall 2d.              |
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| 1159 | Hie upon Heaven's domain F. Curti 3d.   | 172  | *Do. ... H. Smart 1½d.  | 458  | *Kings and Queens ... C. Pinsuti 3d.                     |
| 852  | Highland laddie, The H.E. Button 2d.  | 290  | *I saw lovely Phillis ... Pearsall 1½d.                             | 1170 | *Kitty of Coleraine (Irish air) ... arr. C. H. Lloyd 2d. |
| 560  | Highland lassie, The Schumann 3d.   | 87   | I saw the moon rise clear H. Hiles 1½d.                             | 649  | *Knight's tomb, The ... C. V. Stanford 3d.               |
| 275  | Highland war song (T.T.B.B.) ... W. Macfarren 3d.                             | 1325 | I sing the birth (Carol) ... C. H. H. Parry 3d.                     | 1096 | Know ye the land... L. Spohr 3d.                         |
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| 721  | Holiday in Arcadia A. Thomson 3d.   | 541  | If doughty deeds C. Lee Williams 3d.                                | 46   | *Lady, rise, sweet morn's awaking ... H. Smart 1½d.      |
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| 340  | *Home that I love ... F. Abt 1½d.   | 982  | If love his arrows H. W. Wareing 3d.                                | 890  | *Do. ... arr. T. R. G. Jozé 2d.                          |
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| 352  | How I love the festive boy ... A. C. Mackenzie 3d.                            | 551  | *In Spring-time ... F. Abt 3d.                                      | 320  | *Lay a garland (8 V.) Pearsall 3d.                       |
| 257  | How soft the shades of evening creep ... H. Smart 1½d.                        | 1021 | In the garden ... C. Lee Williams 2d.                               | 1231 | *Lee shore, The ... S. Coleridge-Taylor 3d.              |
| 258  | How sweet is summer morning ... H. Smart 2d.                                  | 1142 | In the lazy Summer noon E. Franz 2d.                                | 1166 | *Leprehaun, The (Irish Air) ... G. Bantock 4d.           |
|      |   | 488  | In the moonlight ... J. Raff 3d.                                    | 811  | Let Erin remember ... L. Dix 2d.                         |
|      |   | 1168 | In the North land... C. Forrester 3d.                               | 922  | *Let me the canakin clink ... J. B. MacEwen 2d.          |
|      |   | 1165 | *In the silent West (8 V.) ... G. Bantock 4d.                       | 694  | Let me wander ... L. Spohr 2d.                           |
|      |   | 388  | In the woods ... S. Egerton 3d.                                     | 1061 | Let the bells ring ... J. W. G. Hathaway 4d.             |
|      |   | 502  | *In this hour of softened splendour ... C. Pinsuti 1½d.             | 815  | Let the hills resound B. Richards 4d.                    |
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|      |   | 60   | Indian maid, The ... J. L. Hutton 1½d.                              |      |  |
|      |   | 11   | Indegar Vita (T.T.B.B.) F. Flemming 4d.                             |      |  |
|      |   | 754  | Invitation to mirth ... F. Adlam 3d.                                |      |  |
|      |   | 38   | Invocation to sleep ... J. Benedict 3d.                             |      |  |
|      |   | 1180 | Irene (Madrigal) ... C. E. Miller 3d.                               |      |  |

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AND SINGING-CLASS CIRCULAR

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MISS AGNES NICHOLLS. | MADAME KIRKBY LUNN.  
R. BEN DAVIES. | MR. HERBERT BROWN.

SATURDAY, NOVEMBER 26, 1921, AT 2.30 P.M.

**THE MUSIC-MAKERS** - - - ELGAR  
**THE GOLDEN LEGEND** - - - SULLIVAN  
MISS DORIS VANE. | MISS PHYLLIS LETT.  
MR. WALTER HYDE. | MR. WALTER SAULL.  
MR. CHARLES TREE.

SATURDAY, DECEMBER 17, 1921, AT 2.30 P.M.

### CAROLS

MISS LAURA EVANS-WILLIAMS. | MISS OLGA HALEY.  
R. JOHN COATES. | MR. HARRY DEARTH.

SATURDAY, JANUARY 7, 1922, AT 2.30 P.M.

**MESSIAH** - - - HANDEL  
MISS CARRIE TUBB. | MISS PHYLLIS LETT.  
R. WILLIAM BOLAND. | MR. NORMAN ALLIN.

SATURDAY, FEBRUARY 4, 1922, AT 2.30 P.M.

**IAWATHA** - - - COLERIDGE-TAYLOR  
MISS RUTH VINCENT.  
MR. BEN DAVIES. | MR. HERBERT HEYNER.

SATURDAY, MARCH 4, 1922, AT 2.30 P.M.

**SONG OF DESTINY** - - - Brahms  
**HYMN OF JESUS** - - - Gustav Holst  
**CONCERTO FOR ORGAN AND ORCHESTRA** Handel  
**THE MASQUE IN DIOCLESIAN** Purcell  
**THE WASPS—ORCHESTRAL SUITE** R. Vaughan Williams  
First performed at the Royal College of Music Patron's Fund  
Concert, July 23rd, 1912.

**THE FORGING OF THE ANCHOR** - - - Bridge

MISS CARRIE TUBB.  
MR. PARRY JONES. | MR. ROBERT RADFORD.  
Organ: MR. H. L. BALFOUR.

SATURDAY, APRIL 1, 1922, AT 2.30 P.M.

**THE DREAM OF GERONTIUS** - ELGAR  
MADAME KIRKBY LUNN.  
MR. JOHN COATES. | MR. ROBERT RADFORD.

GOOD FRIDAY, APRIL 14, 1922, AT 2.30 P.M.

**MESSIAH** - - - HANDEL  
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R. FRANK MULLINGS. | MR. NORMAN ALLIN.

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THREE LECTURES, by the PRINCIPAL, on Beethoven, will be  
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# The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER 1 1921

ALBÉRIC MAGNARD

By M.-D. CALVOCORESSI

That so few music-lovers—and indeed so few of those who might become his warmest admirers—could be familiar with Albéric Magnard's works is the most tragic feature in a destiny more tragic than ever befell a composer.

Whether those who so far have passed judgment on his output have done so blindly, or with undue harshness, matters little. Averse criticism, which often uses the same language towards the misunderstood man of genius as towards the self-deceiver and the impostor, has treated him exactly as it has treated and still treats other composers whose music ultimately fares no worse for all the destructive comments passed upon it. And—in France and Belgium at least, the only countries where he is known to any extent—he has found a modicum of support. In what has been written about him, the proportion of praise and censure will perhaps not be found very different from what it is in writings on d'Indy, Debussy, or Poulenc.

The pity is, that what has been written about him should amount to so very little, and that he should have been refused the advantages which he could have derived from the free play of criticism—which even at its worst acquaints the public at large with the existence of works, and generally provokes suitable reactions.

He will never, I think, become popular in the usual sense of the word. But his music has power and depth; it is remarkable for a singular and oppressive quality of impassioned earnestness, stern resolution, gravity, and concentration, which will appeal to far greater a number of music-lovers than it has hitherto reached.

He might, in my opinion, find many admirers outside France, where many of those who know his music are repelled by some of its external—especially its ruggedness, and the abstractness of which a constant tendency to appeal to the intellect is the main feature.\* But the reasons why he does not occupy among modern composers the rank which even those who do not love his music wholeheartedly would never think of grudging him, are many. And in considering his career and the fortune of his works, it is necessary to bear in mind the incredible amount of obstacles which he met at every turning: some the unavoidable consequences of his nature, of his excessive scruples, diffidence, and suspiciousness; others due to sheer ill-fortune.

To all appearances, Albéric Magnard was born with the traditional silver spoon in his mouth. The only son of the wealthy influential editor of a leading Paris daily paper, it seemed as though none of the difficulties with which earnest-minded composers generally have to contend were to exist for him. Indeed, his first works were welcomed with an eagerness whose real motives he was not long in suspecting. Naturally saturnine, distrustful, intent upon ideals as austere as they were lofty, he determined to owe nothing to favouritism nor to compromise. He developed, together with a tendency to receive all advances with suspicion, an intense dislike for anything resembling self-advertisement. He avoided taking even the most usual and natural steps by which works are brought to the notice of performers and public. Distrust of publishers led him to publish his works himself, with consequences which proved disastrous in more ways than one. His music was played but seldom, and as often as not under conditions that exaggerated its defects and displayed little of its merits. To know which works of his were published was practically impossible. To secure copies for performance or for study was not easy. And so, under most unfavourable circumstances, things went on until the outbreak of the war, which brought the crowning disaster. Magnard, having fired from his window upon the German invaders, was killed, and his house burned. The fire destroyed the whole stock of his published works and his manuscripts, among which was a newly-completed set of twelve songs. Other works irretrievably lost were the orchestral scores of his six songs Op. 3, of his lyric drama 'Yolande,' and of two Acts of his 'Guerceur,' which many agree in considering as his masterpiece in dramatic music.\*

The one bright spot in the tragedy of his artistic career was the staunch support of a few enthusiasts. Among these were Guy Ropartz, the able conductor, who has done so much for French music at Nancy, and the late Gaston Carraud, a thoughtful and enlightened critic, whose book 'La Vie, l'Œuvre, et la Mort d'Albéric Magnard' (Paris, 1921, Rouart & Lerolle), constitutes a vindication as sober and judicial as it is fervid and thorough.

It is something of the light which that book throws upon Magnard's outlook and achievements that I should like to convey in this article.

Magnard's music, Carraud tells us, is essentially inner music; music of thought, but 'in which thought is ever action.' His ideal as regards music not associated with words (that is, in song or in drama) was one of unqualified abstractness. According to him, there could be no such thing as poetic expression in music; and he disliked the very notion of forms suggested by a programme. So far did he carry that dislike, that d'Indy's 'Istar,' despite the rigorous logic of its form (it consists of a set of variations, perfectly regular,

\* I hope that the above summary utterance will lend itself to no interpretation of my estimate of the standards according to which music is appreciated in France. But in an article not specially devoted to the subject, I cannot deal with it more fully.

\* The remainder of his output has been republished from extant copies.



but inverted, *i.e.*, in order of decreasing complexity) elicited from him the following:

I am astonished to see you reverting to the tone-poem: at its best a mongrel, spurious form, semi-musical and semi-dramatic.

Deeply interested in musical architecture, he devoted his utmost attentions to form, his one desire being to achieve new forms without infringing any of the traditional principles in which he unswervingly believed.

The emotional purport of his music is always dependent upon the working of the mind, but only in the broadest sense of the term, and to the exclusion of association or ratiocination proper:

There is no indefiniteness in the impressions which that music conveys, unassisted, and without the need for explanation being felt. His works of pure music are equally easy to analyse as fragments of inner life revealed, statements and workings of feeling and thought, or as musical structures. Both analyses will run a parallel course: for technical terms and moral terms will be found to define the same elements and the same relations.

For colour, or for ornamentation of any kind, Magnard cared very little; plainness and definiteness of patterns, of harmonic and orchestral schemes, in perfect keeping with the austerity of his thought, are the hall-mark of his music.

His dislike for poetic expression did not extend to dramatic expression. On the contrary, his tendency was increasingly to intensify the dramatic element in his instrumental music. Conversely, he attempted to introduce into dramatic music something of the logic and restraint particular to the principles of the symphony:

What Magnard expects from the co-operation of symphony and drama is that symphony should govern the flow of dramatic matter, endow that matter with an order, a logic, a rhythm similar to its own. For him, symphony and drama are two parallel things, which, in the course of their evolution, may be brought closer to one another, but never intermingle. Symphonic music will acquire a greater wealth of dramatic significance without ceasing to be self-supporting; and the texture of dramatic music will be improved by the operation of principles which are those of pure music.

His later works illustrate his progress in that two-fold respect: the lyric drama 'Bérénice' is an instance of pure, severe classicism; whereas in the Violoncello Sonata and the fourth Symphony the dramatic character is more intense than ever.

From the interpenetration of drama and music, Magnard expected the long-desired form which would satisfy both senses and mind, æsthetic conceptions and spontaneous emotions. His works are as many steps towards that gradual concourse of two modes of expressing the same inner activity.

Here we have a topical description of that restless eagerness, those qualms and scruples, that uncompromising ideality which, whilst acting as stimuli to creation, rendered Magnard so diffident, so pessimistic with regard to his achievements. His death came at the very time when he was beginning to feel greater confidence in his methods and direction. Carraud's conclusion is:

Had he lived, further works would have given us a full key to things which may not be quite clear to us now. The future, however, will perhaps reveal what remains enigmatic in his music, and show in the light

of a precursor a composer whom at present no few people consider retrogressive solely because of his love for pure form and the lack of neologisms in his idiom.

I have no desire to qualify Carraud's definition of Magnard's instrumental music. There is one point, however, which I should like to make; and that point, I think, is more than implied by what Carraud says.

I believe that the appeal of Magnard's music will depend upon the extent of special affinities existing between the composer and his listeners to no less a degree than, for instance, at the opposite pole, that of Debussy's music. Magnard, in his own fashion, is no less exceptional and recondite. To define his music adequately we have, it is true, to resort only to broad generic terms, terms that appear to convey nothing which does not conform with the broadest and plainest characterisation of music in general. It is impossible to do more than hint at its specific quality, to state what the idiosyncrasies are to which it owes a character so distinctive, so unusual, that there appears to be no medium between wholehearted admiration for it and complete indifference or dislike.

Gaston Carraud rightly notes that Magnard, despite his fondness for logic and unity of form, had little use for the 'cyclic' methods, too abstract, too mathematical, and conducive at times to artificiality and parcimony. On the other hand, his dramatic music is not altogether free from features which might be considered equally abstract and mechanical.

For instance, Carraud lays stress upon the all-important part played in scores like 'Yolande' and 'Guercœur' by certain tonal relationships or contrasts—the functions of certain keys being almost those of leading motives.

We have noted something of the kind in d'Indy's works.\* And even after duly taking into account a passage in the 'Treatise of Composition' in which d'Indy states that keys have no expressive value *per se*, and that all depends upon their mutual relationship in a work, we have felt that a modulatory system founded upon too strict an observance of any such principle might become purely mechanical.

Whether Magnard oversteps the limit beyond which the artifice becomes obtrusive, may be questioned. But I am sometimes annoyed by the way in which he uses certain motives. At one time I wrote:

In 'Guercœur,' as well as in 'Bérénice,' whenever the text offers a possibility for dramatic suggestion—for instance, the words or ideas 'love,' 'flight,' 'anguish,' 'heroism'—he does not fail to underline it with appropriate, or at least customary, combinations of sounds, rhythms, and instrumental colours. He does it in a brief, primitive, and perfunctory way.

It will be remembered that last month I made a similar remark with reference to certain passages in d'Indy's 'Saint-Christophe'†—finding it easier to ascribe slight importance to the criticism than I do in the use of Magnard's works. Carraud, on

\* *Musical Times*, June, 1921.

† *Musical Times*, p. 615, col. 2.

the other hand, has nothing but praise for the quality of Magnard's motives, and for the regnancy of their functions.

Magnard's published works comprise, besides the three scores, 'Yolande' (one Act, 1892), 'Guercœur' (three Acts, 1904), and 'Bérénice' (three Acts, 1909), four Symphonies (1890, 1893, 1895, and 1913), the 'Chant Funèbre,' for orchestra (1895), an Overture (1895), the 'Hymne à la Justice' (1902), the 'Hymne à Vénus' (1904), a few important works of chamber music, a few songs, and a few pianoforte pieces.

## ROME ITALIAN COMPOSERS OF TO-DAY

(Continued from July number, page 472)

BY GUIDO M. GATTI

### VII.—VITTORIO GUI

The compositions of an orchestral conductor, in any case, are rarely either interesting or worthy of notice, and, apparently, the same is true of the other countries (in Germany, for instance, it is nothing but complimentary to call a composition 'Kapellmeistermusik'). So far as the writer knows, Martucci was the only example in Italy of a great conductor who was at the same time a notable composer. His personality, which may attract us in a greater or lesser degree, is still of interest, and that not only from an historical point of view. Naturally, I am speaking of composers whose musical activity was dedicated almost entirely to their work as directors of an orchestra, and I leave aside the performances of those composers who, often for fear of yet worse things, adapt themselves to directing their own works and, in order to complete the programme, include some other classical piece as well.

As a rule, the music of orchestral conductors is conspicuous for its absolute correctness and impeccable form; it is like a beautiful *unnequin* who displays the latest fashions in the most elegant way possible, but is absolutely devoid of expression, as we find if we raise our glance from the dress to the eyes. And the composers of such music resemble those clever dressmakers who, while possessing no particular originality, succeed in producing very charming models, the characteristic features of which are taken from this or that creation by the leading masters of fashion. To be fine, to leave metaphor behind, no trace of this music will survive its author, who, as a rule (alas! for the ingratitude of colleagues), is the only one to perform it in public. No trace will survive, of course, in the most favourable of hypotheses, it will, as Benedetto Croce would say, dissolve again into its original sources. (As a proof of the lack of creative individuality in the compositions of orchestral conductors, and of their consequent subservience to the taste and fashion of their time, we may mention that in the works of other composers it is difficult to find a marked difference between the compositions of twenty years ago and those of the present:

the difference is between contemporary musicality and that of twenty years ago. With the imitative conductor-composer each work follows and moulds itself exactly on the type in vogue the year it was written; nor is there any sign of logical and gradual evolution linking them together.)

Vittorio Gui represents a happy exception worthy of note. This is not the place to discuss his work as a conductor: we will only say that we find revealed in his interpretations that same delicacy and attention to detail, together with a profound vision of the composition as a whole, that forms one of the characteristic features of his original work. It is this anxiety for every detail, for the just importance of every element (a characteristic which brings Gui's interpretations remarkably close to those of Arturo Toscanini for quality), that at times renders the eloquence of the composer's pages too artificial and minute, and that checks inspiration, arresting the impetus in the search for detail and arabesque.

We are speaking especially of his youthful compositions—that is, of those composed up to a few years ago, or to be still more precise, from his twentieth year (he was born at Rome on September 14, 1885), up to 1915.

His art, originating in a slender lyrical nucleus which led to his translating into music with evident sympathy the vibrations of decadent and symbolistic poetry (Mendès and Mallarmé) developed in later years, his lyricism growing more robust, and reaching therefore to higher altitudes; his song breathes out a voluptuousness full of life and desire, and blossoms into designs which are harmonic in line and solid in construction. Everything grows deeper and fuller of emotion; the spirit of the music glides swiftly towards an expressive intimacy, and the beauty is illumined by a warmer light. This evolution is a mark of good quality; all great artistic spirits have known dark days without a noon-tide, when the world trembles and shudders, when the essence of life itself escapes our vigil and all is dominated by matter, in which the word conceals and clouds the thought.

I think that in Gui's case this stylistic crisis was prolonged beyond measure, however much it may have found itself in agreement with the spirit of his musicality: but in its fundamental lines this phenomenon is visible in many of our musicians whose artistic youth was passed in the first ten years of this century. On their entrance into the musical world they found a type of music, wholly violent, appealing to the popular taste, made up of cries and gestures, where detail hardly existed except as a quite unimportant technical necessity not helping in the least to give a complete vision of the scene. Against this music—which was perhaps sincere but which could not be called widely human, shutting itself up as it did in a narrow circle of elementary emotions expressed with stale, schematic formulæ—they strove actively: and the reaction showed itself in the search for even the smallest sensations and



in the preponderance given to the most tenuous elements—those which at the most might serve to give us a vague feeling of atmosphere and to trace a pallid halo round each word of the music. In all these compositions—chiefly vocal, this being the field principally contaminated—there is often nothing but a musical interest; emotion rarely peeps out from between the folds of the discourse which is perfection itself: the musician is convinced that when he has attained to a form so pure that nothing further can be desired, he has then attained the summit. But this is not yet art: it is but a kind of half-way house where we may rest for a longer or shorter time, profiting only on condition that we continue our journey. (Ruggero Bonghi remarked of poets what we might repeat of musicians, that in order to be true and simple in feeling and expression they must first have been solitary, exquisite, and 'precious' in form.)

The Cinque Liriche (five lyrics), written by Gui when he was twenty-three, suffer from this tendency. Inspired by poetry of a turbid and sensual nostalgia or of a refined *sensiblerie* as that of Samain and Catullo Mendès, they derive from this a restlessness of pose which if continued cannot but generate a confusing co-existence of style and performance. There is a groundwork of unity, but it is in certain features which belong to an unworthy past rather than to a fresh present, and in some parts lacking in taste. But it is the feeling of instability which is chiefly noticeable in these lyrics: not even the influence of other composers, justifiable in so young an artist, is decided and predominant, and side by side with unmistakably Debussyan methods (but a 'Debussyism' more tortuous than that of Debussy himself) we find reminiscences of Wagner or of Strauss.

At the same time some signs of personality—possibly more formal than substantial—appear, and these we shall find again in the later compositions, much clearer and more expressive inasmuch as they are freed from the outer husk. We find them already in 'Vespro' and more markedly still in the 'Ombre Cinesi' ('Chinese Shadows'), the six lyrics in which the true artistic figure of the Roman composer begins to stand out clearly. 'Ombre Cinesi' comprise six short poems, possessing that strange dream perfume in which all the poetic creations of the East are steeped: poems which are purposely simple and unadorned in form and yet vastly human and full of suppressed emotion; poems which we cannot sing but only murmur to ourselves, and which those poets recited with impassible faces; poems, in fine, of soulful dreamers without gestures or violence, the essence of which was intuitively grasped by the musician. In these six lyrics which make up in their brief cycle the confessions of a man face to face with Love, exalted and in despair, calmed again, and in the end aspiring to a dawn of peace, victory over senses and passion, the musical expression grows chaste and almost schematic: and all its emotion is contained in the line of song,

smooth, almost free from corners or sharp turns—save in some transitory passages of the drama—but rising by degrees to so many levels of successive potentiality. Some of the characteristics in the preceding lyrics remain, but strengthened both by greater condensation of the musical thought, and by being isolated and stripped of all superfluity. Here, even if a first perusal gives us the impression to the contrary, there is never cold ingenuity: the musician gives life even to the flights of fancy with which the first three lyrics of the cycle are adorned, because he takes a lively interest in them—he loves them—he composes them in order to enjoy them, he caresses them with the magic of his style. But it is to the last three lyrics that he gives all his soul and the line is no less pure and classic: it stands out and is strongly delineated in the crystalline transparency of the instrumental speech which does not create it but is entirely animated by it. The beauty of certain *crescendos* is given by the masterly, well-balanced, and consecutive arrangement of the whole, though certain stereotype methods are discarded so that we may stop at any point of the progressional scale; and the crown which crowns the summit is so necessary an adequate that it wakes innumerable echoes in our hearts.

If the 'Ombre Cinesi' are for us the most expressive of Gui's compositions, showing us as they do without reticence the true essence of his 'aisthesis,' the lyrics of Mallarmé undoubtedly present us with the fruit of a wider experience—that of a grown man—which is no longer ingenuousness but which goes deeper than that of the youth. Whilst each of the 'Ombre' unfolds, and, at the same time, determined a single lyric and sentimental accent, almost schematizing and limiting it, the lyrics of Mallarmé follow the text in all its various windings, conforming to all its most changeable expressions. From a rather monochordal and elementary unity we have reached a polyptic unity, the joint fruit of condensation and excavation; from a vision limited to one cardinal point we have attained to a survey which embraces the whole spiritual horizon.

Of the four lyrics 'Renouveau' is, in our opinion, the best, not only for its perfect harmony with the spirit of the exquisite Mallarmé lyric, but for the cohesion of the composition and the coherence of the style. And this is Gui: a delicate artist-soul in love with unreal things and passing phantasms with a sensibility which is keen but slightly monochrome; with a vision of his art neither cold nor ratiocinated, but, all the same, reserved and sometimes timid, so that to those who approach him superficially he may appear lacking in emotion; with an exquisite sense of detail, of touch of nuance, which he generally succeeds in bringing under the common denominator of the sum total of the composition's economy.

I find these impressions of æsthetic biography, as indicated above, renewed in their general outline in the successive works—for example, in

the 'Canti della Morte' ('Songs of Death'), here there is, moreover, a certain leaning towards drama still more clearly shown in the two pieces 'Commiato' ('Farewell') and 'Ritorno' ('Return'), written during the war, which period the musician passed almost entirely in the trenches. And, perhaps, the war has something to do with the change in the spirit and, therefore, in the expression of the musician. The phenomenon of the war will not have any immediate influence on modern art (as Gui himself says in one of his recent articles on the criticism and philosophy of music); but, at the same time, considering its stress, complexity, and profundity, it would be absurd to deny that it has brought about changes in the psychology of men, here re-awakening instincts, there suffocating sentiments:

'It has brought us to the crude and perfect knowledge of ourselves, of the nature of our spirit, to the profound reason of our existence . . . for him who was alive there is, perhaps, a new word shaping itself in the centre of his being and which will turn, little by little, from the darkness of ignorance to the light of revelation.'

Is this the word that we see in 'Ritorno'? Perhaps. But whether the new conception dramatic or lyric—or, perhaps, a collaboration of the two elements—it still has the original elements; there is nothing before us but the development of pre-existent nuclei whose expression was foreseen in the past. It is true, too, that we find for the first time bursts of passion and a certain tumult of ideas; but immediately everything calms down, with a more marked desire for restraint and serenity.

And, in fact, Gui's latest works—written between these seasons, as conductor, at Palermo and one at Lisbon—transport us once more to that land of dreams which is natural to the artist and which his sensibility so intimately and surely perceives by intuition. I am speaking of the symphonic poem 'Voci nel Silenzio' ('Voices in the Silence'), and the musical fairy-tale 'Fata Malerba' ('The Fair Malerba'). The former is taken from the music which accompanied an artistic film with a sentimental and romantic plot—'Fantasia bianca,' the opera as a whole—considered as an attempt to join vision to music or *vice versa*—is not a success, although both parts are far superior to their subjects of the kind treated by famous composers; but these pages for orchestra and a small chorus of male and female voices to be sung with closed lips are really notable. 'Voci nel Silenzio,' the composer has called them; and in truth they seem to come from very far away, perhaps from the beyond—and perhaps from our inner consciousness—and they serve to remind us that besides the world we see every day and outside, which it seems to us impossible to leave, so selfishly we bound to it, there are other regions, other horizons where all souls and things have their language, and where we can find a

refuge in our dark hours and comfort for earthly griefs. The score, woven lightly and tenuously, is finely embroidered, and slowly unfolds, attracting us little by little with its subtle charm. Here the musical interest, and more especially the harmonic—as in the preceding pages—is subordinate to the emotion which reveals itself in the simplest and at the same time most adequate tones. Intimate emotion of hearts which suffer in silence; children's hearts—like those which cheer us as we listen to 'Fata Malerba,' written for them—and poets' hearts, which are children's hearts in love with dreams and illusions.

## COMPOSITIONS BY VITTORIO GUI

- 1902. 'Julia and Romeo.' Poem for orchestra and chorus.
- 1905. 'The Sea.' Duet for two mixed voices. (Casa Musicale Italiana, Rome.)
- 1907-10. 'Le Temps qui fût' (after Shelley). Poem for orchestra.
- 1908-09. Five *Liriche* (words by Samain et Mallarmé). For voice and pianoforte. (Margiotta, Rome.)
- 1910. 'Vespro' (poem by V. Gui). (Ditto.)
- 1911. 'Scherzo Fantastico.' For orchestra. (Casa Musicale Italiana, Rome.)
- 1913. 'Ombre Cinesi.' For voice and pianoforte. (Ditto.)
- 'Passacaglia.' For violin and pianoforte. (Ditto.)
- 1913-14. 'Four *Liriche*' (words by Mallarmé). For voice and pianoforte. (Pizzi, Bologna.)
- 1914-15. 'Four Chants de la Mort' (popular Greek lyrics, translated by Tommaséo). For voice and pianoforte. (Ditto.)
- 1916-17. 'Commiato,' 'Ritorno' (words by V. Gui). For voice and pianoforte. (Ditto.)
- 1919. 'Voci nel Silenzio.' Poem for orchestra and choir. (Ditto.)
- 1921. 'Fata Malerba' (words by Salvatori). Musical Fable.

## THE FALSE MASTERPIECES OF MUSIC

BY CAMILLE SAINT-SAËNS

(Authorised translation by Fred Rothwell)

Many readers, on seeing the title of this article, will imagine that it is my intention to support the demolishers of the past. This is by no means the case; respectful of the past, I can even respect the dead. Not without a feeling of involuntary veneration do I turn over the pages of these old scores, once the objects of so much fame and glory, though now plunged in eternal oblivion. In certain parts there is still about them an uncommon degree of majesty. Moreover, are we certain that the works which at present fill us with enthusiasm will retain all their prestige as time goes on? Who can tell what will be said of them a century hence? The most eulogistic commentators of the present day do not surpass what the *littérati* of their age wrote on 'Moses' and 'Semiramis.' In them new worlds were discovered; but then, it was added, the French are not sufficiently *sensitive* to understand such music: of that the Italians alone are capable!

Rossini, with mournful smile, saw the public gradually cease to take an interest in his operas. When the suggestion of giving 'Semiramis' at the Opéra was made, he wrote a letter in which he disclaimed all responsibility. 'This work,' he said, 'was written for a public and for singers who no longer



exist.' He allowed the proposition to be carried into effect so that his old friend Carafa might receive author's rights, it being his task to supervise the performance, though Rossini himself refused to be present.

Youth is ever inclined for war: on many occasions has it attacked immortal masterpieces, like the little mad-headed serpent of the fable. The futile assault upon Racine by the romanticists of 1830 is not yet forgotten. Vacquerie, who had written 'What have I against Phèdre? The dragoonades of the Cevennes!' thus arbitrarily confusing quite different sets of ideas, made way for Racine towards the end of his life. More recently we have seen scorn poured upon the heads of Lamartine, Hugo, and Musset, though no harm to them seems to have resulted. In music, when they began to fight 'for the good cause,' they imagined it their duty to wage upon Mozart a war with which, from the outset, I deliberately refused to associate myself. The cloud is now past, and the star of Mozart shines more brilliantly than ever.

Now, there are some who attack Beethoven's ninth Symphony. The *Finale*, in which the gaiety of the gods insolently bursts forth, would appear to lack distinction in the opinion of certain persons who confuse 'distinction' with 'a distinguished air.' In vain will they try to sully the purity of this diamond. Other works are more assailable, though there is every reason why they should be respected. It will not be easy to induce me to believe that music could have delighted or thrilled generation after generation unless it possessed the true ring. This is easy to recognise, by the way, if we will take the trouble to study it, and not judge by degenerate performances which stultify it.

This is not what I mean by the 'false masterpieces of music.' I refer to pieces, either ridiculous or mediocre, which the masses have thought they were compelled to admire, falling headlong into the snares set for them by publishers of too knavish a type.

First, there were the 'Waltzes' of Beethoven. These were authentic, written by the author in his youth; slight, insignificant *morceaux* devoid of charm, in no way resembling the modern idea of the waltz, but simply a three-time rhythm.

This vogue appeared at a time when, the Conservatoire concerts having begun a series of performances of the Symphonies, it became a matter of *bon ton* to appear to admire Beethoven. The publisher of the 'Waltzes' supplied these admirers—hungry enough, though of feeble digestion—with such nourishment as they were able to swallow. He had cleverly placed at the head of the collection the delightful 'Désir' of Schubert, naturally attributed to Beethoven. All these waltzes were played very slowly, with an excessively affected expression, contrasting in the most ridiculous manner with the vapid platitude of the music.

About the same time, Weber's 'Dernière Pensée' (known in England as 'Weber's Last Waltz') was at the height of its popularity. Here is the story of this spurious composition:

A German company had performed the 'Freischütz' at Paris with great success; in the salons, Liszt had played the 'Invitation à la Valse.' Weber was in the fashion. Then a publisher took a waltz of Reissiger, a composer unknown in France, and made of it the 'dernière pensée' of the composer who died in the prime of life. By playing this *morceau*

slowly and with many nuances, being very careful to play with one hand after the other in accordance with the strict principles of bad playing, holding the head on one side and raising the eyes to heaven, melomaniac women of romantic disposition converted the piece into something very affecting to ears of the Midas type. I was a child at the time, and completely ignorant of music as of everything else. All the same, my instinct rebelled, and I remained cold when listening both to Beethoven's Waltzes and to Weber's 'Dernière Pensée'; all that I felt was a sense of the most profound boredom.

There is another mystification that has been more dangerous, for it has lasted until now—Schubert's 'Lebewohl' ('Farewell').

Schubert's first 'Lieder,' when imported into France, were a revelation. As is well known, instead of being a simple accompaniment intended to support the voice, they united for the first time—to my knowledge, at all events—the melodic charm of the vocal part with an interesting and strongly emphasised pianoforte part. These diversified accompaniments being impossible of execution by unskilful or immature players, a publisher came to their assistance by bringing out under Schubert's name a 'Lied' composed by von Weihrach, an amateur. The *morceau*, being well written, did no dishonour to Schubert's name, but if it is closely examined a great difference between the two composers is seen in the banal simplicity of the accompaniment, and in the melodic poverty of the cantus which repeats the same note a dozen times. The success of the 'Lebewohl' was very great, owing largely to an extreme facility of execution which the authentic works did not present; moreover, the song dealt with the immortality of the soul:

La mort est une amie  
Qui rend la liberté;  
Au ciel reçois la vie  
Et pour l'éternité!

When a superbly-built woman, gifted with a splendid voice, sang these words, which ended in a succession of formidable chest notes, the effect was irresistible.

The colossal success of the 'Lebewohl' reached the ears of the true author. It was perfectly reasonable that von Weihrach should loudly protest and claim his rights. Vain, however, were his efforts! The 'Lebewohl' was Schubert's so far as the public was concerned, and it will remain so for all time. Many an amateur has spoken enthusiastically of Schubert, though the only thing of his that he knew was this 'Lebewohl.'

The strangest of these bogus works is, perhaps, the one of which Victor Hugo was a victim. Whose idea was it to give him—as emanating from Beethoven—a nondescript melody taken, it would appear, from a 'Revue des Variétés'? Diligent investigators might, perhaps, succeed in discovering the author of this marvel. Utterly ignorant of music as is well known, Victor Hugo readily swallowed the enticing bait. He was induced to write some lines for this 'admirable musique,' to present the world with the spectacle of a collaboration between the great French genius and the great German genius. He wrote 'Stella,' which agrees neither in character nor in prosody with the following somewhat bizarre melody:

*Andante.*

Là haut, qui sou - rit? Est - ce un es - prit? Est - ce u - ne  
fem - me? Quel front sombre et doux! Peu - ple à ge -  
noux! Est - ce notre â - me Qui vient à nous?  
Cet - te fi - gure en deuil Par - aît sur no - tre  
seuil, Et notre an - tique or - gueil Sort du cer - cueil  
Ses fiers re - gards vain - queurs Ré - veil - lent tous les  
cœurs, Les nids dans les buis - sons Et les chan - sons.

FINE.

The ninth bar is superfluous; it breaks up the phrase and produces an effect similar to that of a line which contains thirteen feet.

Hugo doted on this air, and had it played for him every evening by Madame Drouet. When the idea came to me to write a 'Hymne à Victor Hugo,' I, thinking to produce something special for the poet, undertook to give a musical turn to this legendary melody. By suppressing the parasitic bar, presenting the theme in a certain way:

Fl., Ob., and Cl.

Cor.

superposing two fragments of the melody:

a word, by applying all the tricks of the trade, I succeeded in obtaining from this artificial diamond a few flashes. . . .

So true is it that 'the trade' is not without its uses! There are some who disdain it, and acknowledge nothing but inspiration. Inspiration is the priceless and indispensable material, the rough diamond, the virgin metal; 'the trade' is the art of the lapidary and the jeweller: it is equivalent to saying that it is Art itself. Those who despise 'the trade' will never be more than amateurs.

## NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXI.—ROBERT JONES

It is well perhaps to warn the reader that Robert Jones, the early Tudor composer, is quite a different person from the Robert Jones of the 'Triumphs of Oriana,' for there is more than half a century separating the musical activities of the two composers. As a matter of fact, the earlier of the two namesakes was a Gentleman of the Chapel Royal in 1512, while the later Robert Jones was not born till about the year 1560. The early Tudor composer has the distinction of figuring among the contributors to Wynkyn de Worde's unique printed book of 'Twenty Songs, ix. of iiiii. parts and xi. of iii. parts,' dated from London, on October 10, 1530. He is also included in Morley's oft-quoted list—published in 1597—of famous English composers who flourished before the Reformation, and hence he deserves inclusion in the present series, all the more by reason of the fact that his biography does not appear in any of our standard books of reference.

Robert Jones was born c. 1485, and was a boy chorister in the Chapel Royal under William Newark. On the death of Edward Johns, or Jones (who may, possibly, have been a relative), he was appointed a 'Gentleman of the King's Chapel,' in March, 1512, under William Cornish.\* He accompanied King Henry VIII. in the summer of 1513 as one of the Chapel Royal, and there are contemporary notices of the magnificent singing of the English monarch's chapel at Thérouann, on September 3 following, when 'a Te Deum was sung by the King's singers,' followed by 'an Anthem of Our Lady and another of St. George.' On September 17, at Tournai, in a pavilion of purple and gold, after a sermon by the Bishop of St. Asaph, a Te Deum was again sung by the choristers of the Chapel Royal, led by Dr. Robert Fayrfax, under the direction of William Cornish, Master of the Boys. It is interesting to add that there is a German account of the Picardy campaign in the 'Calendar of Letters of Henry VIII.,' with an English translation, from which we learn that for amusement, 'for field music the English had a shalm player and a bagpiper who play together,' while the military music consisted of 'flutes, trumpets, and drums.'

Between the years 1514 and 1519 Jones was living at East Greenwich, as we learn from an interesting document in the 'Patent Rolls of Henry VIII.' In this grant, which was formally enrolled on November 21, 1520, Thomas Farthing, Gentleman of the Chapel Royal, 'and his heirs for ever,' was constituted the owner of 'a tenement in East Greenwich, formerly in the tenure of Robert Jones.'

\* For an account of Cornish see No. III. of the present series (*Musical Times*, November, 1919).



The only rent payable for Jones' tenement was 'the service of a red rose, if it be asked.'

At the historic Field of the Cloth of Gold, in June, 1520, Robert Jones was one of the Gentlemen of the Chapel Royal, whose magnificent singing was much admired by French critics (*Musical Times*, June, 1920). On his return to England he obtained another tenement, but the new owner of his former residence, Thomas Farthing,\* did not long enjoy it, as his death occurred on December 12 of the same year (1520).

The next glimpse we get of Robert Jones is in the official 'List of the Ministers of the King's Chapel,' in the Eltham Ordinances of 1526, where his name figures as seventh in the roll of Gentlemen of the King's Chapel. Very little else seems to be chronicled of him save that he contributed to Wynkyn de Worde's Song Book of 1530, as previously stated. In this unique collection, now housed in the British Museum, Jones is represented by a song, 'Who shall have my fair lady,' set for three voices.

I can find no trace of Robert Jones after the year 1535, so it is safe to conclude that he died about that date. The appearance, however, of the name R. Jones in a document of the year 1538 at one time led me to imagine that, probably, this reference was to the early Tudor composer, but an examination of the original record revealed the fact that the person therein named was in reality a certain Richard Jones, who turned out to be 'Chief Master of St. Paul's School'—quite a different personage. In any case, the position of Robert Jones as Gentleman of the Chapel Royal was filled up in 1536, certainly before the year 1537.

As regards his compositions, we have previously alluded to his song in Wynkyn de Worde's book (1530), and to his fame as a composer on the testimony of Morley. However, there is more tangible evidence of his powers in his Mass and Magnificat, both of which are among the Peterhouse MSS. The former, namely, his Mass 'Spes Nostra,' will be found in MS. both at Peterhouse, Cambridge, and in Add. MS. 34191. It may be noted that the tenor part is wanting. Further, the name of the composer appears in the MS. as 'Robard Joonys.' The latter MS. displays much invention, even from a cursory examination, and, together with the Mass, ought to be printed by the Carnegie Trust or the British Music Society. It is a distinct advance on the technique of Cornish and Crane, and shows a glimmering of the great polyphonic work afterwards achieved by Tallis and Byrd, though, it must be added, not to be compared with Ludford, whose memoir will form the next number in the present series.

## A LOST HANDEL MANUSCRIPT

BY W. BARCLAY SQUIRE

The story of the various shapes assumed by Handel's settings of the legend of 'Acis and Galatea' is one of considerable intricacy. Its earliest form is the Serenata for three solo voices, 'Aci, Galatea, e Polifemo,' which was written at Naples in 1708. Nothing is known as to its origin, but the incomplete autograph is preserved in the Royal Collection now housed in the British Museum, and the work was printed by Dr. Chrysander in vol. liii. of the German

Handel Society's edition. The second setting, which is practically 'Acis and Galatea' as now known, dates from about 1720, and was written for performance at Cannons at the end of Handel's career there. It owes hardly anything to the early Italian work and was entirely composed to English words—mainly by John Gay, but with interpolations from Dryden, Hughes, and Pope.

The Serenata does not seem to have been performed in London for some years, though songs from it were published by Walsh at various intervals. Particulars of these will be found in the note on p. 263 of vol. ii. of Chrysander's 'G. F. Händel' (1860). In 1731, 'at the desire of several persons of quality,' 'Acis and Galatea' was given at the Lincoln's Inn Field Theatre 'for the benefit of Mr. Rochetti,' who sang the part of Acis, Galatea being Mrs. Wright Polyphemus, the veteran Leveridge; Corydon, Legar and Damon, Salway. Corydon does not appear in the original work, and Chrysander surmises that this part was introduced to fill up the blanks left by the omission of the choruses, which were probably not sung on this occasion. But this performance which took place on March 26, remains something of a mystery; probably it was given without the composer's authority. The Lincoln's Inn Field production, however, served its purpose in awakening interest in the work, for in May, 1732, 'Acis and Galatea' was given as 'an English Pastoral opera' at the Little Theatre in the Haymarket, then under the direction of Dr. Arne's father. In this performance Mountier was Acis and Susanna Arne (afterward Mrs. Cibber) Galatea, while the part of Polyphemus was taken by Waltz, Handel's cook, whom Burne says had 'a coarse figure and a still coarser voice but 'as an actor had a great deal of humour.' The presence of Waltz in the cast, and the fact that the Arne family was more or less in Handel's circle makes it probable that this performance took place with the composer's sanction. Its success evidently induced Handel to make some profit out of the work for in the following June he announced that at the King's Theatre, Haymarket, would be performed:

... a Serenata called Acis and Galatea, formerly composed by Mr. Handel, and now revised by him, with several additions, and to be performed by a great number of the best Voices and Instruments. There will be no action on the Stage, but the Scene will represent, in a picturesque manner, a Rural Prospect with rocks, groves, fountains, and grottoes, amongst which will be disposed a chorus of nymphs and shepherds; the habits and every other decoration suited to the subject.

The libretto of this production, which has been printed in the German Handel Society's edition, shows that it was an extraordinary mixture of the early 'Aci, Galatea, e Polifemo' and the English 'Acis and Galatea.' The inartistic character of the performance has much exercised Handel biographers, who have found considerable difficulty in defending it. But, clearly, the real reason for Handel's procedure is that things were going badly with the opera, and the success of Arne's production showed a chance of reimbursement for the season's losses at the King's Theatre. Handel's company there included Italian singers who could not sing English, and to make use of them he hit upon the plan of interlarding the English 'Acis and Galatea' with parts of his old Italian Serenata. The result was certainly inartistic, but it answered its purpose. The polyglot work was performed at Oxford, 1733, and was frequently repeated during the

\* For an account of Thomas Farthing, see No. XIII. of these articles (*Musical Times*, December, 1920).

owing years until about 1740, when it was replaced by 'Acis and Galatea' as we now know it. At the 1732 performance, Acis was sung by Mesino, Galatea by Strada, and Polifemo by Battagiana; the new characters introduced were Ari (Roberts), Eurilla (Davis), Filli (Bagnoli), Linda (Bertolli), and Silvio (Pinacci); the name Damone occurs in the list of characters in the libretto, but nowhere else. The work was divided into three Acts, the second of which ends with the chorus, 'Smiling Venus, queen of love,' which was written expressly for the production.

In 1892, Dr. Chrysander printed (as vol. liii. of the edition of Handel) the whole of the 1708 'Acis and Galatea, e Polifemo,' from the imperfect autograph in the Royal Collection, and (in the same volume) the libretto of the 1732 version, together with most of the pieces which Handel either altered or composed for this performance. In a preface to this volume the editor says:

The autograph in Buckingham Palace wants the last leaf, which must have contained the date. This leaf has been transformed [transferred?] to the conducting score which Handel used at performances after 1732, and which still exists in England, though its possessor cannot now be traced. About thirty years ago the latter showed it to Victor Schoelcher, but, unfortunately, Schoelcher did not succeed in obtaining it, and could not subsequently discover the possessor, who he thought had the name Lambert and lived in the country [Yorkshire?]. The autograph of the original Neapolitan cantata breaks off in the last aria, 'Del mar fra l'onde,' at the sixteenth bar. . . . Unfortunately Schoelcher took a note of the date, which was given at the end of the now lost volume.

In printing the *Serenata*, Chrysander completed (as he thought) from a copy in the Royal Library, Berlin, which dated only from 1840; this gave the end of 'Del mar fra l'onde' and the final 'Chi ben ama.' But a slight perusal of the manuscript shows that something must be missing between the air and the trio, for Acis, who has been killed at the end of the first act, reappears to join Galatea and Polifemo in the final trio.

Fortunately the matter can now be made clear owing to the acquisition by the British Museum a few years ago of the missing volume seen by Schoelcher. It seems originally to have belonged to Robert Smith, at whose sale in 1813 it was bought by Thomas Gresham for £1. With the manuscript letters from Schoelcher and from Rophino, both of whom saw it in 1857 and 1858, when it belonged to Mr. W. B. Lambert. After that it disappeared until it was offered to the Museum from the extreme North of England. An examination of the manuscript enables some corrections and additions to be made to Chrysander's vol. liii. Both the name of the binding and the title-page are singularly correct. The latter reads:

Acige è Galatea. Drama composta dal Sr. Giorgio Freder. Handel. Napoli. 16 Guignio 1708  
It was afterwards altered and performed at the Haymarket.

This inscription, as well as a good many of the words (where no music is given) is in a hand which must be considerably later than the rest of the volume. The music seems to be the work of three copyists: A (ff. 2-16 v.), B (ff. 17-21, 27 v.-42, 49-60 v.), C (ff. 61-76 v., and 87), and C—who occupies the rest of the volume and was almost certainly the elder brother. In addition to this, ff. 98-101 are in Handel's autograph, and belong to the 'Acis and Galatea, e Polifemo' in the Royal Collection. In

portions of the Smith copies Handel has also written the words. This is the case on ff. 43-46 ('Ferito son d'Amore'—the Italian version of 'O ruddier than the cherry'), ff. 47 and 48 ('Would you gain the tender creature?'), and ff. 80 *et seq.* ('Delfin vivra sul monte'—the Italian of 'The flocks shall leave the mountains'). There are many blank pages, on some of which the words of the missing numbers have been written in the same handwriting as the incorrect title-page. In the opening chorus of Act 3, 'Viver e non amar,' 'Francesca' (*i.e.*, Francesina) is written above Strada's part of Galatea; later names for Acis and Filli occur in the same number, and on folio 70 v. 'Mr. Powell' appears as Acis. But in fixing the date of the volume the watermarks are of most importance. The copyists described as A and B use paper which bears the name of J. Whatman in a watermark; this does not occur in the paper used in the portions written by C (Smith) or Handel. I am kindly informed by a present representative of the Whatman family that James Whatman married in 1740 the widow of Richard Harris, who owned the Turkey Mills at Boxley, and that this was the beginning of the connection of the Whatmans with paper-making. It follows that 1740 is the earliest possible date in which Whatman's name can occur as a watermark, and that the portions of the Lambert MS. written by the copyists described as A and B cannot have been written before that year. It is therefore impossible that this part of the manuscript should be the original conducting score of 1732. The pages in Smith's handwriting may well be older, and the presence in them of words in Handel's autograph points to their having to do with the 1732 production. But the chief interest of the Museum's acquisition consists in the recovery of the end of the early 'Acis, Galatea, e Polifemo' autograph. This breaks off at the sixteenth bar of Galatea's air, 'Del mar fra l'onde.' The Lambert manuscript then continues it with four leaves—not one, as Chrysander surmised. These contain the end of Galatea's air, which is followed by a long recitative for Polifemo, partly accompanied by figured bass (*continuo*) and partly by strings (*senza cembalo*). This recitative explains the action preceding the final trio. The words are as follows:

Ferma, ma già nel mare  
Con l'algose sue braccia  
Nettun l'accoglie,  
E nel suo sen l'allaccia.  
Stupido ma che veggio!  
Acis disciolto in fiume  
Siegue l'amato bene!  
E mormorando  
Così si va lagnando:

Vissi fedel mia vita  
E morto ancor t'adoro,  
E de' miei chiari argenti  
Col mormorio sonoro  
Non lascio di spiegare  
I miei tormenti.  
Or dolce mio tesoro  
Con labro inargentato  
Forse più fortunato  
Ti bacierò  
Del tuo Nereo fra l'onde  
E l'arenose sponde,  
Che imporporai collsangue,  
Mentre d'empio destin  
Solo mi lagno  
Co' miei puri cristalli,  
E lavo e bagno.'



Et io che tanto ascolto,  
 Cieli come non moro ?  
 Ah, la costanza  
 Di chi ben ama  
 Un giorno non sa  
 Ne può mai variar sembianza.

The trio, 'Chi ben ama,' then follows in the form printed by Chrysander, and at the end is the signature, 'Napoli li 16 di Guignio. 1708. d'Alvito.'

What is meant by 'd'Alvito' is a decided puzzle. It can hardly mean the name of the author of the words, for, so far as I know, there is no Italian poet of this name, nor was it Handel's custom to give the names of the authors of the words that he set. 'Alvito' is the name of a Portuguese title, but this does not help one much in solving the riddle. 'd'Alvito' might mean that the work was written at Naples in a district or palace of the name, but none can be found in Carletti's 'Topografia' (Naples, 1776). A 'Strada della Vita' occurs in that work, marked in the map just below Capo di Monte, but it would be too wild a guess to suggest that this was intended. Possibly some Neapolitan archæologist may find a solution of the puzzle.

### THE HEREFORD MUSICAL FESTIVAL

This has been a critical time for the Three Choirs Festival, but most of all for Hereford, where, since the last Festival in 1912, there has been a remarkable change among the more prominent of its organizers—a new secretary, a new conductor, a new Bishop, and a new Dean. Happily, neither of the two most important officials were inexperienced in the traditions; the hon. secretary, Mr. George Holloway, has for many years been (and still is) superintendent of the choir, and Mr. Percy Hull had a long connection with the music of the Cathedral, first as choirboy and afterwards as assistant to the late Dr. Sinclair. None the less, Mr. Hull had an arduous and exacting task in conducting his first festival, and although no doubts existed concerning his musicianship, his experiences at Ruhleben, and his subsequent illness, made some fearful of his staying powers. It may at once be said that he achieved an unqualified success; he gained the confidence of orchestra and choir, he kept his head, and he gave evidence of a distinctly musical temperament. His *tempi* were on the side of vivacity, which afforded a contrast with those of his predecessor, but his readings were never exaggerated, and when he acquires the assurance which comes from experience, they should become individual and interesting.

When we come to analyse the programme, the curious fact emerges that three-quarters of the time was taken up by three composers—Handel, Mendelssohn, and Elgar. 'Elijah' to begin the Festival, 'The Messiah' to close it. This is in accordance with a practically uninterrupted tradition, and for it there are two very sound reasons—first, that these two works maintain their popularity with the public on whose support the Festival chiefly depends; secondly, they materially reduce the work of full rehearsal, for which, even then, the time is barely sufficient. As for Sir Edward Elgar, his world-wide fame finds its focus in the Three Choirs Festival, and if he owed something to them in his youth, he is now paying back the debt with interest. On this occasion he lightened Mr. Hull's responsibility by conducting 'The Dream of Gerontius,'

'The Apostles,' and the Violoncello Concerto (of which a really poetic reading was given, with Miss Beatrice Harrison as soloist); and the chamber concert, which at Hereford forms a unique supplement to the Festival, ended brilliantly and impressively with the Pianoforte Quintet.

Nor was Sir Edward the only composer who appeared to conduct his own music, for no fewer than seven others introduced their works, and these were either new or recent, they are of a more general interest, and deserve to be dwelt upon a somewhat greater length than the familiar things. Dr. Vaughan Williams came first, and conducted his Fantasy for Strings on a Theme by Tallis, which has before been heard at one of these Festivals. It is work in which old wine has been put into new wine skins without disaster, for the character of the theme is well preserved, the strings being handled with power and worked up to a fine climax of intensity. Prof. Walford Davies' setting of 'Heaven's Gate' from Blake's 'Jerusalem,' is a serious effort to realise the mystical nature of the text in which the poet-seer draws a picture of England very applicable to the present distress. The composer is happier in the optimistic conclusion than in depicting the desolation caused by the 'terrible devouring sword,' for he failed to make so distinct an impression, and here the ensemble of solo voice (Miss Margaret Balfour) and orchestra was less effective than in the more delicately-handled portions. The work, however, of a character that can hardly produce its full effect when given on festival scale; it demands more intimate treatment. Mr. B. J. Dale, Mr. E. L. Bainton, and Mr. F. Keel all shared with Mr. Percy Hull the experience of captivity at Ruhleben, and theirs must have been a pleasant reunion at the Festival, where each of them contributed a piece to the programme. Mr. Dale has hitherto been known chiefly as a composer of works of smaller calibre, but his setting for chorus and orchestra of Christina Rossetti's 'Christmas Hymn,' though quite modest in conception, proved perfectly effective in the Cathedral. He has striven to suggest the simple, folk-like quality of the carol, and has avoided elaboration even preserving, at the risk of monotony, the original rhythm throughout the three stanzas. It is eminently smooth and gracious music, pastoral and tender in mood, and decidedly attractive. Mr. Bainton's work was his series of three pieces for orchestra, an Elegy, an Intermezzo, and a Humoresque, all of which were written at Ruhleben. They show a complete musicianship and refined taste, and the orchestra is handled with unobtrusive but satisfying effect. There is no very marked originality in the ideas, but the 'Bacchanal Humoresque,' originally intended as an *entr'acte* for 'Twelfth Night,' is quite rollicking and vivacious. The only actual novelties were also heard at the same concert. One was the third cycle of 'Pastorals' which Mr. Brewer has composed, entitled 'Jillian of Bern.' He has just the lightness of touch necessary for such work, and I would certainly echo an opinion I have seen advanced, that he is the very man to write comic opera. His music is simple, melodious, and flowing, yet it always evades commonplace by little unexpected touches, and the orchestra is most deftly handled. Again he had in Mr. John Coates, an interpreter who threw himself heart and soul into the spirit of the music—whose only fault, indeed, was that he inclined to put into his performance more 'point' than it would bear, and might in some places have

the music to speak for itself. A striking contrast is afforded by Mr. W. H. Reed's brilliantly clever piece, which he styles 'A Whimsical Fantasy for Orchestra,' and entitles 'The Lincoln Imp.' It professes to illustrate the apocryphal story of the mischievous little effigy in Lincoln Cathedral, some of the details of which Mr. Reed seems to have evolved for the occasion. He supposes the Imp to have been blown away by the wind into the Cathedral, where he wreaks his playful malice by jangling the bells, rumbling on the organ, tearing the vestments, and shaking the candlesticks, till at last his course of mischief is stayed by an angel, who turns him into stone. The music is most graphic, and quite as lively as it should be. Mr. Reed is up to every possible orchestral device, and all his effects come off. Some periods of repose would be welcome, but it is not easy to imagine any that would be in keeping

of the boldest and most original choral works that have been produced for many years past. It has by now been heard on several occasions, but never under such favourable conditions. In the spacious Norman nave, with its massive grey pillars and ancient history, this mystical, archaic-sounding music, which so fits the quaint text, had its fitting environment. Its harmonic crudities were toned down, its fragments of plainsong melody seemed in place, and, though as is so often the case we wished the performers were out of sight, the impression made by the work was felt to be just what the composer intended. Its grandiose proportions were justified, and the sense of scale which is, perhaps, the composer's most salient characteristic, was fully realised. The performance was an excellent one: possibly some flaws in detail may have existed, but the general character of the work was admirably brought out. The choir sang



Photo by

MR. PERCY HULL.

DR. HERBERT BREWER.

Wilson-Phillips, Hereford.  
SIR IVOR ATKINS.

such a tricky subject: perhaps a short epilogue suggesting the calm dignity returning to the great arch when its tormentor had been incorporated in the fabric would not be inappropriate, and would leave as pleasant an impression behind as is caused by the ending of another rogue's history, that of Till Eulenspiegel, as told by Strauss. It may as well be imagined, a tricky, restless piece, though much too well written to provide great technical difficulty, requires careful and thorough rehearsal, so that, brilliantly as it was given, the performance by the London Symphony Orchestra seemed not altogether devoid of effort. It may, however, be due in a measure to its being given in a hall much too small for noisy orchestral effects. I have reserved Mr. Holst's share in the festival till the last, because I think that it afforded the most distinctive feature of the event. His 'Hymn of Jesus,' whether we like it or not, is one

with remarkable freedom, the solo tenor voice away from the orchestra had exactly the right effect in the 'Pange Lingua,' and the insufficient organ erected for the Festival was most effectively reinforced by the occasional use of a pedal stop in the big organ in the Choir. It was indeed so great a success that I trust it may be repeated next year at Gloucester—where the surroundings and the acoustics should be at least as favourable—before the impression has been forgotten.

To show to what an extent native art was represented I may here record the other pieces by British composers that were heard. Foremost was the splendid Motet for unaccompanied seven-part chorus, 'At the round earth's imagined corners,' a setting of Donne's poem, which is one of the group that Sir Hubert Parry, with a strange prevision, entitled 'Songs of Farewell.' It is a noble work, worthy to rank with the best things of its class, and, for all its



brevity, was felt worthy to represent a composer who had a close association with these festivals. It also enabled one to appreciate the quality of the choir, which struck me, after a long experience of the Three Choirs, as one of the very best I have heard. Good in every part, and unusually well-balanced, it stood the fatigues of the week well, and seemed as fresh in 'And the Glory of the Lord' on the last day as it was in 'Elijah' at the opening. It was always equal to the occasion, and I observed only one noticeable slip, and that was a conspicuous lapse in 'The Apostles.' I ought to add here that both 'The Apostles' and 'Gerontius' met with exceptionally good all-round performances. In the former the semi-chorus of nine male voices, representing the apostles, was for the first time employed in accordance with the composer's intentions. At the orchestral concert, Bantock's 'Sappho' songs were sung by Miss Phyllis Lett, who has, by the way, advanced her reputation of late by showing more restraint in her readings, and Mackenzie's 'Britannia' Overture ended the programme. The chamber concert was 'all British,' and included Dr. Ethel Smyth's musicianly String Quartet in E minor, Elgar's Quintet (as already mentioned), and songs by Parry, Stanford, Vaughan Williams, Dunhill, Ireland, and Edward German, besides a series of four delightful Elizabethan love-songs by Campion, Bartlet, and Dowland, arranged with good effect by F. Keel for the accompaniment of a string quartet. They were sung by Miss Dorothy Silk, whose fresh voice and refined style were welcome. For the sake of completeness it must be stated that at the opening service a slow movement—from a Symphony in E minor by Dr. H. Holloway—was played and proved very melodious and graceful music. The Canticles were sung to C. Lee Williams' setting in D.

The other features of the Festival may be dealt with more briefly. Two of Bach's vocal works were heard, the unfamiliar Church cantata, 'Come, Redeemer of our Race'—which was received with interest, though it is not among the most sustained or characteristic of these works—and the air, 'Comfort sweet, my Jesu comes,' for soprano voice, flute, and string quartet—a really charming piece. The other choral works were the first part of Haydn's 'Creation,' Dvorák's 'Stabat Mater,' which, if memory does not fail me, made one of its earliest appearances in this country at a Hereford Festival in the 'eighties, and Brahms' Alto Rhapsody (in which the male-voice choir was far too large for the intimate nature of the work). The Grail scene from 'Parsifal' had for twenty-four years been a constant feature at Hereford, where the acoustics of the Cathedral and the possibility of stationing the boys' choir in the triforium of the central tower have made it so effective, that we are never tired of hearing it under conditions which go far to reproduce the peculiar rapture of Bayreuth. Save that the boys were a little too anxious, and their voices just a shade too keen, and that the mammoth instrument devised to suggest the sound of bells was not effective (it should surely be coupled with actual bells of higher pitch), the performance was as effective as ever. In one respect a unique distinction possessed by Hereford was abandoned. It used to be the one place where we could hear Handel's 'Messiah' without a single cut, but at last it has succumbed, and the limitations of human endurance have been recognised by the omission of the customary pieces in the later sections. One

hardly knows whether to be glad or sorry. Bach's third 'Brandenburg' Concerto, Mozart's C minor Symphony, and Brahms' Haydn Variations were the orchestral works chosen.

The principals, other than those already mentioned, were Miss Rosina Buckman, Miss Agnes Nicholls, Miss Mary Foster, Mr. Roland Jackson, Mr. Frank Mullings, Mr. Norman Allin, Mr. Herbert Heyner, Mr. George Parker, and Mr. Robert Radford. Miss Foster was a newcomer at the Festival, but her pleasant, unaffected style made her singing of the contralto solos 'The Messiah' enjoyable. The others need no eulogy; but this at least may be said of them, that I notice no square pegs in round holes. Sir Ivor Atkins, whose direction of the first of the revived Festivals has since last year's Worcester Festival received official acknowledgment, and Dr. Brewer were at the organ, and Dr. H. G. Ley, of Christ Church, Oxford, was the pianist in Elgar's Quintet.

One or two records have been achieved at Hereford on this occasion. The amount of the collections and the receipts from the sale of tickets are, I am glad to hear, greater than they have ever been, though must be remembered that, with enhanced expenses and 'entertainment' tax, the profits may not be correspondingly phenomenal. Fine weather is a traditional at the Three Choirs Festivals that we should hesitate to style the glorious week of sunshine a record, but at any rate it cannot have been exceeded in brilliance. The choir, too, has never been better, and I think that few conductors could have made a more successful début than Mr. Hu. I understand that he has had little or no previous experience with an orchestra, and in acknowledging some formal congratulations at the final concert, he modestly confessed the great help he had received from Mr. W. H. Reed, the leader of the Symphony Orchestra, which suggests that here history has repeated itself, for I recollect how, when Dr. Sinker began his conducting, he stayed with Carrodus, his leader, for some time before the Festival in order to learn something of the technique of the conductor's art.

HERBERT THOMPSON.

## Music in the Foreign Press

### FASHION IN MUSIC

To the *Revue Musicale* (August) Charles Koechlin contributes a long, thoughtful article, whose general object is to emphasise the following point:

Taste and sincerity are nowadays so uncommon that we can see no connection between fashion, which patronises all works of a certain type indiscriminately, and beauty, which does not depend upon subservience to any particular type.

He has a good many things to say upon musical matters: in praise of Fauré, Debussy, Magnard, and Ravel; in deprecation of the iconoclastic theories which are in fashion just now among the spokesmen of certain groups of French composers; upon the differences between traditionalism and academism; upon contemporary life as a source of inspiration for artists. He deplores

... the callousness, the pettishness, the lack of imagination evinced by the attitude of certain would-be leaders of fashion. But not all the young composers obey the dictates of a few incompetent fanatics. Read Darius Milhaud's 'Poèmes de Léo Latil,' and you will see that they lack neither expressiveness nor lyricism. Honegger's 'Mort d'

Sainte Alméenne' and 'Pastorale d'Été' are instinct with expression; his choreographic work, 'Le Combat des Horaces et des Curiaces,' is spirited and powerful. Those young folk, obviously, are attracted by the notion of simplicity and power as opposed to sentimentality and turgidity. It is to be hoped that their musical gifts will prevent their going astray along the path of artificial simplicity. That they should evince a predilection for plain, direct methods, is after all in accordance with tradition. What they still lack is technical proficiency. And in any case, to overlook the teachings of the past, to hold aloof, systematically, from all influences, can in no circumstances be a sound course.

#### LILI BOULANGER

Lili Boulanger won the French Prix de Rome at the age of twenty (being the first woman to achieve that distinction), and died (in 1918) before having completed her twenty-fifth year. What Camille Maclair and Georges Migot write about her in the August *Revue Musicale* is in complete agreement with other opinions available so far. She is represented as a composer of high genius, whose music embodies not mere promise but achievement. Her output consists of a dozen important works, vocal and orchestral, songs, an unfinished Sonata, and an all but finished lyric drama in five Acts, Maeterlinck's 'La Princesse Maleine.' Maclair, in his general article, and Migot, in his account of a recent concert devoted to her works, agree in singling out for special praise the set of thirteen songs, 'Clairières sous le ciel,' the 129th Psalm, and 'Pour les unes d'un Soldat.' According to them, Lili Boulanger's output comprises no single page that could leave us indifferent.

#### STENDHAL ON MUSIC

Henry Prunières, having unearthed a number of Stendhal's feuilletons on Italian Opera in 1826, publishes them in the same issue. They are highly interesting for the student of Stendhal, and not devoid of interest so far as the history of opera and littantism in France are concerned.

#### LA FONTAINE AND LULLY

Prunières also investigates, in a most interesting article, the reasons why La Fontaine never succeeded in writing a libretto to please Lully. La Fontaine, he claims, lacked the sense of dramatic situations which Lully wanted and found in Quinault:

La Fontaine's ideals remained restricted to the obsolete *Air de Cour*, Ballets, and Pastorals. His tendency was to bring opera back in the rut from which Lully had succeeded in disengaging it. History, indeed, ever repeats itself. Every two-score or three-score years, the aspects of music change; and people start protesting, unable to realise that nothing in Art is perishable but the successive forms which Art adopts. They deplore the death of Music at the very moments when Music, having shed a threadbare garment, is revealing itself in virgin splendour.

#### MUSICIANS OF ARMENIA, HOLLAND, AND POLAND

In the same issue, Marguerite Babaian briefly scribes the career of Father Komitas (1870-1915), whose untiring and judicious activities as teacher, collector of folk-tunes, and composer, Armenian music stands deeply indebted. She expresses the hope that the many manuscripts of his which lie unuttered at Paris, at Constantinople, and in the Caucasus, will be published, and promises notices on other Armenian composers.

Henry de Groot commends for their originality and power of expression the works of the young Dutch composer James Zwart, whose output is considerable.

Alexandre Tansman names, among Polish composers whom he deems worthy of notice, Ludomir Rozycki (born 1883), Felician Szopski (born 1865), Franciszek Bzezinski (born 1867), Gregori Fotelberg (born 1879), and Karol Hubert Rostworowski. He places special faith in the first-named.

#### ILDEBRANDO PIZZETTI

The August number of *Il Pianoforte*, devoted to Pizzetti's works, comprises articles by F. Liuzzi, Castelnovo Tedesco, A. della Corte, and Guido Gatti.

#### A CONTRIBUTION TO REGER'S BIOGRAPHY

In *Die Musikwelt* (September) Dr. Fritz Stein relates how, in 1910, Reger strongly felt the impulse to compose a Mass and a Te Deum, but never carried out the plan. His 100th Psalm remains his only great choral work of the religious order. Dr. Stein tells in full the history of its genesis, illustrating it with quotations from the composer's correspondence.

#### ALFRED BRUNEAU

*Le Ménestrel* continues the publication of the lectures on French composers recently given at the Concerts Padeloup. Some are moderately useful, others are valuable as permanent contributions to the history of French music. Several have already been noticed in this column; and the issues of August 19 and 26 bring us an excellent paper by Charles Koechlin on Bruneau, whose works deserve far wider recognition than they have as yet met with.

#### HAUD PASSIRUSÆQUIS

In the *Nouvelle Revue Musicale* (August), Leon Vallas writes:

How difficult it is for the critical mind to keep pace with the creative mind is exemplified by the fact that so intelligent and scholarly a man as Saint-Saëns protests against the new developments in music.

In his speech at the 'École des Hautes Etudes Musicales,'\* he declares that it is impossible for music to proceed further along the path which it now follows without reverting to its primitive cacophonous state. The assertion calls for one answer only: Galileo's 'e pur si muove!'

#### PIANOFORTE DUETS

In the *Zeitschrift für Musik* (August), Martin Frey enumerates music originally written in the form of pianoforte duets, which he thinks ought to be better known than it generally is. He regrets that the attention which duet players pay to transcriptions should often lead them to overlook works such as Mozart's Fantasy in F minor, Beethoven's Variations on 'Ich denke dein,' Schubert's Fantasies, 'Grand Duo,' 'Variations,' and 'Divertissement à la Hongroise.' He refers to Jensen, Moscheles, Dvorák, Brahms, and others. But of more modern composers, the only two whom he mentions are Paderewski and Hans Huber.

#### GERMAN MUSIC ABROAD

In the same journal (August, second issue), Dr. Georg Göhler explains how German music may maintain its preponderance abroad. He lays stress upon the demand that existed in other countries for German instrumentalists, and the advantages

\* See *Musical Times*, September, 1921, p. 625.



which Germany and German music used to derive from the export of such 'pioneers':

The German instrumentalist must become one of the most sought after and best-paid 'imported articles.' He should be the best and most capable. Likewise the German music-teacher.

Our music-publishers' activities have ensured a wide diffusion of German music abroad. The State should do everything in its power to assist those publishers in resisting their competitors. German editions must always occupy the first place on the world's markets.

In the same issue, Carl Schöffner describes the progress of German music and German music industries in South America from the 17th century onwards. He shows how wide and fertile a field that continent affords for propaganda both artistic and commercial.

#### HANDEL'S 'RODELINDA' AT GÖTTINGEN

In the *Zeitschrift für Musikwissenschaft* (July), Rudolf Steglich discusses the conditions under which 'Rodelinda' was produced last year at Göttingen. Whilst admitting that it would have been impossible to give the work in its full original form, he thinks that it was a mistake to leave out certain Arias, thereby impairing the architecture and fine tonal balance of the whole. It would have been better to suppress the middle section and *da Capo* of all Arias.

#### AN UNPUBLISHED LETTER OF MOZART

In the *Bulletin de la Société Française de Musicologie* (July) Charles Bouvet publishes a letter from Mozart to the Paris publisher, Sieber, offering him three Pianoforte Concertos and six String Quartets (the former being Köchel's 413, 414, 415, and the latter K. 387, 421, 428, 458, 464, 465). The letter is dated Vienna, April 26, 1783.

#### BERNARDO PASQUINI

In the same issue, F. Boghen publishes a catalogue of B. Pasquini's works, and asks those who possess information on that composer to communicate with him (c/o G. Ricordi & Co., Milan).

#### MODERN DEVELOPMENTS IN HARMONY

In the *Musikblätter der Anbruch* (August) Hermann Grabner has some interesting things to say about the origin and functions of 'fourth-chords' and similar recent appearances. Dr. Dasatiel writes about the new applications which the polyphonic principle receives in contemporary music, showing how the results can be properly defined as 'homophonic polyphony,' viz., music polyphonically written, but with a view to a homophonic effect. Both authors refer to works by Dr. Ernest Kurth ('Linear Counterpoint' and 'Romantic Harmony'), which appear to contain interesting views.

#### VIENNA AND MUSIC

The September issue of the same periodical is devoted to Vienna as a music-centre. Various articles describe the city's musical life, libraries and collections, church music, opera, and concerts. Most useful is Richard Specht's contribution, a survey of the younger Viennese composers' activities. He gives many names, and has something topical to say about all the composers mentioned—most of them unknown in this country.

M.-D. CALVOCORESSI.

#### MODESTY OR ARROGANCE?

BY ALFRED KALISCH

Those who read foreign criticism as well as that of our own country are often struck by a subtle difference between the mental outlook of our own writers and the others, which, consciously or unconsciously, affects their judgments. Perhaps it would be more accurate to say that it is apparently unconscious with us, and conscious in the case of foreigners. A German, a Frenchman, or an Italian will let you know expressly or by implication that he is judging from the standpoint of his own country, and naturally wishes the reader to understand that the criterion that he applies is the only one legitimate for him, and therefore the best possible. This tendency is more marked among Frenchmen than among critics of other countries. The Englishman, on the other hand, writes as if he were judging a new work or a new artist from a general standpoint outside the conflicting claims of nationality, and in this respect the American (unless he is simply 'stunting') is rather like the Englishman.

It is difficult to say whether this is an instance of racial modesty or national conceit. Do we write in this way because we think we have no right to claim that we have a distinctive British standpoint, or is the implication that ours is the one and only right one—that we look on these things from a higher plane, whence wider horizons are open than to those who take their stand only on their own national ideas?

It is difficult to dogmatise; naturally things vary with each individual. It is not unnatural, too, that men of the older generation should be more likely to take the first view, because it was so constantly dinned into their ears, in their most impressionable years that this country was musically naught—a mere appanage of musical Germany. Then came the phases when we were supposed to be the vassal of Russia, or merely subservient to France and Italy and the Slavs. It is much easier for the younger men to rid themselves of such preoccupations and to think or say frankly that we are entitled to frame our judgments as Britons. This should not surprise us—it is rather an inevitable result of our growing national musical consciousness, and it is on the whole a thing to be welcomed, though it hurts our vanity to be called insular. It is at least open to argument that there can be no such thing as a universal international standard of criticism in music, and that any attempt to set it up is running counter to human nature.

This suggestion will perhaps come as a shock to those who talk glibly of music as a universal language, and think loosely about it. Dispassionate analysis will show that it is impossible for people of one nation to know exactly what the songs of another race can mean to it. Anybody of any nationality will of course see that 'God save the King' and the 'Marseillaise' are magnificent tunes, but no Englishman can really know all that the 'Marseillaise' means to a Frenchman; no Frenchman can feel all that thrill the Englishman when he hears 'God save the King.' These are extreme and obvious examples, but the line of argument can be carried further. Take, for instance, the case of Sibelius' 'Finlandia.' The cultivated musical listener in London or New York can realise that it contains some stirring tunes, but we were all surprised when we heard that the piece

and been prohibited by the police because of the political passions it aroused. The classical instance of this kind of feeling is the riot caused by Berlioz's audacious treatment of the 'Rakoczy' March when it was heard in Hungary.

After all, such things should not disturb a generation to which heredity and environment are commonplaces. A French audience must have been moulded by forces very different from those which have gone to make up the mentality of an English or a German crowd. The ordinary English music-lover, for example, cannot really know—from his own personal experiences—all the kinds of influences which went, for instance, to shape the artistic personality of a Debussy. We half-automatically take it for granted that French composers are trained in the same sort of way as are the English composers, whose art rests ultimately on the foundation of solid Church music, on the 'Songs without Words,' on 'The Messiah' and 'Elijah,' with its classical Symphonies and Quartets on the top.

(To digress for a moment. 'Elijah' and 'The Messiah'—as a very eminent foreigner once remarked—are excellent foundations; the only trouble is that so many people were accustomed to consider that the foundation was the whole structure.)

The ordinary British musician will forget in admiring Debussy how much French music must have played from his earliest childhood, how much of Massenet, Gounod, Saint-Saëns, and César Franck he must have absorbed into himself before he reached years of discretion, at a time when, with the exception of 'Faust,' the music of all these composers conveyed mere names to the best people of this side of the Channel. It is not necessary to dwell on the cases of Italians and Germans, for it is easier for us to realise how their artistic personalities were created. If we look at the picture from the other standpoint, it is clearly not possible for French or German judges to understand what Elgar means to us in this country, nor do foreign critics understand how it comes that the music of Sullivan's light operas has got such an extraordinary hold on the whole English-speaking world. The music of the Parry generation is a neglected book to them.

It would be easy to multiply instances of this kind of inevitable differences in the very foundations on which musical judgment are built, and the full appreciation of these should show us how far it is true to speak of music as a universal language, and in what degree it falls short of absolute universality. A comparison with poetry may be a little help to the understanding of the question, but naturally the analogy does not hold at all points. Critics of literature are given by the very nature of their work to think deeply of the barriers which are erected between themselves and the great prose and poetry of other countries, however well they may be acquainted with languages other than their own.

It would be better for the mental health of many musicians if they were to realise that in the fields of music too there are similar paths which lead nowhere, and end in a brick wall through which or over which they cannot see; in other words to realise that, whether consciously or not, if we are sincere with ourselves, we must confess that our outlook must be national. Let us not be timid about it. It is nothing to be ashamed of.

## THE PLACE OF MUSIC IN A LIBERAL EDUCATION

SIR HENRY HADOW'S ADDRESS TO THE BRITISH ASSOCIATION

From the musician's point of view last month's meeting of the British Association was memorable, because for the first time music has been admitted to a place in the inner sanctum of the sciences. More than that, Sir Henry Hadow, who is as well known to musicians as to the learned world, was chosen to preside over the Educational Section, and chose as his subject: 'The Place of Music in a Liberal Education.' It was a singularly able piece of work most felicitously phrased and closely reasoned—but, as will be seen later, it was open to some criticisms.

He began by deploring the neglect of music in the last century or so by the learned world, and quoted the Oxford Don who, when asked whether he knew the meaning of a simple technical term in music, answered, 'God forbid.' He quoted too, as typical, Byron's lines:

'John Bull with ready hand  
Applauds the strains he cannot understand';

John did not even realise there was anything to understand. Sir Henry pointed out how remarkable it was that works like 'The Cambridge History of Literature' omitted all reference to music, while Macaulay did not even mention Purcell. Macaulay did mention Burney and Hawkins, but made no reference to their musical work.

His first reason for claiming a place for music in a liberal education was that it is in the true sense of the word a language. Secondly, 'it is as truly a form of mental discipline as any subject in science or mathematics.' It is a 'peevish asceticism' which denies its educational value because its study is a source of enjoyment. It differs from a language because its laws are wholly its own laws and 'the impulse of its own spirit.' It has been said that poetry appeals to the intelligence and music to the emotions: if this were the whole truth Euclid would be the greatest of poets.

It has a meaning: the difference between a melody of Beethoven and a 'beastly tune' is that the former has a noble meaning, the latter an ignoble meaning or none at all. If representatives of the other arts are disposed to adopt a superior attitude because of the popularity of bad music, let those who live in glass-houses not throw stones, and remember the huge sales of bad literature and the vogue of bad pictures.

Sir Henry next criticised the defects of a lot of writing on music which, he said, is as much musical criticism as a grammatical treatise is literary criticism. This is not wholly the fault of the writers, for there is an inherent difficulty in putting into words the ideas on which music is based and which it suggests. Another sin committed against music is the sharp separation between music and the general history of civilisation. This led him to remind his hearers of the most brilliant period of English music, when 'Drake circumnavigated the world and Bacon circumnavigated the human mind,' and music was part of the education of an English gentleman. This was no isolated phenomenon—it was a natural outcome of the whole mental outlook of the nation. We are not so much superior to the Elizabethans that we can afford to neglect one of the things to which they devoted themselves. He



gratefully acknowledged the improvement which has taken place. Universities, colleges, and schools are recognising music. At school it is no longer an unpopular substitute for cricket. It is especially Oxford and Cambridge which have progressed. More, however, remains to be done. There should be more scores and more musical books in our public libraries. Every educated man and woman ought to be able to read music.

Lastly we must 'simplify our attitude towards music.' People who have any musical gifts are inclined to stress them unduly for fear they may be underrated. The outside world should be made to cease to regard it as 'a kind of hieroglyphic or sacerdotal secret.' Conversation on music seems to make some people uneasy. We should be able 'to meet each other as frankly and openly in this field as educated men are accustomed to do in the discussion of science or poetry,' and this aim can be attained only 'if music is enfranchised in our educational system, if it takes its assured place in the community and is invested with the full rights of intellectual citizenship.'

The address was enlivened by a wealth of good stories. There is space to quote only two: Sir Henry was once asked to provide music for a certain function, and had to engage a band. The conductor submitted a programme which was an outrage. He protested, and the answer was, 'I did not know you wanted good music.' He asked, Would a greengrocer say, 'I did not know you wanted good strawberries'?

About seventy-five years ago Gore Ouseley, then a very young man, asked the Dean of Christ Church to give him the use of the Hall for a concert. The Dean did not grant this request, and did not refuse it. He simply told Gore Ouseley to leave the room. A few years ago Sir Hugh Allen had induced the Vice-Chancellor and an ex-Vice-Chancellor to play a duet in public. The contrast is significant.

Anyone reading this summary of the address will be surprised perhaps at the absence of any allusion to certain subjects which are in the minds of all musicians just now. There is no hint that the very first principles which used to be universally questioned are being questioned, and that violent controversies are raging about the foundations of the art. There is, therefore, no suggestion as to what attitude the educator should adopt to such questions. To a certain extent Sir Henry was wise. It was his aim to show that music is a subject that can be treated as a science and be made a mental discipline, and it is arguable at least that such things are both unscientific and undisciplined. Unfortunately, however, there are some controversialists who are not negligible because they have the public ear, and who will regard this as a confession of weakness. They will claim to have scored a point—indeed, a good many points.

It is probably due also to the nature of the occasion that Sir Henry emphasized the intellectual in comparison with the emotional appeal of music, and severely castigated 'that lamentable class of people, not yet quite extinct, who talk emotionally of music without any understanding.' They are trying, no doubt, but they have their proper place in the world of music. To seek to exclude them is inconsistent with the plea that music is not a sacerdotal mystery, but free and open to all men. It is indeed almost a contradiction in terms to say that those to whom music makes an emotional appeal do

not 'understand'; in a sense they may even 'understand' better than those who can analyse the structure of a symphony or name every chord with unerring accuracy.

It was a great pity that no representatives of Edinburgh music, especially University music, were present to give an official benediction to Sir Henry Hadow. Their absence to some extent weakened the effect of his plea, and showed that the attitude of the learned world to music is still not what it should be, and this is proved, too, by some of the remarks made to the writer by some very learned men. We must not be too optimistic. There is yet much spade work to be done.

A. K.

## Ad Libitum

Attention arrested at breakfast few mornings ago by headline in newspaper—'Wireless Music: How a Melody was sent to London from the Atlantic.' Thought at once of all kinds of cunning devices—read par.—found simply matter of wireless from ship to Devizes—ordinary telegram thence to London. Paper went on admiringly: 'The music wirelessly in mid-Atlantic by Mr. James W. Tate for "The Peep Show" at the Hippodrome is still much discussed. How was it done?'

This is shown by a copy of an ordinary post office telegram which arrived in London from Devizes. There is a wireless station at Devizes where the Atlantic messages are transferred to the Post Office telegram lines. The telegram read as follows:

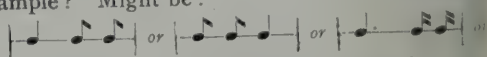
Eyre, Funniosity, London.

Echo song Hippodrome Wylie Tate Peep Show key a two four time each word one bar stop sohlahate tedohdoh mera soh mera soh sohlahate tedohdoh mere soh mere soh lasohmedoh reme sofadohla fela meradohla medoh remedoh re repeat first twelve lasohmedoh sohfa sohfadohre fame mesoh soh mesoh soh me echo me re echo re doh (stop) Gillespie aboard approves number put into rehearsal Monday.—Tate.

Not a bit impressed. All tonic sol-faist accustomed to use letter notation for dotting down themes—stump of pencil—back of envelope—unpaid bill—any other superfluous document—no bother with ruling lines. Remember years ago when in charge of alleged singing-class in Jewish Lad's Club in Far East (Whitechapel), young member of Chosen Race handing up chorus of song class wishe to learn—youth of resource—wisely refused to trust cracked voice—had written out tune—very blue lead pencil—paper in which goods had come from grocer—apparently sugar of Demerara. However 'Musicians [said newspaper] will observe the ingenious way in which the time has been indicated.'

In decoding the telegram the first step is to draw a bar-line between each of the tonic sol-fa 'words,' which are then separated, and thus automatically receive their proper time value.

Musicians will observe nothing of sort—time only partly indicated—even words would not decide rhythm conclusively—what is rhythm of 'remedoh' for example? Might be:



(that ragtime be not absent)

In fact, practically every one of those compound words may be divided in various ways—also r

indication as to whether certain notes are high or low—apparently details don't matter in music of this kind—any old way will do—you take the high *soh* and 'I'll take the low *soh*; and I'll be—However. Still somebody must settle points. Clearly composer hasn't settled them, or anyway hasn't wirelessly them. Paper goes on:

The notes were received in London by Mr. Tate's orchestrators, who arranged the scores, and the song and the ballet have been put into rehearsal.

There is explanation. Bet those 'orchestrators' did needful. Handy people to have about house. Composing made easy—sit in deck-chair—evolve tune, of sorts—no need bother about harmonizing or coloring—wire inspiration to 'orchestrators'—go on sitting in deck-chair—nothing more to do with song but draw royalties. Thus are 'winners' turned out.

What will not public swallow in this way? Read another paper that 'all London will shortly be lamouring for song written and composed by Charlie Chaplin.' No doubt. Here is as much of refrain as I can find space for:

## CHORUS.

There's al - ways one you can't for - get,

There's al - ways one, one vain re - gret,

Tho' grief is dead mem - ry sur - vives,

Fate linked we (sic) two ma - ted our lives. . . &c.

Quote this because amongst columns slush written about Mr. Chaplin on arrival were many references to talent for music. 'With systematic training,' said Elsie Codd in *Daily News*, 'he might have made a great musician. He plays the violin, 'cello, and pianoforte—the violin exceedingly well—but is somewhat handicapped because he can only play from ear.' Much virtue in 'somewhat.' No doubt Hero of Hour is fond of music—so are lots of people who share his independence of printed page—but we do not describe them as potential 'great musicians.' Sorry to be sceptical, but we are not so easily coddled. If above 'music' is sample of what Mr. Chaplin can do, should say no sign of musical talent whatever.

Futility of song makes us shy at rapturous accounts of Mr. Chaplin's exploits in fields of literature, philosophy, sociology, &c. Thus Arthur Weigall in *Daily Mail* after heart to heart talk with Mr. Chaplin at Ritz. 'I left the building [he says] with the conviction that I had met the most remarkable—I might say the most abnormal—man it has ever been my fortune to encounter.' After reading interview can only wonder what kind of intellectual circle Arthur has so far adorned. You shall judge:

He has a handsome face—one might almost call it a beautiful face. The grey eyes are thoughtful; the expression is that of a dreamer.

He asked me earnestly whether I thought the excitement indicated affection or mere curiosity. 'There's evidently something about me that people like,' he mused.

'English people need to let themselves go sometimes. I don't think the old restraint was altogether a good sign. We are very human. And then, you see, they must know that I am so deeply interested in *them*. They must know I want to help them and to make them happy.'

'Life is such a problem for so many,' he went on presently, 'and there is so much hopelessness to be seen all around, I feel it weighing on me sometimes.'

'We all need to get at the truth of things, for after all truth is beauty. Truth is everything. I love it for its hardness, its logic, almost for its cruelty. The world is such a perfect organism, if only people would face the great fact of existence itself instead of side-tracking in a search for a motive.'

His face brightened as he spoke of the scientific wonders of the age in which we are living. 'It's a privilege to live at this period, when we are getting to know so much more about the meaning of things, about the subconscious.'

Suddenly he broke off. 'Can you tell me,' he asked, 'why it was that Sir Oliver Lodge walked out of that meeting of the Royal Society when they were discussing Einstein's theory of Relativity?'

I assured him that, so far as I remembered, it was only because he had another engagement; but he shook his head.

I wish I had the space to tell more of what I remember of our conversation. He talks so well, pausing every now and then for the right word, as though his thoughts were bigger than himself. He is a great man, a great personality, and I realise now why it is that he has the world at his feet. It is not because of a funny walk and a pair of baggy trousers, believe me!

Well, believe me or believe me not, as another great man says, it is not because of his oracular pronouncements. If Arthur doubts it, let him ask himself how many dollars Great Man would have made as writer or lecturer or anything else but comedian. Am not superior person with no use for comic—on contrary, was so much amused at first experience of Charlie on film that ached with



laughter. Charlie Chaplin, wearing his right boots, trousers, and hat, is real genius. Mr. Charles Chaplin, faultlessly clad at Ritz, is very ordinary individual indeed. Hope to see former many more times, despite resultant aches. Have no use for latter, whether as song composer, philosopher, or Relativity expert. Above extracts show how public is bamboozed on any question of art. But they like it, bless you! Hardly have they swallowed the great thoughts of Mr. Chaplin as recorded by Mr. Wiegall when there are interviews with Tetrazzini waiting. The Diva arrived just as comedian began to recede—picturesque reporter sharpens pencil to some purpose:

She is travelling in her usual semi-regal fashion. A suite at the Savoy has been booked for her, and her retinue will probably include her two pekingese and other pets, the most favoured of which is a parrot.

But main point is that she is to sing all over this happy land at five hundred guineas per concert. 'Delighted to be in dear England again,' she told reporter. Who wouldn't be, with prospect of pouching five hundred of the best wherever one's caravan has rested? Surprising though, when you think of it, that manufacturing towns, which are just now manufacturing so little that wolf is at thousands of doors, can spare £525 for what paper calls 'an opportunity of hearing the famous E in alt.' Must be good deal of loose change lying round somewhere, even though you and I seem to escape it. In fact, judging from article in *Evening News*, this so-called England of ours is shortly to be Tom Tiddler's ground for musicians from ends of earth. Bright little contemporary—its eye as usual on things that matter—gives exact fees certain visitors are arranging to gather. This being musical journal artistic data of importance must be recorded. Thus: Casals, £130 5s., Cortot £136 10s.; Chaliapin, we hear, could command fee of 600 guineas if chose; why not choose? Has just been offered 850 guineas to sing in America. Money talks—New York evidently about twenty-five per cent. more musical than London. *Evening News* writer, full of information other than financial, has somehow found out two things about Arthur Rubinstein the pianist: (1) he is touring in Spain, and (2) he is 'not the composer of the "Melody in F."' Thanks. Talking of musical information in lay press, reminds me of paragraph in Sunday paper to effect that Kubelik is coming—bringing with him famous £25,000 fiddle specially made for him by Stradivarius. Good. Hope famous fiddler and equally famous fiddle will join forces in Sonata dedicated to Jan by Tartini.

Returning to Hero of Hour—feeling that enterprising musical journal should not lose opportunity for obtaining views on music—deputed emotional member of staff to wait on Mr. Chaplin. A part of result follows:

We talked of his favourite works. His face lighted up. 'Ah, yes! the Largo in F—the best thing old Handel ever wrote. And then his Blankenburgh Concertos; they want a bit of beating, especially the one where the Cuckoo and Nightingale do a turn. Do you know' (and his pale and slightly *distracted* face took on a wistful expression), 'Do you know that at times I feel that music is almost a kind of speech, as it were, though infinitely less definite than ordinary language. It seems to be capable of expressing all our emotions, and has a wonderfully calming and soothing effect, though it can be stirring as well. It seems to solve all our doubts. As Longfellow says, in his "Idols of the King," "The rest may reason as much as they like, 'tis we musicians know."'

It was easy to see that this man, so pathetically lonely in spite of his amazing popularity, was himself no mean musician. If any proof be wanted, we have only to turn to a tender little song he has recently composed. Here is no piling up of complexity or technical difficulties: the soul of this genius speaks in the simplest strains. And withal he is a poet in words as well as in tone—for the lyric of this little masterpiece is also from his pen. Again note the simplicity, both of idea and expression. And what a haunting line is that: 'Fate joined we two.' Ah! till death we do part, or mayhap earlier; us cannot tell. . . .

I wish I had space to report more of our conversation. For he is a brilliant talker, and like all brilliant talkers is constantly at a loss for a word. So urgent and full is the thought that his very speech is dammed, as it were. Of his attainments as a scholar I have no room to speak. Suffice it to say that they point to a solid foundation having been laid by the nineteen Kennington schoolmasters who had charge of Mr. Chaplin's education from his seventh to his twenty-second year. They may well be proud of their scholar.

## New Music

### THE 'BIG FOURS' AND VIOLIN TECHNIQUE

It had to come. When the very science of government—most complex and profound of all sciences—condescends to seek the help of catchwords it is absurd to expect writers on the technique of music to hold austere aloof from the common tendency. After all, there is no harm in a catch-phrase. It may do good in helping to fix in the popular mind a principle, a canon of art or of conduct. But it must be clearly expressed and easily understood if it is not to be mistaken for a cabalistic sign. Millions remember 'houses for heroes'; only a few hundred have heard of 'the *quincunx* of heaven.'

M. Jean Noceti, whose 'Summary of Daily Technique' (Noceti, Paris) suggests these considerations, is the first to adopt a catch-phrase as a help to learning. Very modestly he disclaims in fact any other worth whatever. The only merit he claims, in the brief preface, is that of having been 'inspired' to classify his studies in accordance with a new method—the 'method of the four sevens.' What are the 'big fours' discovered by M. Noceti? Well, there is nothing alarming about them, and with all due deference to the eminent Parisian musicians who endorse M. Noceti's method (autographs reproduced in facsimile) we must confess that these four do not seem likely to revolutionise the study of the violin. There are seven positions, seven lessons, seven tonics for seven days of the week—these are M. Noceti's 'big fours.' Sabbatarians may object that in truth there are only six working days in the week; violin players will urge that beyond the seventh position there are other fields that must be conquered; others may ask what has happened to accidentals that the tonics are reduced to seven. It is, however, undeniable that the author has written seven 'lessons,' and thus the 'four' hold good, for it cannot be denied that the week has seven days, the scale seven notes, and the fiddle seven positions. I will probably be asked, What of double stops, what of bowing, harmonics, &c.? They are to be collected in other volumes called, perhaps, 'The trying threes' or 'The simple six.' It would be a pity to spoil the 'four sevens,' especially if we consider that the fiddle has four strings.

Be that as it may, the exercises are, in themselves, quite good. They are not unlike the better-known exercises evolved in the Sevcik school, but do not go quite to the root of the matter as Sevcik does. They will do well enough for the study and practice of positions, but the daily practice of the conscientious student must needs go far beyond positions. They are to be commended in the case of students who find positions specially difficult to master, or as a preparation for the seven Campagnoli Sonatas. As a compendium of daily study they are, of course, inadequate. But violin practice is not less individual a thing than violin playing. All the greatest technicians of the present day owe their art to different sources—Kreisler, Ysaye, Kubelik, drew their inspiration from very different ideals. Similarly, the young and aspiring student will profit sometimes more by the study of one special example than of countless others. The teacher's duty is, of course, to find out as soon as possible the special example. In individual cases M. Noceti's work may be of considerable help.

The 'Four Sevens' method is published in French, with translations in English and Italian. The English version is a particularly glaring example of careless and incompetent work. It is not merely a case of murdering the King's English. This translation is often pure nonsense. The very first line tells us that the composer possesses 'autografic attestations' from the 'National Music Professors' of Paris. We knew, of course, that national music was sacred to every Frenchman, but we did not know that the cult had also its professors. Still, on the front page we read this fine piece of information: 'Inedited classing—deposited.' After this gem the 'enchainement of exercises,' the 'elevated positions,' or the illuminating 'one can also have but twelve exercises only by line (horizontal enchainment),' find us bound but resigned.

F. B.

## PIANOFORTE MUSIC

William Baines' 'Four Poems,' published under one cover, by Augener, show a good command of the keyboard idiom; but, on the whole, the manner is more important than the matter. This balance on the wrong side is shown especially in the first two pieces, 'Poem-Fragment' and 'Elves,' which are dry rather than poetic or elvish. There is a good deal of the expected warmth in 'Poem-Nocturne' and 'Appassionata,' but both leave us with a feeling that the result is hardly a fair return for the considerable amount of technical effort called for.

Messrs. Goodwin & Tabb have courageously issued Arthur Bliss' 'Rout' as a pianoforte duet. Of course it loses a great deal in the process, because so much of its effect depends upon cunning use of instrumental colour. Many of the dissonant incongruities that are enjoyable in the original version become merely ugly when transferred to the keyboard. But there remain the high spirits, the exciting rhythms, and the genuine humour that made the work one of the successes of the past concert season. Mr. Bliss shows here, as in his 'Conversations' and elsewhere, that he can meet Stravinsky and 'The Six' at this particular kind of game, and beat them at it.

It is good to see so much of the harpsichord music of our old native composers being made accessible. Slight and tentative as it is in some cases, there is a abundance of material excellent for technical purposes, and with a charm of its own. Messrs. Chester

have just published seven books of such pieces; entitled, 'Contemporaries of Purcell,' two books being devoted to Blow, two to William Croft, one to Jeremiah Clark, and two to various composers. The selecting and editing has been done by Mr. Fuller-Maitland. Each book contains a preface in English and French. The set is a delightful addition to the pianist's repertory.

It is fatally easy to write music in the old style, because the conventions in rhythm, harmony, and idiom generally are at every composer's fingers' ends. The difficulty lies in imbuing the result with emotional or other significance. Two examples come from Messrs. Elkin—a 'Gavotte Classique,' by Robert Elkin, and a 'Suite Ancienne' (d'après les vieux maîtres), by Albert Coates. Mr. Elkin's Gavotte is pleasant, but it might have been written by anybody. We shall be able to judge the composer's attainments when he gives up his present liking for working on old forms, and tries to score off his own bat. Mr. Coates' Suite is a far more ambitious affair. There are six movements, and the writing is a curious mixture of ancient and modern—ancient as to matter (we've heard all the themes before, more or less), and modern in its lay-out for the keyboard. In the extended—one might almost say somewhat sprawling—disposition of the parts at times, Mr. Coates sacrifices ancient neatness and polish, in his search for resonance. At such moments the Suite is a very long way d'après his models. I am sorry to have to say that the Suite, effective as much of it would be in the hands of a good pianist, strikes me as dry.

It is like old times to receive for review a batch of novelties in the Universal Edition. Here are seven new works for pianoforte solo: Five Preludes and Interludes, by Walter Braunfels; Three Etudes, by Béla Bartók; Eight Studies, by Cramer, amplified by Felix Petyrek; 'Profils de jeunes filles,' Twelve characteristic pieces, by Richard Stohr; Sonata, by Alois Haba; Sonata, by Josef Rosenstock; and a set of Symphonic Variations on an Original Theme, by Wilhelm Grosz. These works give us almost the first glimpse of composers' activities in Germany and Austria since 1914. Those of us who anticipated a return to simplicity will not find it here. The main influence is that of Schönberg, and the writing as a whole is more complex and difficult than that of pre-war days. This would matter little if the composers were saying much worth saying, but it must be confessed that, on the whole, the pianist who wrestles with the fearful difficulties of this music will find a poor return in musical interest. It is impossible to realise mentally the effect of the Bartók Studies, and, as a mere reviewer can do no more than labour painfully through them at the keyboard, it would not be fair to express an opinion. Bartók, we know, is a composer who counts, and we may presume that in this case he says something worth saying. What that something is we shall know when one of our pianoforte recitalists gives us a chance of hearing it. One may, however, with some confidence, decide that the Haba Sonata is dry, with a good deal of Regerish turgidity; that Rosenstock's essay in the form is courageously expressive at times (the slow movement taps a sentimental vein that we are apt to regard as pre-war); and that Grosz has invented a good theme and from it spun some clever variations. Stohr's 'Profils de jeunes filles' is unexpectedly amusing because of some of the French and English



versions of the German titles. The music is of no great originality, and the composer depends far too much upon verbal indications sprinkled about the music after the manner of 'The Battle of Prague.' For example, in 'Die Linkische' ('La Maladroite,' 'The Awkward One'), at the top of the second page we read, 'Sie bringt eine glaserne Kostbarkeit,' and a few bars later the expected disaster occurs—a chord of D flat in the left hand against one of D in the right, superscribed 'Lasst sie fallen, sie zerbricht.' Three bars later, 'Weint bitterlich' appears over appropriate chromatic harmony. This kind of thing is too elementary to waste good music engraving over.

Taking up a 'Valse Sérieuse' by Edward Mitchell (Elkin), and assuming that the composer is the well-known exponent of Scriabin's pianoforte works, one expects something epoch-making in the waltz line. The piece, however, turns out to be quite an ordinary affair, not far removed from the efforts of the various waltz kings, though showing more enterprise here and there in the laying-out. On the whole I am disappointed, possibly because I expected too much. Perhaps after all the composer is not the fine pianist at whose feet I have sat so often, but merely an inferior musician of the same name. H. G.

#### ORGAN MUSIC

The success of Reubke's Sonata on the 94th Psalm has been such that we are surprised to find the Psalter so little used as a basis for organ music of a programmatic type. In his Three Psalm-Preludes, just published by Novello, Herbert Howells thus breaks ground that has so far scarcely been touched. He works on a smaller scale than Reubke, taking only a verse where Reubke took the greater part of a long psalm. No. 1 has for motto Ps. 34, v. 6. (It is a pity the bare reference is given. Why could not the text have been quoted?) The verse runs 'Lo, the poor crieth, and the Lord heareth him: yea, and saveth him out of all his troubles.' The opening theme is simple and plaintive, in five-bar rhythm. We soon meet with some startling key-changes, e.g., this passage in D minor is at once repeated in F minor, and in the second page we pass in the course of a few bars through G minor, C, F minor, C sharp minor, F, and A flat minor. This kind of thing occurs more or less in all three pieces, and always with perfectly natural effect. A fine climax is worked up on page 5, and the main theme is repeated *fff*, a secondary climax being obtained on the following page by means of an *accelerando*. The music then dies down to a peaceful ending. No. 2 is on quiet lines throughout, as befits its motto—'The meek-spirited shall possess the earth: and shall be refreshed in the multitude of peace.' It opens with a very simple theme, *pp*, with a beautiful harmonization in which consecutive six-four chords are a feature. This theme starts again on the second page as a solo, but soon develops along fresh lines, leading to a brief middle section, the core of which is a derivative of the opening subject, now in E, played on a soft Great solo stop, with an undulating three-part accompaniment on the Choir and Swell. This is a passage that one plays again and again with increasing delight. It leads to a *quasi* climax in which some grinding dissonances are encountered. The work then ends with a *Coda* based on the opening. No. 3 is the longest of the set, and is perhaps the best—though we hesitate to make a comparison of the kind in the case of three pieces so dissimilar.

Let us say instead that it will probably be the most popular, chiefly because it is more picturesque. This is partly due to its programme, which is of a type that lends itself to vivid and contrasted treatment: 'Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff comfort me.' An ominous note is struck at the start, by repeated crotchets in the bass under a single part of troubled character in the tenor register. This uneasy theme appears fully harmonized on page 2, the rhythm being free and the flavour modal. It becomes more urgent on the following page, with a sudden change from C minor to B minor, and then works up a tremendous climax, a broad theme in the manuals gradually walking down the keyboard while the crotchet figure that first appeared in the pedals on page 1 is more or less apparent as an under or inner part. The approach to this broad theme is very striking:

The music gradually subsides with a quiet repetition of the troubled theme, now in the key G sharp minor, having stepped thither from C, into which key it steps back as suddenly. A tranquil last page brings a very graphic work to an effective close. These Psalm-Preludes are in the writer's opinion among the most striking of recent contributions to English organ music. They are not difficult to play, register, or understand. The idiom is modern, and the blend of modal, diatonic, and chromatic harmony is a refreshing change from so much modern music in which the chromaticism is so constant as to lead to monotony. Mr. Howells evidently finds the organ a sympathetic medium, and players with a taste for organ music of a fresh and individual character will look to him for further additions to their repertory. It should be added that the Preludes are published separately, and that they lose little or nothing if played without regard to their poetic bases.

H. G.

#### PART-SONGS

A group of part-songs of more than ordinary interest has just been published by Novello. Not the least striking point about them is the way in

which they remind us of the unexpected variety of style possible in this small and necessarily simple form. Percy Fletcher contributes two for S.A.T.B. and two for T.T.B.B. The two mixed-voice examples are very different in character. 'Dream Love,' a setting of a poem by Christina Rossetti, is throughout lusciously harmonized—a trifle too much so, perhaps. It offers abundant opportunities to a choir able to command beauty of tone and warmth of expression. In 'Folly's Song' (words by Keats), the composer is boldly rhythmic and diatonic. He makes very effective use of the alternation of single parts and full choir, and the tune is banded about from voice to voice with exhilarating result. Sung as the composer directs, 'with a jolly rhythmic swing,' this part-song should stir the duller audience. In 'A Lullaby of Love,' for T.T.B.B., Mr. Fletcher turns on the expressively amorous stop again, on the whole with better effect than in 'Dream Love,' because the harmony is less cloying. There is some excellent polyphony, and the unprepared change from A flat to B flat for the middle section is striking.

But male-voice choirs cannot always be languishing; they have strong leanings towards the descriptive and dramatic—not to say theatrical. In Mr. Fletcher's dramatic ballad, 'Vision of Belshazzar' (Byron), they will find all they can reasonably demand in the way of programme music. As a rule his type of part-song touches the depths of obviousness and banality. The harmonic scheme is often over-erotic, and the form has a tendency to scrappiness because the music is made to illustrate the details of the text rather than the whole. Mr. Fletcher easily avoids the first fault. His harmony is bold and striking, and his occasional use of consecutive fourths and fifths adds the right elemental touch. Some want of continuity is inevitable in a setting of this type, so we are not disposed to complain on that score. The effect is really that of a dramatic excitation. A large—or at least powerful—body of voices is needed, and the attack and release must be first-rate. The directions range from 'Fiery and forceful' to 'Mysterious and Ominous.' A choir with a good variety of tone-colour will revel in this ballad.

Edward German has done well to make a couple of mixed-voice arrangements for S.A.T.B. and S.S.A.A.T.T.B.B. of his popular S.S.A. setting of 'Orpheus with his Lute.' Both are even more effective than the original. The eight-part version is specially good, great sonority and breadth being obtained with the minimum of difficulty. The piano-forte part is retained in both arrangements, but the music would be better sung unaccompanied, in accordance with the composer's suggestion.

Two part-songs for S.A.T.B. by John Ireland will appeal to those with a palate for the slightly tart rather than the sweet. 'When May is in his prime' abounds in roughnesses of the bracing, tonic kind. In a curious way, too, modern as it is, it reproduces admirably the spirit of the 16th century words. The polyphony is free and the harmony mainly diatonic. This part-song is a good example of choral music that should not be judged from a 'try over' on the piano-forte. Only when sung, and sung at the right animated pace, does its fine quality show itself. 'Fain would I change that note' is more suave, partly because it has a more immediately attractive melody part. In every respect a delightful part-song, it reminds us of the best work of Stanford in this field. No higher praise can be given. H. G.

## CANTATA

A new cantata, 'The Vision of the Simple,' for female voices, in three parts, by Ethel Boyce, has just been published (Novello). It is not too long, the workmanship is excellent, and it is well within the powers of an average choir. The composer is also responsible for the libretto, which provides ample opportunities for contrasted musical treatment.

In the main the cantata calls for light, delicate presentment. A particularly attractive feature is the dance movement. Very quick (*Allegro leggiero*,  $\text{♩} = 152$ ), it opens quietly, and works up to a fine climax. A delightful effect is produced when the melody is taken up by the altos, with short, light ejaculations from the upper voices. The instrumental part of this movement is very sparkling and dainty.

The writing for the voices is throughout straightforward and melodious, and yet avoids the commonplace. The piano-forte part is always appropriate and effective. Miss Boyce's admirable little work is a welcome addition to our rather meagre stock of really good cantatas for female voices. G. G.

## London Concerts

## THE PROMENADES

Mr. Edgar Bainton's 'Paracelsus,' which the composer conducted on August 31, impressed the audience as the work of a thorough musician able to give effect to ideas that are well-conceived rather than inspired.

The following evening brought an Elgar programme, the Violin Concerto being played by Miss Margaret Fairless, and 'Falstaff' following later under the composer's direction. This work is taking time to come into its own. Though universally admired whenever chance brings a hearing, it appears in a programme but rarely. It is interesting to note that it was down for a second 'Promenade' performance on September 22, and is included in the L.S.O. scheme. Its brilliance, humour, and humanity will win in the end.

Much has been written about Mr. Bernard van Dieren as a musical freethinker, an innovator, a technician, a composer *sui generis*. When it came to hearing his music played it was a great disappointment to find that such qualities could go with so little inspiration. His Introit to 'Les Propous des Beuveurs,' heard under the composer's direction on September 6, had so laboured a surface that its hidden meanings had to be taken as read, and that is not how music is understood or enjoyed. The puzzle was to guess at the connection between these forbidding strains and anything so jolly as a drinking scene in Rabelais.

On September 8 Mr. Montague Phillips conducted his second Piano-forte Concerto, Mr. William G. James being the soloist. The work made a better impression than on its first performance a year ago. Roger Quilter's 'Children's Overture' was heard on September 10, Vaughan Williams' 'Fantasy for Strings on a Theme by Tallis' on September 13, Edward German's Theme and Six Diversions on September 14, Elgar's 'Enigma' Variations and Dorothy Howell's 'Lamia' on September 15, Cyril Scott's Two Passacaglias on September 17. Thus the flag has been kept flying with vigour. W. McN.



## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Established orchestra on symphony basis has few vacancies for September. Violas, 'celli, bass, French horn, trombones, timpani, and drums only. Best music, classical and modern. Particulars, 'ZEALOUS,' c/o *Musical Times*.

Double-bass (gentleman) and violinist, wish to join Sunday evening orchestra. Church or chapel orchestra would suit.—M. F. N., c/o *Musical Times*.

Gold medal pianist would be glad to meet soprano to complete mixed-voice quartet with orchestra. Practice rooms Central London, Thursday evenings.—W. T., 12, Sandmere Road, S.W. 4.

Musical enthusiast, conducting small orchestra, would be glad to hear of other string instrumentalists to augment the party. Weekly rehearsals held in New Oxford Street.—H. C., c/o *Musical Times*.

A Saturday afternoon Chamber Music Club is being formed in connection with the Bedford Institute Orchestra. The club will be coached and directed by Mr. Henry F. W. Horwood (late of Queen's Hall and Philharmonic Orchestras). Amateurs wishing to join should apply at the Institute (adjoining Bishopsgate Goods Station, G.E.R.), on Wednesdays, at 6.30 p.m., or write to E. J. COATES, 86, Highbury Hill, N.5.

'Cellist would like to join trio or quartet. Practice classes, &c. Two or three evenings weekly.—Apply 18, Chesney Grove, Hunslet, Leeds, Yorks.

Tenor and bass wanted to balance a musical party with own orchestra and L.R.A.M. pianist. Rehearsals Thursdays, 7-9 p.m. Central London.—W. T., 12, Sandmere Road, S.W. 4.

Advanced pianist wishes to meet with a capable violinist. Classical and modern music. Would also collaborate in trio (pianoforte, violin, 'cello).—BENNIE SOPHER, 388, Victoria Road, Crosshill, Glasgow.

'Cellist wishes to meet capable chamber musicians, Wallasey district.—RAWCLIFFE, 12, Westminster Road, Wallasey.

There are vacancies for instrumentalists and vocalists (ladies and gentlemen) in the Bowes Park Choral and Orchestral Society, in connection with the Carter Memorial Club, St. Michael's-at-Bowes. Weekly rehearsals commenced in September.—All communications to Mr. ALBERT HAZELL (conductor), 54, Belsize Avenue, Palmers Green, N.

The Croydon Symphony Orchestra (conductor, Mr. W. H. Reed, F.R.A.M.) invites applications from amateurs for all instruments. Rehearsals commenced end of September, on Fridays, at 8.15 p.m., at South Croydon. Full particulars from hon. secretary, C. J. E. CABLE, 118, Fairholme Road, Croydon.

The Fulham Cecilian Orchestral Society has vacancies for good amateur brass and wood-wind, 'cellos, violins, &c. Double-bass provided. Rehearsals Mondays. For membership apply hon. secretary, 209, Munster Road, Fulham, S.W. 6.

Wanted for special musical services to be given at an Islington Church in October, November, and December next, the help of a small orchestra which would provide illustrative music to addresses on Rossini, Haydn, and Beethoven.—Mr. WILL F. SALMON, 58, Berwick Street, W.1.

Pianist and 'cellist (young men) would like to meet violinist for regular practice. (Nottingham.) Large library of classical and modern music.—'LENTON,' c/o *Musical Times*.

Good 'cellist, capable of playing classical and modern chamber music, is invited to join pianist and violinist for the study and practice of trios, quartets, &c. Large library available. Herne Hill, Norwood, or Clapham districts.—W. H. C., c/o *Musical Times*.

Lady pianist (trained) wishes to play in trio or quartet, also wishes to meet good pianist with whom to play pianoforte duets. (London).—E. L., c/o *Musical Times*.

Lady pianist desires to form or join chamber music party Tuesday or Wednesday afternoons or evenings. Could arrange for rehearsal room. Brighton and district. M. I., c/o *Musical Times*.

Lady viola player seeks practice with orchestra or chamber music party. London, S.W. district preferred.—'OMEGA,' c/o *Musical Times*.

Young tenor vocalist-violinist would be glad to meet capable pianist (lady or gentleman) for mutual practice. Wakefield district.—S. M., c/o *Musical Times*.

Young violinist desires to join trio or quartet for practice and study of classical and modern chamber music. Hampstead or Brondesbury district.—Write F. C. W. c/o *Musical Times*.

The Balsall Heath Amateur Orchestra requires good instrumentalists of all kinds (pianoforte excepted).—ALBERT BASTICK, 122, Edward Road, Balsall Heath Birmingham.

## Church and Organ Music

### NATIONAL UNION OF ORGANISTS' ASSOCIATIONS: ANNUAL CONGRESS

This important event took place on September 20, 21, and 22—an unfortunate date from the point of view of a monthly journal, because it is so near press time that a full report is impossible.

The Congress opened with a meeting at the Royal College of Music. Sir HUGH ALLEN welcomed the company, and in the course of his remarks said that, on the whole, organists as a body did not lack a feeling of responsibility toward their duties. What was chiefly needed now was that the public should develop a sense of what was due to the organist.

Sir CHARLES NICHOLSON followed with a paper on 'Church Architecture and Organs.' We understand that this will appear in full in the next issue of the N.U.O. 'Quarterly Record,' so we will devote such space as can be spared to those parts of the paper dealing with a subject on which organists frequently need counsel—the position of the organ. After describing the positions of early organs in England and on the Continent, Sir Charles said that if we considered these various methods of placing the organ adopted by the old master organ-builders we found they all had certain points in common. First, the instrument was placed near the choir. This was not at once apparent in the west gallery organs in France, where the tradition of placing the choir between the high altar and the congregation had been preserved, but it became intelligible when we remembered that in most French churches the choir, when placed at a distance from the main organ, was provided with a smaller instrument for accompaniment. In those churches where the organ was at one end of the building and the choir at the other, there was generally a second choir seated in the organ loft, or, as an alternative, the west end organ was used for solo playing only, though it was doubtless originally intended to accompany those parts of the service sung by the

people. The practical objection to this dual arrangement is that it requires two organists, and that there is the difficulty of keeping the two instruments in tune. Otherwise, it is ideal. The English Cathedral custom of placing the organ on the rood loft fulfilled the same conditions. When these organs were built the naves of our Cathedrals were disused, and the congregation and singers crowded into the choir, at the west end of which stood the rood loft with the organ on top, and the choir as a rule just below the organ.

The second characteristic of all these old organs was that they were raised well above the church floor. Hardly, they were always placed in a part of the church where there was plenty of space above the tops of the pipes.

Now, in the ordinary English parish church we generally found an organ built during the last sixty years, and arranged in defiance of (at any rate) the second and third of the principles invariably followed by the old builders. In dozens of parish churches the fatal mistake had been made of placing the organ in one of the aisles or chapels flanking the chancel. This was absolutely destructive of the architectural effect of many fine church interiors. It had also the disadvantage of placing the organ on the church floor with a roof immediately above the tops of the pipes, the instrument being thus deprived of the necessary amount of open space round it.

Even the much abused organ chamber was to the speaker's mind a better arrangement than that which locked up an entire chapel or aisle with the organ. The disadvantages of an organ chamber were no greater than those of the arrangements to which he had taken exception, and its architectural drawbacks were much less. If he were responsible for placing an organ in a church, and circumstances necessitated its being placed at the east end of an aisle, he would strongly urge the authorities to be content with a small organ, and to place it standing free in the aisle and not in a corner of the church. He wished it to be understood that he was speaking principally of old churches; in a new one it was possible to make proper provision from the outset.

Referring to the importance of ample space over the pipes, Sir Charles said this could generally be attained by placing the organ at the west end of the nave, the nave being as a rule much loftier than the aisles. Moreover, a west-end organ is not as a rule cut off from the body of the church by arches of masonry. The speaker advocated the provision of substantial organ cases. He said that such a proposition might seem inconsistent coming from one who a few moments before condemned the boxing-up of an organ in a chamber or low aisle. Why box up the instrument at all if we object to boxing it up with masonry? But the two things are not the same. A wood casing has resonant and mellowing effects; a stone boxing merely deadens and muffles the tone. That a fairly close organ case is not detrimental is evident from the fact that considerable portions of modern organs are enclosed in Swell boxes. Of course, a properly designed organ case exposes as many as possible of the pipes of the Great organ, generally those of the open diapason. And there is no artistic reason why organ pipes should not form part of the design of the sides and back of an organ case, though, as a general rule, this is not a convenient arrangement for the organ-builder, except as regards the pipes of the Pedal organ. The organ case, then, should be

regarded as a rectangular framework of joinery with some of the panels left open in order to expose such organ pipes as gain in effect by being exposed. The top of the case is, of course, left open, and the whole thing may be compared to a grand pianoforte with the lid off. In order that a pianoforte performance may be well heard in a large building, we place the instrument in the centre of the stage and not under a low-roofed alcove. Nevertheless, we do not strip off the pianoforte case and expose all the mechanism of the instrument; it is sufficient to open the lid. To obtain an analogous result with an organ we must place it in the loftiest part of the church, leaving as much space round it as possible, and we must have a suitable organ case, certainly for the sake of appearance, possibly also for reasons of acoustics.

As to the proper level for the organ, his view was strongly in favour of raising the whole instrument on a gallery. Architecturally the effect is much better. Valuable floor space is saved, and an instrument of considerable size can be introduced with a minimum of inconvenience. A further advantage of placing both player and organ in a gallery is that of simplicity of construction. There are all kinds of ingenious contrivances to enable us to play on detached consoles, but they cost money which would be much better spent on honest pipe work and the perfecting of a simple and straightforward system of mechanism. An organ in a loft can be arranged in the very simplest fashion because there is in such cases no necessity to accommodate the plan of the instrument to the surroundings, such as the seating and gangways.

The position of the loft may be either at the west end, in a transept, or on the rood screen. In settling this point we should be guided by the type of musical service aimed at, *i.e.*, one rendered solely by the choir, or by choir and congregation or by the congregation alone.

Sir Charles concluded with some remarks on organ cases. He said that in all such fine cases as those at Gloucester, Exeter, King's College, Cambridge, and in the best examples in City churches, a large number of pipes are displayed in the front, grouped in blocks of three or more large pipes divided by flats of smaller pipes, sometimes in two stages. In the later examples the groups of large pipes were often arranged in projecting towers of semicircular form, a plan rarely adopted in the mediæval cases, which were usually flush-faced, and were often enclosed by great hinged shutters, some of which may still be seen in Spanish organ cases.

The old case-makers invariably carried the work up above the tops of the organ pipes, these being screened by carved and pierced wooden shades. The outline of the best examples was usually a broken one, the towers of the large pipes rising above the flats. Nothing could be more practical and effective architecturally. He objected to the 19th century organ-builders' custom of leaving the tops of organ pipes standing out above the case work—the arrangement was stumpy and ungraceful. It had no advantage beyond saving a few shillings' worth of wood. He begged his hearers, for the sake of the architecture, to have their cases designed on the lines accepted by the master-builders and players of the 16th, 17th, and 18th centuries.

At the conclusion of the lecture, Sir Charles answered questions put by members of the audience. He was warmly thanked for a paper of great interest and practical value. As was said during the



discussion, it was a refreshing novelty to find an architect discussing the question with an eye to its musical side. As a rule, organ-builders and architects are regarded as inevitably antagonistic, and such points as those discussed by Sir Charles Nicholson are too often left out of consideration until fatal mistakes have been made.

In the afternoon the Convention was received at the Mansion House by Sir Edward Cooper, the Deputy Lord Mayor. Sir Edward said that he was specially pleased to meet the company because for a good many years he had been connected with church music both as organist and chorister. He bade them heartily welcome.

Dr. Charles Macpherson welcomed the National Union on behalf of the Royal College of Organists. He said there was some fitness in their meeting place, for there were probably more organ recitals given in the square mile of the City of London than in any other square mile in the world—a fact that reminded them of the important part played by the organist in the spiritual and artistic life of the community.

The company was addressed by Mr. Sydney Nicholson, Mr. Edgar Cook, Dr. W. Prendergast, Mr. W. S. Pilling, Councillor Brook (who, remarking on the growth of the movement, said that the affiliated associations now numbered thirty-one, with a membership of three thousand), Dr. Warriner, and others. Tea was then taken.

During the Congress visits were made to St. Paul's Cathedral, Westminster Abbey, Southwark Cathedral, and Westminster Cathedral, the buildings and organs being inspected.

On Wednesday morning the music department of the National Institute for the Blind was visited, Mr. H. C. Warrilow giving a recital, and explaining the Braille notation, &c., &c. The afternoon of the same day found the Congress members at the House of Novello, where they were shown over the printing and publishing departments, and entertained to tea by the directors.

A most successful Congress was happily rounded-off by a banquet at the Criterion Restaurant. H. G.

#### SUMMER SCHOOL OF CHURCH MUSIC: THE DIARY OF A MEMBER

Diocesan Training College, Fishponds, Bristol.

*September 12-16.*

Monday.—Most of the seventy odd members of the School have arrived, and it is safe to say that not many of them entered the grounds of the Training College without feeling that a more delightful place for the week's work could hardly be found. To-day's activities have consisted merely of Evensong in the College Chapel, unaccompanied, the chairman's opening address on 'The Purpose of the School,' and a go-as-you-please discussion in the Common Room, followed by a half-hour's practice of the hymns for to-morrow's services. A good proportion of those present have attended the preceding four Schools, so there is the minimum of reserve to be broken down. The new members at once become new chums. It is pleasant to note that as in former years we have several cases of the lion and the lamb going to school together—parsons accompanied by their organists.

In his opening address the chairman (the Rev. A. S. Duncan-Jones) set forth the aims of the School as expressed by the letters on the front page of the programme—A. M. D. G., 'To the greater Glory of God.' He thought that the weaknesses which had attended Church music during the past half-century had been largely due to the fact that that motive had been too often absent. Their aim at the School was to help people who wished to use music suitable as an accompaniment to a liturgy. A great deal of

Church music was beautiful and suitable as an offering to God, but it was not well adapted for use at a liturgical service. The members of the School aimed, too, at helping one another to perform the service in a worthy manner. They had in view the parish church rather than the cathedral. Most of our troubles in Church music matters were due to our failure to distinguish clearly between what was possible and suitable in a cathedral and what was possible in a suitable in a parish church. The kind of worship which they had in view was that which, roughly speaking, fell under the head of 'Priest and People'—that is, a congregational type of service. That must not be understood to exclude the idea of a choir. There would always be ample scope for the use of a body of skilled singers, but those responsible for the conduct of services must define the position clearly. Were the choir the leaders of the congregation, or were the congregation merely an appendage of the choir? Surely the former was the ideal at which they should aim. The School did not advocate plainsong as the only desirable type of Church music, but in its favour there were certainly some powerful arguments which could hardly be overlooked. If this and previous Schools devoted the greater part of their study to plainsong and kindred types of Church music, it was for the practical reason that admirable expositions of modern Church music could be heard at our cathedrals, collegiate chapels, and at scores of our larger and best-equipped parish churches. This was not the case with plainsong. When the cathedrals and principal parish churches became, as it were, schools, in which clergy and organists could study the plainsong of the Psalms, hymns, and Communion office as easily as they could now study anthems and service settings, there would no longer be need for such organizations as the Summer School.

Tuesday.—To-day's conferences have been on 'Plainsong for the Holy Communion,' and 'Anglican Chants for the Psalms.' Mr. HARVEY GRACE, opening the former, said that in churches where plainsong was the staple there was a tendency to confine the repertory to Merbecke, the 'Missal de Angelis,' the 'Missal Regia,' and some modern French versions of the ancient chant, instead of drawing on the beautiful melodies in the Plainsong and Mediaeval Music Society's 'Ordinary of the Mass.' He discussed apparent reasons for this, and pleaded for editions of the 'pure' chant in modern notation, and even in tonic sol-fa. Now that Solesmes had approved of modern notation for the purpose, the Plainsong Society need not hesitate. Gregorian notation would never be discarded, but it was an undoubted bar to popular use. Tonic sol-fa had made the great choral masterpieces accessible to thousands who would otherwise have missed them, and the ancient song of the Church ought to be democratized in the same way. A first step had been taken in the recently published English Gradual edited by Captain Burgess, in the People's Edition of which the melody appeared in both staff and tonic sol-fa notations. The speaker thought that this branch of plainsong had suffered, too, from the policy of those who, when introducing it to their congregations, began with the most simple and austere specimens. Surely this was a mistake. Appreciation of the very simple in any kind of art came late rather than early. The conventional objection to plainsong was that it had no tune. The best answer was to introduce some of the numerous examples that were as melodious and singable as folk-song, leaving the extremely simple specimens till prejudice had been overcome.

The proceedings then took the form of a discussion, followed by a practice of a complete setting of the Office from the 'Ordinary' for use in the Chapel on the following morning.

Mr. A. S. WARRELL advocated greater freedom of rhythm in Anglican chanting, and set his audience to work trying to get it, a few verses of a Psalm being written on one blackboard and a double chant on another. We got on pretty well, though the chant itself, by one Turton, did not over-stimulate. There was an animated discussion which, of course, soon developed into one of our annual series of test-matches, 'Anglicans v. Gregorians.' On a wicket a good deal the worse for wear, the attack on both sides was deadly, Dr. Bairdow and Mr. Geoffrey Shaw being practically unplayable. The result was, as always, a draw, with no score worth adding up. This will always be the

(Continued on page 713.)

## FOUR-PART SONG FOR MIXED VOICES.

Set to "The Londonderry Air"

and arranged for S.A.T.B. by HAROLD RHODES.

Words by MATHILDE BLIND, from "Love in Exile."

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante, con tenerezza.*

*pp*

RANO.

ah,

LTO.

*mf cantando.*

I would I were the glow-worm, thou the

ENOR.

*pp*

ah,

ah,

ah,

BASS.

*pp*

ah,

ah,

*Andante, con tenerezza. ♩ = 69.*

COMP.

(For practice only.)

*pp*

ah,

flow - er, That I might fill thy cup with glimmering light; I would I

ah,

ah,

ah,

ah,

ah,

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Also published for T.T.B.B. in THE ORPHEUS, No. 561; and in NOVELLO'S TONIC SOL-FA SERIES, No. 2330.



*pp*

ah, . . . . . ah.

were the bird, and thou the bow - er, To sing thee songs throughout the sum-mer

*pp*

ah, . . . . . ah, . . . . . ah, . . . . . ah.

*pp*

ah, . . . . . ah, . . . . . ah.

*f*

. . . I would I were a pine-tree deep-ly root - ed, And thou the

night. I would I were a pine-tree deep-ly root - ed, And thou the

. . . I would I were a pine-tree deep-ly root - ed, And thou the

*f*

. . . I would I were a pine-tree deep-ly root - ed, And thou the

*f*

*This Supplement is part also of the October issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 3d.*

The

# Competition Festival Record

No. 159.

## FEDERATING THE FESTIVALS.

By JOHN GRAHAM.

Somewhere South there is docile submission whenever the North puts in a claim to musicality. The Scottish Advisory Council invited the representatives of the British Federation of Musical Competition Festivals to Edinburgh, and thither we trooped, surprising ourselves by finding there colleagues from Cornwall, Isle of Man, London, many counties of England, even Ireland, not to speak of Scotsmen ranging from the Borders to the Highlands. Every man spake in his own tongue, and a common complaint of the Northerners was that we Southrons spoke too fast. We crowded together in the Freemasons' Hall as the morning of September 9 proceeded; then when we were sitting at lunch, we decided to stay where we were, the better to use our ears, in the Lower Hall. We had to go back to the large hall in the evening to hear a fine choir brought all the way from Clydebank. Then we were really docile, because that was music indeed.

The occasion was the first annual conference of the British Federation, which is an enlargement rather than a succession to the Association of Musical Competition Festivals. The movement for uniting the town and country Festivals began at a meeting of secretaries and others at Birmingham in May, 1920. Numerous meetings have since been held in London, resulting in the adoption of the Memorandum and Articles of Association required in forming a Company by Guarantee (Association not for Profit). The Board of Trade has passed the Articles, but the actual incorporation is not quite completed. The Edinburgh meetings had to be somewhat informal in the meantime, but the Executive Board, which is already at work, has power to take all necessary action. It is setting an organizing secretary to work, choosing offices in London, and settling about the continuance of a grant-in-aid from the Carnegie Music Trust.

Sir HENRY HADOW, chairman of the Federation, presided at the Conference. He explained the three fundamental principles on which the Constitution was based, viz.: (1) That the Federation be managed and controlled by the Festivals themselves. (2) That the management and control be decentralised into districts. (3) That every Festival retain full control and management of its own affairs. Under the Articles, which would be the charter for the future, autonomy would be preserved. As the larger Festivals would be in the minority, the security of the smaller Festivals was abundantly safeguarded. The individual Festivals would be represented on one of the twelve area councils, which would be advisory and non-legislative. While there was such decentralisation, there was concentration in a central board, whose help would be valuable in matters of detail and technical knowledge.

Sir HUGH ALLEN spoke on the first set topic: the general organization and policy of the Federation. Festivals might come to grief in the choice of music. A repertoire should be built up. Instead of individual desires, the general view should be voiced. The Federation should amplify the corpus of works, and this corpus should be revived every year. When the general want was known, composers might be induced to write music for the Festivals, and publishers would be ready to consider the publication of such works. The Federation would be found to be a kindly and helpful body to which they would look in the end with great affection.

Mr. PLUNKET GREENE said that this amalgamation of large and small Festivals was going to be one of the greatest

things in our time. He hoped that the Federation would shortly have a journal which would disseminate useful information, reports, advice, and special articles.

Mr. F. H. BISSET regarded the area councils as the key to progress; they would pool information in their frequent meetings, and attend to propaganda. On national questions and appeals to Government departments, the Federation would be the spokesman for the Federation movement. A journal was necessary to give more detailed attention to its needs, though the assistance given by the *Competition Festival Record* was recognised. With advertisements added, such a journal should be made to pay. The central office would be valuable when secretaries wanted an official list of adjudicators with a record of their experience for two previous years. The printing of mark-sheets for general use would save printing costs. If a quinquennial national Festival were held, the chief competitors throughout the country might be brought together. Educational authorities varied in their attitude; some were actively interested and gave support. The policy in this movement should be one of live and let live, not that of dogmatism as to details. The problems of urban Festivals differed from those of rural Festivals.

A general discussion followed on the relationship between the components of the Federation: central board, area councils, and individual Festivals. Mr. F. CLUCAS (Speaker of the House of Keys) explained the Manx arrangements as to publicity. He thought that the secretaries of the various areas might meet to consider adjudicators and other matters. Lady MABEL HOWARD asked if area councils would have to subscribe towards expenses. Nottinghamshire Festivals asked about delimitation of areas, an important point which the chairman said would require meetings of the councils to secure equality and agreement.

At a second session held in the afternoon, several subjects previously announced were discussed. These, however, have been under review many times, and do not demand much attention at the present stage. The co-ordination of Festival dates will come up again. Secretaries were asked to notify the central office of their settled dates, and a temporary list for this season would be issued as soon as possible. Marking schemes caused much discussion—their meaning varied with the adjudicator. The speakers all picked holes in the mark-sheets. Uniformity was desirable, but not a rigid standard. Competitors wanted to know where they differentiated. There should be a grading for prizes, and first, second, and third class certificates. After all, the general effect was the main thing, and the details of the headings should be settled by a meeting of adjudicators, and this should not be a small selection. The oldest Festival, for example, had a hundred and fifteen adjudicators. On the proposal of Mr. H. S. ROBERTON, it was agreed to call adjudicators together with a view to the adoption of a standard scale of marks by the Federation. As to money prizes, the Conference again took Mr. Robertson's view; such prizes should be discountenanced. Birmingham, said Mr. F. W. STEVENS, was adopting trophies and certificates. North London, said Mr. J. GRAHAM, found medals and graded certificates were popular. In other places—Birmingham and Newcastle-on-Tyne were instanced—a small grant was given to choirs that reached a certain standard. Money prizes, however, could not be given up altogether in towns that attracted choirs from a distance, and six representatives were in favour, while the rest of the Conference voted against the practice of giving money prizes.



We visitors were generously entertained by the Scottish Advisory Council. We thanked our hosts cordially, with a special word for Mr. David Latto, their hon. secretary. Scottish hospitality is proverbial, and it had on this occasion the finishing touch of an evening concert, given by medallists at the Edinburgh Musical Competition Festival. The soloists were Misses Nan Donaldson, Eleanor B. Gregorson, Fanetta L. D. Smith, and Marjorie Greenfield, Messrs. David Hutchison and W. Sim, and special enjoyment was afforded by the St. Johnstone Trio, Perth, and Clydebank Co-operative Junior Choir, ably conducted by Miss Catherine B. Wood.

## BLACKPOOL MUSICAL FESTIVAL.

(FROM A CORRESPONDENT.)

The real hold which the Blackpool Festival has upon the affections of amateur singers and players in the North and Midlands will never receive more convincing testimony than is afforded by a perusal of this year's syllabus of the gathering to be held in the Winter Gardens, October 18-22, and the list of entries recently closed. Here are no concessions to public taste in the choice of music; indeed, a deliberate attempt to raise severely the standard in the vocal solo classes by the substitution of song-cycles of definitely high value for the single song hitherto prescribed, and a reduction of such classes from nine to six, has brought these entries within more manageable compass; yet, despite industrial depression, notwithstanding the heavier cost of all music and incidental expenses and the more exacting technical and interpretative demands made upon them, between six and seven thousand performers will take part during the Festival.

The juvenile solo classes, both instrumental and vocal, are crowded as never before. The local public elementary schools have again not rallied as might have been expected, but some compensation has been found in the increased entry for the Sunday School Choirs, the Village Choirs, and other classes for junior girls. Orchestral and chamber music promises increased support in comparison with last year, and the various Church and Chapel Choir Classes show an increased entry from fourteen to twenty-three.

The song-cycle innovation has been abundantly justified as regards the number of entries:

	Candidates.
Soprano.—Julius Harrison's 'Fiammetta' Cycle ...	70
Mezzo-Soprano.—Berlioz's 'Summer Nights' (only Nos. 1, 2, and 4) ...	47
Contralto.—Bantock's setting of Browning's 'Dramatic Lyrics' ...	105
Tenor.—Vaughan Williams's 'On Wenlock Edge' ...	41
Baritone.—Somervell's setting of Tennyson's 'Maud' ...	63
Bass.—Brahms's 'Four Serious Songs' (Op. 121)...	30

It will be seen that not merely have competitors to prepare more work of a definitely higher order, but the audience is spared much of the tedium of repetition, and the Rose Bowl Competition acquires a far higher significance than in former years, for any one of these cycles constitutes a much higher test of all-round musicianly qualities than could any single song, however great, of former years.

Competitors in the Operatic Classes have selections drawn from 'Don Giovanni,' sixty-four sopranos singing 'Non mi dir' and 'Mi tradi,' and thirty baritones three more Arias including 'Deh, vieni alla Finestra'; a considerable portion from Act 1 of this opera forms the test in the Operatic Quartet, but only one party from Burslem has entered.

An entire afternoon will have to be devoted to Mixed- and Male-Voice Quartets, so numerous are the entries, and much the same will happen in a new Pianoforte Class for adults in which the test is Benjamin Dale's 'Night Fancies.' All the pianoforte work would appear to have been drawn from native writers such as York Bowen, Swinstead, McEwen, &c. The English Folk-Dance Class introduced last year would already appear to be a formidable rival to the action-songs, four entries having been received for the former, one for the Maypole, and only two for the action-songs—may be the latter have outlived their utility.

Saturday (October 22) promises a repetition of the keen rivalry and high attainment of the years before 1914. As regards the premier mixed-voice class last year, with a few notable exceptions there was considerable evidence of a decline from the purity of the old standards and ideals characteristic of the finest choral-singing—too much point-making, absence of true perspective, madrigal work handled in the part-song manner, and so on. The selection committee has probably followed a sound instinct in prescribing a severe course of Bach singing as the surest way of killing these obnoxious tendencies, and restoring in the shortest possible time the old standard of accomplishment. Bach's double-choir Motet, 'Sing ye to the Lord,' has been chosen, and ten choirs have entered: Blackpool Glee and Madrigal (present holders of the Challenge Shield), Blackpool Orpheus, Blackburn (Dr. H. Brearley), Gledholt (Huddersfield), Hebburn (Durham), Halifax, Kendal, Lancaster, Morecambe, and Sale and District (Manchester). Each choir sings two of the three movements in the afternoon, and the four best are each to sing the entire work in the evening.

Nine choirs of ladies—Blackpool Orpheus (last year's victors), Blackpool Lyric, Blackpool Glee and Madrigal, Blackburn, Grimsby (winners of this year's Royal Eisteddfod), Horbury Bridge (Wakefield), Kendal, Lancaster, Sale and District (Manchester)—sing Sibelius's 'Impromptu' and Wagner's 'Rhine Maidens' music, again a very stiff advance on last year's music, especially in the intellectual aspect of interpretation. Nineteen choirs of tenors and basses and eight of the 'alto-lead' variety constitute, I believe, a record for any Festival at which such a high standard of music is prescribed, e.g., Bantock's ironic setting of Villon's grim ballad written on the eve of his expected execution, Balfour Gardiner's romantic choral song, and John Masefield's 'Cargoes,' and, again, Bantock in the ripe, homely sentiment of Burns's 'My love is like a red, red rose.' The alto-lead men have a Webbe glee and Dr. Naylor's 'Land of little people.' The probationary mixed-voice choirs—i.e., the winner must pass up next year to the challenge shield class—are to sing a pastoral madrigal by the old lutenist, John Dowland, and, in 'The Fountain,' what the writer deems the priceless pearl among Elgar's choral miniatures.

The adjudicators are: Madame Edith Hands, Madame C. Gleeson White, Sir Hugh Allen, Frederic Austin, John Bridge, F. Bonavia, H. Plunket Greene, Harvey Grace, Dr. T. Keighley, Charles H. Kelly, Walter S. Nesbitt, C. Kennedy Scott, and Paul le Vallon.

## THE SOUTH-EAST LONDON FESTIVAL.

In view of the success of the first South-East London Festival, the decision to hold a second was a foregone conclusion. It is announced that this will take place on March 3 and 4 for the children's competitions, and on March 20 to 25 for the senior competitions.

There are no solo competitions, the object being to encourage concerted performance. The nearest approach to solo work in the scheme is a class for violin and pianoforte. Instrumental trios and quartets are invited, and vocal quartets, trios, and duets. These classes for small groups are seven in number. Four are for bands and orchestras, the rest are for choral singing.

In the area covered by the Festival, choral technique and traditions have still to be nurtured through their beginnings, and this is the task of the Festival. In the test-pieces, therefore, there is no place for difficulty or need for novelty. Old competition war-horses are freely chosen: 'Diaphenia,' 'Twelve by the clock,' 'Where the bee sucks,' 'Brightly dawns our wedding-day,' 'Cherry ripe,' 'It was a lover and his lass' (Morley), 'Oh no, John' (for Mothers' Meetings), and so forth. It is altogether a well-selected list.

Competing choirs are expected to learn special music for combined performance at the final concert. For adults this consists of 'Turn back, O man' (Holst), 'Then round about the starry throne,' and 'Jerusalem' (Parry), and the conductor is Mr. Adrian C. Boult. Mr. Geoffrey Shaw will conduct the children in 'O England, my country' (Holst), 'Charlie is my darling,' and 'You'll get there' (Parry).

The adjudicators are Dr. Emily Daymond, Mr. Harvey Grace, and Mr. T. F. Dunhill.



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- |  |   |  |
|--|---|--|
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| 137 Arise, sweet love ... H. Leslie 1d.                                      | 1088 Do. ... R. Schumann 2d.  | 1210 Come, lasses and lads ... arr. J. C. Bridge 3d.       |
| 97 Arise, the sunbeams hail F. Berger 3d.                                    | 385 Boat, The ... R. Schumann 2d.   | 899 Come let me take thee J. Pullen 2d.                    |
| 520 Around the maypole tripping ... J. L. Hatton 1d.                         | 3 Boating Song ... E. G. Monk 2d.   | 317 Come let us be merry Pearsall 1d.                      |
| 859 * Arranmore Boat Song ... arr. T. R. G. Jozé 4d.                         | 521 * Boatman's Good-night, The ... F. Schira 1d.                                 | 507 * Come live with me W. S. Bennett 1d.                  |
| 457 * Arrow and the song The W. Hay 3d.                                      | 545 * Bonnie Bell A. C. Mackenzie 2d.   | 360 Do. ... J. L. Hatton 3d.                               |
| 973 As Amoret with Phillis sat ... John E. West 2d.                          | 1310 * Boy, The (humorous) ... A. H. Brewer 3d.                                   | 193 Do. (The Bait) ... " 1d.                               |
| 1054 As dewdrops at morn ... Schubert 3d.                                    | 63 * Break, break on thy cold grey stones, O sea G. A. Macfarren 1d.              | 497 Come, May, with all thy flowers ... J. L. Gregory 2d.  |
| 525 As I saw fair Clara F. Corder 3d.  | 99 Breathe soft, ye winds J. B. Calkin 1d.  | 1052 Come, O come, dearest, come ... Schubert 3d.          |
| 146 As it fell upon a day ... S. Reay 3d.                                    | 1307 * Do. ... W. Paxton 1d.  | 671 Come o'er the burn, Bessie (3 V.) ... J. B. Calkin 3d. |
| 169 As the ripples flow ... E. A. Sydenham 2d.                               | 878 Bridal Song ... H. Leslie 4d.   | 1214 Come out across the heather ... A. Jensen 3d.         |
| 1052 As the watcher longs ... Schubert 3d.                                   | 639 Bright be thy dreams Oliver King 3d.  | 791 * Come, pretty wag, and sing ... C. H. H. Parry 2d.    |
| 900 As through the land J. Pullen 2d.  | 402 * Bright-hair'd morn, The S. Reay 3d.   | 38 Come sleep ... J. Benedict 3d.                          |
| 796 * As torrents in summer E. Elgar 2d.                                     | 584 Bright Moon ... John E. West 2d.  | 1060 Do. ... J. W. G. Hathaway 2d.                         |
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| 358 * At the coming of the Spring ... J. L. Hatton 3d.                       | 1002 * By the waters of Babylon ... P. Cornelius 2d.                              | 999 * Comfort in tears ... P. Cornelius 4d.                |
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| 1006 * Do. ... C. Lee Williams 3d.   |   |  |
| 158 Autumn ... W. Macfarren 3d.  |   |  |
| 274 Do. (T.T.B.S.) ... " 1d.   |   |  |
| 353 Do. ... A. C. Mackenzie 1d.  |   |  |
| 1162 Autumn fields, The N. W. Gade 3d.                                       |   |  |

MADE IN ENGLAND.



## ORPHEUS WITH HIS LUTE

FOUR-PART SONG

FROM THE MUSIC TO "HENRY VIII"

MUSIC BY

EDWARD GERMAN.

ARRANGED FOR MIXED VOICES BY THE COMPOSER.

(MAY BE SUNG WITHOUT ACCOMPANIMENT IF DESIRED.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato. (Beat quick 3 in bar.)*

PIANO.

Or - pheus with his lute, with his lute... made trees... And the

Or - pheus with his lute, his lute made trees... And

Or - pheus with his lute, his lute made trees... And the

Or - pheus with his lute, his lute made trees, made trees, And

Ped. \* Ped. \* Ped. \* Ped. \*

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Also published as an Eight-part Song in NOVELLO'S PART-SONG BOOK, No. 1394; and as a Trio for S.S.A. in NOVELLO'S OCTAVO EDITION OF TRIOS, &amp;c., FOR FEMALE VOICES, No. 263; and in NOVELLO'S TONIC SOL-FA SERIES, No. 846

## ORPHEUS WITH HIS LUTE.

*p*

mountain tops that freeze . . . Bow them - selves when he did

*p*

mountain tops that freeze . . . Bow them - selves when he did

*p*

mountain tops that freeze . . . Bow them - selves when he did

*p*

mountain tops that freeze . . . Bow them - selves when he did

*p*

*Ped.* \* *Ped.* \*

*pp*

sing, bow them - selves when he did sing; . . . To his

*pp*

sing, bow them - selves when he did sing, when he did

*pp*

sing, bow them - selves when he did sing, when he did

*pp*

sing, bow them - selves when he did sing; . . . To his

*pp*

*Ped.* \* *Ped.* \*

*p*

mu - sic plants and flow'rs Ev - er sprung, To his mu - sic plants and

*mf*

sing; To his mu - sic plants and

*mf*

sing; To his mu - sic, his mu - sic plants and

*mf*

mu - sic plants and flow'rs Ex - er.

*p*

*trem.*

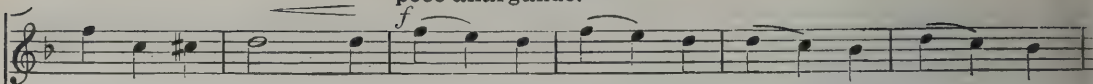
*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



# ORPHEUS WITH HIS LUTE.

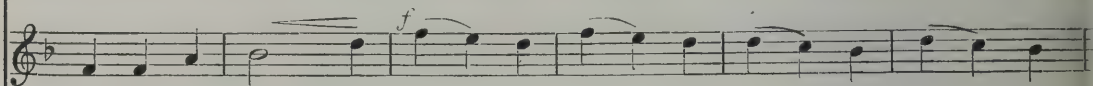
*poco allargando.*



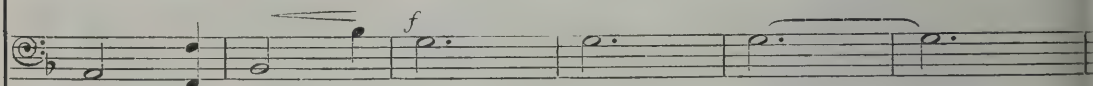
flow'rs ev - er sprung, as sun . . and show'rs, as sun . . and show - ers



flow'rs ev - er sprung, as sun . . and show'rs, as sun . . and show - ers

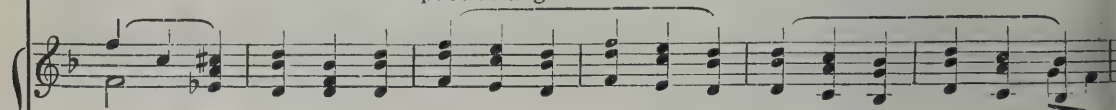


flow'rs ev - er sprung, as sun . . and show'rs, as sun . . and show - ers



ev - er sprung, as sun and show'rs . . .

*poco allargando.*



*Ped.*

\*

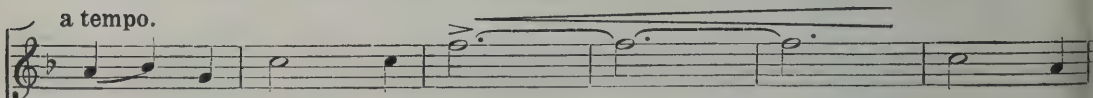
*Ped.*

\*

*Ped.*

\*

*a tempo.*



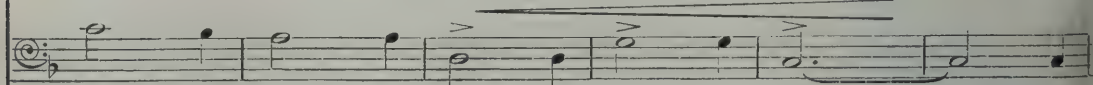
There had made a last - - - - - ing, a



There had made a last - - - - - ing, a



There . . . had made a last - ing spring, . . . a



There . . had made, had made a last - ing spring, . . . a

*a tempo.*



*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

# ORPHEUS WITH HIS LUTE.

(if sung without Piano accompaniment.)

last . . . ing spring. . . . .

last . . . ing spring. . . . .

last . . . ing spring. . . . .

last . . . ing spring. . . . .

*ff* *Ped.* \* *Ped.* \* *Ped.* \* *cres.* \* *Ped.* \*

*p* Ev . . . 'ry . .

*p* Ev - 'ry thing that

*p* Ev - 'ry thing that

*p* Ev - 'ry thing,

*p* *Ped.* \* *Ped.* \*



# ORPHEUS WITH HIS LUTE.

thing that heard him play, . . Ev - en the bil - lows of the sea

heard, that heard him play, . . E'en the bil - lows of . . the sea . . .

heard, that heard him play, . . Ev - en the bil - lows of . . the sea . . .

ev - 'ry thing that heard him play, E'en bil - lows of the sea

*Ped.* \* *Ped.* \*

## Tranquillo.

*p* *pp*

Hung their heads and then lay by, . . . hung their heads and then lay

*p* *pp*

Hung their heads and then lay by, hung their heads and then lay

*p* *pp*

Hung their heads and then lay by, . . . hung their heads and then lay

*p* *pp*

Hung their heads and then lay by, hung their heads and then lay

Tranquillo.

*p* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# ORPHEUS WITH HIS LUTE.

by. . . In sweet mu - sic is such art, . . . in sweet mu - sic  
 by, and then lay by. . . In mu - sic, sweet mu - sic  
 by, and then lay by. In sweet mu - sic, sweet mu - sic  
 by. . . In sweet mu - sic is such art,

*cres.*  
*cres.*  
*cres.*  
*cres.*  
*trem.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rall. e cres.* **Poco allargando.**  
 is such art, Kill - ing care . . and grief of heart . .  
*rall. e cres.* *f con espress.* *p*  
 is such art, Kill - ing care . . and grief of heart . .  
*rall. e cres.* *f con espress.* *p*  
 is such art, Kill - ing care . . and grief of heart . .  
*rall. e cres.* *f con espress.* *p*  
 such art, Kill - ing care and grief of heart  
 Poco allargando.  
*rall. e cres.* *f* *p*  
*Ped.* \* *Ped.* \*



# ORPHEUS WITH HIS LUTE.

**a tempo (Tranquillo).**

*pp* *dim.* *rall. e dim.*

Fall a - sleep, a - sleep, . . . or, hear - ing,

*pp* *dim.* *rall. e dim.*

Fall a - sleep, a - sleep, . . . or, hear - ing,

*pp* *dim.* *rall. e dim.*

Fall a - sleep, fall a - sleep, a - sleep, . . . or, hear - ing,

*pp* *dim.* *rall. e dim.*

Fall a - sleep, fall a - sleep, a - sleep, . . . or, hear - ing,

**a tempo Tranquillo).**

*pp* *dim.* *rall. e dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

**a tempo (Tranquillo).**

*ppp* *die.*

*ppp* *die.*

*ppp* *die.*

*ppp* *die.*

**a tempo (Tranquillo).**

*ppp* *rall. e dim.* *pppp*

*Ped.*

*poco rit.* *a tempo.* *più f*

lof - ty, cloud-be - lea-guered rock, Still, while the blasts of heav'n a-round us

*poco rit.* *a tempo.* *più f*

lof - ty, cloud-be - lea-guered rock, Still, while the blasts of . . heav'n a - round us . .

*poco rit.* *a tempo.* *più f*

lof - ty, cloud-be - lea-guered rock, Still, while the blasts of heav'n a-round us

*poco rit.* *a tempo.* *più f*

lof - ty, cloud-be - lea-guered rock, Still, while the blasts of . . heav'n a-round us . .

**Poco più lento.** *meno f* *rit.*

hoot - ed, . . . To cleave to thee . . and wea-ther ev-'ry shock.

*meno f* *rit.*

hoot - ed, . . . To cleave to thee and wea - - ther ev - 'ry shock.

*meno f* *rit.*

hoot - ed, To cleave to . . thee . . and wea - - ther ev - - 'ry shock.

*meno f* *rit.*

hoot - ed, To cleave to . . thee and wea - - ther ev - 'ry shock.

**Poco più lento.** *meno f* *rit.*



*pp a tempo.*

Ah, . . . . . ah, . . . . .

*a tempo.* *mf cantando.*

I would I were the rill, and thou the

*pp a tempo.*

Ah, . . . . . ah, . . . . .

*pp a tempo.*

Ah, . . . . . ah, . . . . .

*pp a tempo.*

**Poco più animato.**

ah, . . . . .

*più f*

riv - er, So might I, leap - ing from some head-long steep, With all my

ah, . . . . . ah, . . . . .

ah, . . . . . ah, . . . . .

**Poco più animato.**

*meno p*

ah, . . . . . ah.

wa - ters lost in thine for ev - er, Be hur - ried on - wards to th'un-fathomed

*meno p*

ah, . . . . . ah, . . . . . ah, . . . . . ah.

*meno p*

ah, . . . . . ah, . . . . . ah.

**Tempo 1mo.** *f* *meno f* *dim.* *mp*

I would—what would I not? O fool-ish dream-ing! My words are

*f* *meno f* *dim.* *mp*

deep. I would—what would I not? O fool-ish dream-ing! My words are..

*f* *meno f* *dim.* *mp*

I would—what would I not? O fool-ish dream-ing! My words are

*f* *meno f* *dim.* *mp*

I would—what would I not? O fool-ish dream-ing! My words are..

**Tempo 1mo.** *f* *meno f* *dim.* *mp*



leaves by au - - tumn shed, That in the fa - ded moon-light i - dly

but as leaves by au - - tumn shed, That in the fa - ded moon - light i - - dly

leaves by au - - tumn shed, That in the fa - ded moon-light i - dly

but as leaves by au - - tumn shed, That in the fa - ded moon - light i - dly

*poco rit.* *a tempo.* *p* *poco rit.*

*Più lento.* *dim.* *rit.* *pp*

gleam - ing, . . . Drop on the grave where all our love lies dead.

*dim.* *rit.* *pp*

gleam - ing, . . . Drop on the grave where all our love lies dead.

*dim.* *rit.* *pp*

gleam - ing, Drop on the grave where all our love, . . . our love lies dead.

*dim.* *rit.* *pp*

gleam - ing, Drop on the grave where all our love lies dead.

*Più lento.* *dim.* *rit.*

MR. MARTIN SHAW.  
REV. MAURICE BELL.MR. GEORGE SHAW.  
MR. A. S. WARRELL.DR. E. C. BAIRSTOW.  
MR. C. HYLTON STEWART.

MR. E. G. P. WYATT.



Photo by]

## THE COMMITTEE AND LECTURERS

[Bristol Times and Mirror.

MR. HARVEY GRACE. REV. J. R. THOMAS. REV. A. S. DUNCAN-JONES. LADY MARY TREFUSIS.

ase till one of the teams goes to the School prepared to give a perfect demonstration of the merits of their chosen method. We had another set-to after supper, Mr. E. G. P. WYATT dealing with an historical paper on 'Plainsong for the Psalms.' Dealing with the historical side of psalmodic plainsong, he described the various methods in which the Psalms were used in the early days: (1) saying or singing them straight through, by a single voice, just as a priest commonly reads the Psalms at certain special offices to-day; (2) singing them straight through with a choir; (3) the responsorial method, that is, singing them by a single voice, the choir or congregation responding with an unvarying refrain, somewhat like a Litany. (Examples of such refrains are *Amen, Alleluia, For His mercy endureth for ever, &c.*, and, in Christian times, *Gloria Patri*); (4) the antiphonal method, in which one choir sang the Psalm, and another choir sang an unvarying refrain after each verse, or set of two or three verses. This method seemed to have been introduced into the West from Syria. The refrains so used were called antiphons. Mr. Wyatt suggested that it was worth considering whether the occasional use of these two latter methods—the responsorial and antiphonal—could not be revived with profit, e.g., in processions. Certainly, 'Benedicite omnia opera' would be very effective or processional use, sung in either of these ways. The Psalm tunes as we knew them to-day were not really heard to full advantage. They were intended to be sung in conjunction with antiphons—short melodies sung at the beginning and end of a Psalm. This arrangement provided the most artistic contrast between the melody of the antiphon and the recitative of the Psalm. Mr. Wyatt said that the Plainsong and Medieval Music Society was about to publish a complete set of antiphons for use with the Psalms. An essential point in the chanting of the Psalms to plainsong was the distinct pause at the half-verse. This was sometimes objected to, chiefly, the speaker thought, because

it was liable to be exaggerated. The length of the pause should vary according to the size of the church, number of voices, &c. After pointing out the practical advantages of a well-defined pause in the middle of the verse, Mr. Wyatt said that the principle of the pause was a far-reaching thing, and went far beyond the practice of psalmody. Thus, in plainsong hymn melodies the effect was largely dependent upon a substantial pause between each pair of lines, while only a breath should be taken between the lines forming each pair. In the service itself the observance of pauses was a vital matter. Apparently it was the one thing the clergy tried to avoid at all costs. If pauses and breaks were not filled up with organ playing, they put things right by giving out irrelevant notices in order to prevent a momentary silence. When the people were finding the Psalms some clergy, in addition to notifying them of the day of the month, would inform them of the number of the opening Psalm, and even tell them if the service they were attending were the evening or the morning! But the worst examples of this restlessness were in the Eucharist, where every interval was filled up with the singing of hymns or playing of organs, so that no one had an opportunity for private prayer. Dealing with the question of rhythm, Mr. Wyatt said that complaints were sometimes made that advocates of plainsong talked too much about rhythm. The complaint was really a compliment—a tribute to our determination to make the music subordinate to the claims of the text. The ordinary Anglican chantist started from the opposite point of view. He was so dependent upon the bars to which he was used in modern music, that when he sang the Psalms he started from the bars which he found in the Anglican chant, and adapted the words to them as best he could. It did not occur to him to form a mental picture of the rhythm of the whole verbal phrase. The tune was the thing, and naturally he complained of the plainsong psalm tone that it had no tune.

Mr. Geoffrey Shaw then turned us into a choir,



and made us work at the Psalms for the following day. This was no ordinary choir, however, for it made no bones about heckling the choirmaster on such questions as accent and rhythm. Messrs. Bairstow and Shaw had another spirited duel, and one that was useful to the spectators, a good many practical points being made on both sides. At the close of the day's proceedings, however, most of us felt that the question of Anglicans *v.* Gregorians is so largely a matter of taste that argument is futile. The advocates on both sides are moved by preferences rather than by any question of fitness. Is there a champion of plainsong who can lay his hand on his heart and say, 'I use plainsong because I think it is a more suitable medium than Anglicans, although, so far as mere liking goes, I very much prefer the latter'? And can any Anglicanite assure us that he is really fond of plainsong, and is prevented from using it only by his conviction that the Anglican chant has a special claim on him, as being an English contribution to musical form, and in various ways suited to the genius of the race and language? No doubt both honestly believe in the merits of their chosen chant, but they felt its attraction long before they saw its merits. Wherefore there is room for both.

Still, we gathered some useful points from the discussion. First, if the freedom aimed at by the forthcoming 'speech rhythm' psalter is to be attained, there must be a careful choice of chants. The majority of the established favourites will serve, because their part-writing is smooth and they are not weighted by too many chords. But the inferior type, consisting of a poor tune hobbled by clumsy harmonization, will prevent any choir from getting over the ground with the freedom and lightness required. Second, in churches where only unison singing is possible, the ordinary Anglican chant must give way to plainsong or to chant melodies written on pretty much the same lines. Third, the Summer School will do a valuable work if next year it lays itself out to give its members something like model chanting on both plainsong and Anglican lines. And it should rigorously taboo the test-matches alluded to above. The time and energy spent on an argument that always leaves the disputants where they were should be spent on one or two subjects left untouched this year, *e.g.*, choir training and organization, voluntaries, the choice of music for weddings, children's services, &c., &c.

Wednesday.—Most of the morning was devoted to 'Merbecke for the Holy Communion.'

Mr. WYATT opened with a paper on the historical side. He said that Merbecke's 'Book of Common Prayer Noted' was no doubt intended to hold an official position. It consisted partly of plainsong and of adaptations (not to say mutilations) of plainsong, and partly of Merbecke's own compositions. The Creed was among the latter; the Kyries, one Sanctus, one Agnus, and the Pater Noster, were adapted from plainsong. The other parts are doubtful. The question was sometimes asked, 'Is Merbecke's service plainsong?' No doubt Merbecke himself would have said 'Yes,' for he makes no distinction between his own work and the genuine plainsong. Most people are now agreed that the best way to sing his service is to treat it as plainsong. Mr. Wyatt then discussed some of the variations in the text of the different editions of Merbecke. These variations are due (1) to the fact that the music was written for the First Prayer-book, the text of which differs from that of our present book; and (2) there were two editions of Merbecke's original book, both differing considerably. The speaker pointed out that the Helmore and Stainer editions contained music not written by Merbecke. People who thought that Merbecke set the Comfortable Words to music were mistaken. Some of Merbecke's book is undeservedly neglected. For example, Mr. Wyatt cited his version of the Ambrosian *Te Deum* as a very skilful simplification of the original melody, and one with considerable possibilities for use in various ways to-day. (He mentioned in passing that the *Te Deum* was never intended to be sung to psalm chants, and was not divided into half-verses by colons until a comparatively recent date.) Merbecke's anthems in the Burial Service are of considerable merit, and should be used where the old plainsong is thought to be too difficult. Though something of a makeshift from a plainsong point of view, Merbecke's service has many

merits—it is suitable, melodious, simple, easy, and widely known. It offers the one hope of a setting generally familiar, which is a great boon, especially as regards the Creed, though this is not nearly so fine as the plainsong Creed, which is in practice found to be perfect congregational. Merbecke's service is often recommended as a kind of introduction to plainsong proper. But some good judges think otherwise. Mr. Wyatt thought the best advice would be, 'Introduce Merbecke where you have an expectation of being able to use genuine plainsong; where you have such expectation, start straight away with the genuine thing.' One small historical point: Has Merbecke ever been widely used until the 19th century?

Mr. MARTIN SHAW spoke on Merbecke from the practical point of view. He thought they would agree that Merbecke's Communion Service was one which every assembly of English Church people ought to know by heart. Should it be treated as plainsong? He said 'Yes,' though well aware that it was not pure plainsong. It had suffered and still suffered, from a too lavish use of bar-lines in modern editions. Moreover it was often sung too slowly. The pace should be that of ordinary deliberate reading, and the accentuation should be dictated by the text rather than by the music. The question of pace was affected, too, by the style of the accompaniment. Stanford and Harwood had produced splendid editions from a purely musical point of view. He could not help feeling, however, that in both cases too many chords were used. The more frequent the change of chord, the slower must be the pace of the singing. He thought Merbecke should be accompanied on plainsong principles—a good deal of the melody should be treated as passing-notes, with the result that the singing would be spirited and free.

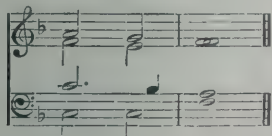
The question of accompaniment was discussed at some length. Mr. HYLTON STEWART said that recently at Rochester Cathedral they were without organ for nine Sundays, the authorities having seen fit to economise by cutting off the electricity. On those nine Sundays various Communion services were sung unaccompanied, including Merbecke's Kyrie and Creed. His experience was that Merbecke 'went' better without than with organ.

We then practised Merbecke's Communion Service in preparation for the following day's service. The practice over, various points were discussed. It seemed to be generally agreed that the accompaniment should be of a type in which a good deal of the melody was treated as passing-notes, and that the pace should be quick. On this latter point, it was observed that the pace adopted on this occasion, and generally approved, was such as raised considerable opposition at the School a few years ago.

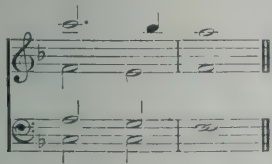
Dr. BAIRSTOW dealt with the subject of 'Organ Accompaniment.' He said the subject of rhythm was very little understood, and was difficult to teach. There were special difficulties in the matter so far as organ playing was concerned. It was obvious that the more complex the mechanism of an instrument the less it lent itself to the expression of rhythm. There were so many contractions between the player and the tone, that the organ was the least rhythmical of instruments. The voice led the way as a medium of expression, then came the strings and the wind instruments, then the pianoforte, then, a long way after, as an 'also ran,' the organ. How were we to make rhythm on the organ? The most valuable means was the lift-up before the important chord—comparable to our habit in speech of a slight check before a specially emphatic word, *e.g.*, 'Well, I'm v ———!' There must be discretion in the use of heavy pedal stops. If music weight meant length; if we were lavish with heavy 16-ft. tone we slowed things down. But though the organ lacked rhythm it was rich in colour. Severe people told us not to use the organ orchestrally, but as a matter of fact we should do so—not by imitating the actual effects of the orchestra but by adopting its principles. The average organist did not know what he could get out of his instrument. He did not know how to mix his colours how to obtain variety and contrast by the use of single stops, or by such a simple and obvious expedient as by resting his pedals. The speaker illustrated this latter point by saying that in his work as an examiner he recently went through fifteen exercises by aspirants for the

ius. Bac. degree. In at least a half of these the double-basses were droning away through a whole movement! It was a safe guess that the composers of all these were organists. We should use our big pedal stops with reticence in accompanying. For example, in a Psalm we should save them for an occasional verse that mattered. 'Always keep something up your sleeve. And [said Dr. Bairstow] if you have a stop that you think is the most beautiful on the organ, don't play on the darned thing all the time. Keep it for a few special moments when it can really score.' After discussing the value of reserve, the speaker said that then we felt that the moment of climax had arrived, we must not be afraid to go all out, even if we swamped everybody for a moment. But such moments must be rare and brief. Speaking of the importance of the right atmosphere for a church service, Dr. Bairstow said that people ought to be able to come away from a service without having been bothered by a single distraction. That was a difficult matter, however, because it depended upon so many different people—the organist especially. Good organ accompaniment was impossible unless the choir was good. No organist could play freely and expressively if he were wondering all the time how in the world his choir would get on if he did such and such a thing. All special effects should be suggestive rather than imitative. When the Psalm spoke of the singing of birds, the organist should merely suggest the right happy atmosphere called up by the text. If he produced imitative twitters, people at once said, 'Oh, ark! the birds!' and at once we had a distraction. The good accompanist attracted attention to the music; the bad one attracted attention to himself.

Discussing free accompaniment, Dr. Bairstow said we must beware of the obvious. There were lots of little touches that could be added to the vocal score with good effect—inversion of parts, extra parts, and so on. But inversion was so easy that it was apt to become irritating. For example, the conventional tenor part in a cadence, with the voice going down from the dominant through the seventh to the third of the tonic:



is best left alone. Inverted, especially with the tenor part given to a 4-ft. stop, an already commonplace progression becomes an inflection:



Our free treatment should be something more subtle than this. Finally, said the lecturer, 'Don't show off.' The organist who played to show off himself or his organ—the choir who sang to show off—in each case there was a Nemesis. Inevitably such performers ended in choosing the wrong kind of music, because they chose it not for its fitness but for the opportunities it gave them, and the whole moral and musical tone of the choir suffered. On the question of pace in large buildings, Dr. Bairstow said he was convinced from practical experience that it was fatal to take any piece of music at any other than the natural pace it seemed to demand. If you could not make it effective at that pace in your building choose something else. Rapid runs, as in Bach and Handel, sung slowly in a large church did not thus become clear. If anything, the confusion was worse than ever. He emphasised the importance of using various degrees of *staccato* when playing in large and resonant buildings.

A member of the audience remarking that he had heard of a case where the Swell pedal had been abolished on the

ground that the organist couldn't keep his foot off it, Dr. Bairstow said that such a policy was like prohibition: because some people got drunk the rest of us were supposed to go without alcohol. There were organists who were Swell pedal drunkards, but that did not alter the fact that the Swell pedal rightly used was a valuable thing. Speaking of the players who cannot accompany a simple piece of music without putting down handsful and feetful of notes, he called them 'chordslingers,' and said their performances were like street noises and other disturbances—things which were bound to be heard, but which need not be listened to.

This stimulating address was followed by a capital discussion, Mr. Wyatt opening it cheerfully by telling us of a church in which the following inscription appeared over the organ: 'Hear Thou from Heaven Thy dwelling place, and when Thou hearest, forgive.'

Later in the day Mr. WYATT gave us a paper on some of the more elaborate forms of plainsong, beautiful examples being sung by Mrs. Wyatt.

Thursday.—The first paper was one by Mr. HYLTON STEWART on 'Modern Modal Services.' The revival of interest in the Modes (he said) was of great benefit to Church music. There was no doubt that a few modal progressions gave an ecclesiastical atmosphere in the simplest and most direct way. He hoped we had got past the time when this atmosphere was thought to be produced by a lavish use of diminished sevenths. In regard to modern services he found it difficult to see that we could progress much further along the lines indicated by such composers as Bairstow, Alcock, and Macpherson, and at the same time remain within the limits of what was practicable for a choir of from twelve to sixteen boys and six or eight men. He was glad to see such a composer as Charles Wood turning his attention to the modal movement, and producing the Polyphonic Service they had sung in the Chapel on Tuesday morning—a service with a distinction rare in music, so simple and unpretentious was it. Ley's Service on the same lines was also to be commended. He wished there were more services of this type. In places where Matins was sung before the Communion Service, organists would welcome settings worthy of a place in the Cathedral repertoire and yet so short as to make the whole morning services of a reasonable length. The list of services showing modal influence was large, e.g., Walmisley in D minor, Noble in B minor (especially the Gloria Patri of the evening Canticles), Ireland's Communion Service in C, and much of Stanford's work. All these, however, were for choir. Simple modal music for congregational use was so far scarce, though Mr. Martin Shaw had lately done good pioneer work with his Modal Mass, Parish Communion Service, and Folk Mass. Mr. C. E. Hoyland had just published through Messrs. Novello a Communion Service in modal style for unison singing—really a kind of modern plainsong.

Mr. GEOFFREY SHAW then took the floor with a talk on 'Proportion.' He began what proved to be a telling plea for a sense of values in Church music by telling us of a little incident he once witnessed at Victoria Station. A very large and bony lady hurrying along the platform knocked down a small, meek man. The latter got up and dusted himself, while the lady angrily asked, 'Why don't you look where you're standing?' 'Why don't we Church musicians look where we are standing?' asked Mr. Shaw. We never do. We go on doing the same things Sunday after Sunday whether we can give a reason for them or not. Our services are on a dead level simply because we do not realise the opportunities presented for climax and contrast. It was not so much that we did bad music as that we did good music in such a way as to rob it of its uplifting power. Suggesting that we needed more intervals of silence during our services, Mr. Shaw told us of the man who remarked to a Quaker that there was no religion without art. 'We have no art in our services,' said the Quaker. 'You have,' rejoined his friend, 'you have the rare and difficult art of silence.' Apropos of proportion, Mr. Shaw said that any artist avoided a long, low level of emotion. There must be rise and fall in intensity. The compilers of the Prayer Book did not overlook this point. Look at the order of Evensong, and see how the service began plainly and quietly, gradually rising to its climax at the Magnificat and then sinking again.



How many of us realised this curve in our music at Evensong? Take the very opening as an example of our want of proportion. The organist is playing an in-voluntary; the clock strikes, the organ stops, we hear garments being hastily donned behind a curtain, or through the half-open vestry door, and a good deal of loudish whispering, with admonitory 'sh-h-h!' A clerical voice intones something on the sacred note G, after which we hear a long-drawn Amen in four-part harmony. The choir then enters, while the organist resumes, probably something in this style:



Here we have already two examples of want of proportion: (1) the private devotions of the choir have been intoned in precisely the same way as important parts of the service will be intoned later, and (2) they have been obtruded on the congregation. And so on all through the service. The opening versicles and responses are introductory, and should be said in the speaking voice or sung to a simple inflection at the normal speaking pace, and preferably in unison and unaccompanied. Instead they are declaimed by the officiant and sung by the choir, with a great deal of circumstance, in four-part harmony, usually with organ. This constant use of four-part harmony and organ continues the whole way through the service, for big things and small, from the Magnificat down to the Aens after the prayers, with monotonous result. Mr. Shaw then showed how variety and contrast could be obtained by means so simple as to be within the reach of any choir or congregation. For example, special verses and refrains in the Psalms and hymns could be marked by special treatment, e.g., the alternations of choir and congregation, or solo voice answered by choir and congregation. The choice of hymns was important too. It was easy to choose three good hymns, and yet produce monotony by choosing three of the same type. They should be not only good but contrasted.

A very shrewd and practical lecture.

The third paper to-day was on 'Fauxbourdon for the Psalms,' by Captain FRANCIS BURGESS. He had no difficulty in proving from historical and other sources that the use of fauxbourdon in this way was fully justified. Perhaps his best answer to objectors was the quotation from Dr. Frere, in 'The Elements of Plainsong':

'In some kinds of plainsong—the simple parts, such as the Tones and hymns—there is a real place for vocal harmony, even though it is almost inevitable that the rhythm should suffer from it to some extent.'

As there will no doubt be developments in psalmodic fauxbourdon, it may be well to give Captain Burgess' summary of what appears to be desirable: (a) such fauxbourdons must be an embellishment of the chant, just as organ accompaniment is; (b) they must not lengthen the time taken in performance; (c) they must be constructed so simply that they can be sung from the pointing of the ordinary psalter without confusing the singers; (d) all the added parts must be capable of being sung with the same rhythmical freedom as the unison tone; (e) they must be capable of abbreviation to the same extent as the *cantus firmus*; (f) it is advisable to keep the plainsong in the tenor, because your tenors can then sing straight from the ordinary psalter without referring to the harmonized chant. This simplifies things, and helps to preserve the same rhythm throughout the Psalm.

A small choir then sang examples from the 'Fa-Burden Chantbook.' Though they were reading at sight they were able to show that this treatment of plainsong is very effective. We did not, however, feel that it should be employed for alternate verses, as Captain Burgess suggested. Surely a few special verses in each Psalm and, of course, the Gloria Patri, would be better. This corresponded with the plan adopted in hymn fauxbourdons—on an average, one verse in four or five.

Friday.—A light day, with only two lectures—Mr. HARVEY GRACE on 'The Accompaniment of Plainsong,' and Mr. GEOFFREY SHAW on 'Hymns.' The first cannot well be reported, because it consisted chiefly of answers to questions from the audience, with illustrations on the pianoforte.

Mr. SHAW dealt with an important point that is often overlooked. However much we may cherish our old hymn-tunes, he said, we must add to the common stock, if the art of hymn-tune-writing is not to be lost. The 'English Hymnal' was now generally accepted as a fine collection, but as time went on we were conscious of two defects. First, too few of the best of the 18th century tunes had dropped out of the repertory, and it was not representative of the work of living composers. Fine strong tunes were now being written in plenty, as a glance at the recently issued 'Public School Hymn Book' would show. The Church could not afford to ignore the efforts of contemporary composers, even in so (apparently) small a matter as the hymn-tune.

Like its predecessors, this Summer School has been a jolly affair on the social side. There has been the minimum of formality. All the lectures have been delivered to an audience sitting very much at its ease, and usually smoking. The after-supper discussions owed much of their success to the fact that they have been attended by the whole School, and that the proceedings never languished for want of speakers—very much the reverse, in fact. On the Thursday evening the place of the discussion was more than filled in an impromptu smoking concert of folk-songs in the Common Room, a comprehensive programme ranging from 'Widdicombe Fair' to Parry's 'Jerusalem.' Congregational singing? The choruses must have been heard by a good proportion of the population of our end of Bristol. A pleasant interlude was provided on Wednesday afternoon by a visit to St. Mary Redcliffe, at the invitation of the Vicar, who kindly gave us tea after showing us the magnificent church. Dr. Bairstow played some Bach to us.

The part of the clergy in musical services was forgotten, the Rev. Maurice Bell dealing with the subject in two very practical sessions.

The music sung during the week was inevitably on a simple side. A fine selection of good strong hymns, the Fauxbourdon Evening canticles of Tallis and Byrd, in addition to the music mentioned above, gave proof, if any were needed, that music need not be elaborate in order to be interesting and effective. On the Tuesday evening the canticles were sung to a MS. setting, 'Mr. Hunt, Short Service in Fower Parts.' Mr. Hunt was an Elizabethan of whom little is known. His service suggests a somewhat later date here and there, though at times it makes his 'four parts' grind and clash in the true Tudor and Elizabethan way. The service was well sung by a choir prepared and conducted by Mr. A. S. Warrell, from sin voice parts supplied by Mr. H. D. Statham, of St. Michael Tenbury. The organ accompaniments during the week were shared by Messrs. Martin and Geoffrey Shaw, Mr. W. A. Macduff, and Mr. Harvey Grace.

Much of the success of the School was due to the generous and ungrudging way in which the Principal of the College, Rev. J. R. Thomas, and his staff, looked after our comfort.

At the close the chairman announced that the committee hoped to hold the 1922 School at York—an excellent choice. In the meantime the executive will no doubt do its best to enlarge the field of operations. Speaking as a member (and with some knowledge of the mind of at least a few other members), I suggest that room be found for lecture-demonstrations on choir training and on organ accompaniment, both of modern music and plainsong (with illustrations provided by a choir and organ, not by a solo voice and pianoforte). Useful, too, would be a discussion of the relationships between incumbent, organist, choir, and congregation. The work of the School on the modern side may well be extended. A capable choir should be in hand, and all the illustrations and service music should be rehearsed with an attention to detail that was apparently impossible on this occasion. Finally, there is need for more small classes at which real instruction—even technical—can be given.

The Summer School is already a considerable factor; with courageous widening of its scope it may, in a few years, influence a hundred parsons and organists where it now influences one. There is no reason why it should not develop to such an extent that decentralisation will be necessary. Correspondents frequently write to the ecclesiastical and musical press suggesting all sorts of methods by which our Church music can be revitalised. Here is the remedy, surely: an annual Summer School in every Diocese.

## DICTIONARY OF ORGANS AND ORGANISTS

The second edition of this work has recently been published (London: G. A. Mate & Son, Fleet Street, 25, 6d.). It is a good deal more than a professional directory, valuable as it is in that respect. Directories number our shelves when more than a year old, because a large proportion of organists, like other folk, are 'here to-day and gone to-morrow.' The publishers have been wise in seeing that a good half of this volume of four hundred and fifty pages is of permanent interest. It leads off with a long article—nearly seventy pages—on 'Records of British Organ Builders, 940-1660,' by the Rev. Andrew Freeman. Readers of the *Musical Times* are well aware of Mr. Freeman's attainments as a writer on the historical side of the organ. Here, with more ample space than is available in a magazine, he is able to spread himself on a subject that, so far as we know, has hitherto not been dealt with systematically. He gives all the available information concerning no fewer than a hundred and sixty-one worthies who made, repaired, or tuned organs in various parts of the country, from St. Dunstan, who gave (and probably helped to make) organs at Glastonbury, Abingdon, &c., down to Christianus Schmidt, one of Father Smith's nephews, who in 1643 built an organ at Norwich. There is abundance of quaint lore in these records, with their copious extracts from old account-books, registers, &c., and further interest is supplied by numerous illustrations. Eleven of these are reproduced from beautiful photographs taken by Mr. Freeman. We hope that in the next edition of the Dictionary Mr. Freeman will take up his parable where he dropped it here, and carry the record down to our own times, or as near as space will allow. There will be so much to deal with that possibly several years may elapse before the last instalment is published. What a fascinating book the whole will make!

Mr. Herbert Westerby's article, 'The Study of Church Music,' strikes us as well-intentioned rather than convincing. To-day when so many of our leading composers are discovering that the modal system, so far from being a rude effort at scale construction, was a subtle and varied scheme still full of possibilities, it is odd to find a writer seriously stating that 'Plainsong was the outcome of a primitive era, and one that tried to express itself musically under very primitive circumstances and before the sense of melody or tonality had developed. It is almost as akin to the art production of the 20th century as the drawing of the bushman in his prehistoric cave is to the artistic effort of to-day.' One wonders if Mr. Westerby has heard even a tiny part of the wealth of beautiful melody to be found among the great mass of ancient liturgical music recently made available through the researches at Solesmes and elsewhere. However, he admits that 'the germ was there,' indeed, he goes even farther later on, and handsomely says that 'some fine melodies have survived the test of time for the Psalms, Hymns, and Responses.' If Mr. Westerby will examine the Sequences, Introits, and numerous settings of the Communion Service, he will find even more beautiful melodies, and will see that so far from being the musical equivalent of 'the bushman's drawing in his prehistoric cave,' they comprise some of the most perfect vocal music extant.

Is Mr. Westerby right in saying that 'in Anglican churches it is a common custom to sing the Responses without organ'? Our impression is that the organ is far too frequently used for this part of the service. However, Mr. Westerby thinks the Responses should always be accompanied, lest the choir should form the habit of singing pitch. Would it not be better to see that it

develops the habit of singing in tune? A choir that cannot sing the simple music of the Responses without flattening has not learnt the A B C of its job.

By the by, what is Mr. Westerby's authority for saying that an objection to the 'English Hymnal' is 'the enormous amount of Welsh secular folk-song which glares at one from nearly every page'? The words are put in quotation marks, but no source is given. Here is a pinch of cold fact, however, to show the absurdity of the statement. The 'English Hymnal' contains nearly eight hundred hymn tunes. Of this huge number only *three* are Welsh folk-songs; there are eleven traditional Welsh hymn tunes (e.g., 'Ebenezer,' 'Meirionydd,' &c.) and a sprinkling of more modern Welsh melodies by Prichard, Parry, &c. Actually, then, the 'enormous amount of Welsh secular folk-song' turns out to be three tunes—a total far too modest to 'glare' or even to appear at all 'on nearly every page.'

We have not space to deal with other debatable paragraphs in Mr. Westerby's article. He is evidently very much in earnest, and he is often right, but the value of his pronouncements is discounted by his obvious antagonism to such revivals as those of plainsong and descant, which he scorns as mediævalism, and calls 'a vain attempt to put back the clock,' being evidently unaware that both revivals are justifying themselves by marked progress. It would be interesting to know how he will greet the revival of our old English polyphonic music. Not enthusiastically, we fear, for he considers that 'lack of emotional and interpretative effect was the weak point of the *a cappella* school, and the development of modern harmony proved its decay. Other factors there were too.' Exactly, and some of these 'other factors' were the ones that mattered.

A valuable feature of Mr. Westerby's article is the bibliography, or, rather, the bibliographies, for there are seven, placed at the close of the article-section to which they refer. We recommend the article to our readers' careful attention. It is all the better for being downright and provocative, but it is somewhat the worse for some apparent haste both in preparation and in correction of the proofs.

We have been so intrigued by the first two articles that we have space left for no more than bare mention of their companions. The Rev. John Henry Burn contributes a 'Bibliography of the Organ,' a valuable list of seven hundred and fifty-six books. Who would have thought that the organ had such a literature?

Mr. John Brook writes on 'Organists' Associations,' and Dr. Bedart, of Lille University, deals with 'A Few Points of the Organ Building of the Future,' a paper which we hope to discuss later.

A hundred and fifty pages are filled with brief particulars of organs in London, the provinces, and abroad—a list of great value to players who, when travelling, desire to look up interesting organs—and what organist doesn't?

'The Organist's Who's Who' concludes the volume. We have discovered a few instances in which this section already shows signs of being out of date, as is inevitable. Still, it is of great personal interest, owing to the biographical and other details.

We have tried to show in the above comments, however, that the 'Dictionary of Organs and Organists' is only partially described by its title. It is really a valuable contribution to the literature of the instrument, and we wish it all the success it so richly deserves.

## BACH RECITALS IN THE CITY

Dr. Harold Darke announces a series of six Bach recitals at St. Michael's, Cornhill, on Thursdays, at 6 p.m., from October 6 to November 10. These recitals will be in addition to the usual mid-day recitals on Mondays. The programmes will include a good deal of Bach's music that is not familiar to recital audiences. Practically all the finest of the Chorale Preludes will be played. Four of the delightful Trio-Sonatas will also be included. The complete book of programmes may be obtained at the Church, price 6d., or by post from Dr. Darke, at 22, Greville Road, N.W. 6, for 7d.



The post of organist at Peterborough Cathedral has not yet been filled, so far as we are able to ascertain. Perhaps the conditions are such that there is no eager rush. We learn (the italics are ours) that 'the stipend is £80 a year, to which the Dean and Chapter during their pleasure will add £200 a year. There is no house.' Six weeks holiday will be allowed 'at times approved by the Dean and Chapter, during which, and at other times when for reasons satisfactory to them he is unable to be present, he must provide at his own cost a sufficient Deputy to whose employment they have given their consent.' The new organist must give an undertaking to remain at the post for at least two years 'if the Dean and Chapter wish him so to remain.' These conditions seem to us to leave the organist far too dependent upon the goodwill of the Dean and Chapter. So long as the goodwill is there he may find the post a happy one. But if the supply runs short . . .

Mr. Bertram Hollins has just commenced a series of monthly recitals at Beckenham Congregational Church on Wednesdays, at 8 p.m. An excellent list of works is promised. The next three recitals will be on October 19, November 16, and December 14.

From a provincial paper:

'Mr. ——— then gave a fine rendering of the Dead March from Mendelssohn's "Saul," rising from those agonising opening passages, through soft, tender music, lifting upwards, then, rending the curtain, as it were, bursting all bonds, and reaching finally a note of triumph, exultation.'

From *Le Canada Musical*:

'Le 2e prix d'Orgue au Conservatoire de Lyon, a été adjugé à M. Joz. Violoncelle. Avec un pareil nom, on devrait chercher à émuler Pablo Casals!'

#### ORGAN RECITALS

Mr. F. B. Porkess, Minehead Parish Church (two recitals)—Sonata in G sharp minor, *Rheinberger*; Postlude, *Stanford*; Prelude on a Welsh tune, *Vaughan Williams*; Fantaisie in E flat, *Saint-Saëns*; Three Chorale Preludes, *Parry*; Carillon, *Sowerbutts*; Sonata No. 1, first two movements, *Mendelssohn*. (String Trios by the Misses Vernon and Mr. Porkess: Adagio Cantabile, *Beethoven*; Serenade, *Widor*.)

Mr. Stuart Sparrow, St. Buans, Bodveau—Sonata in A minor, *Rheinberger*; Sonata No. 4, *Guilmant*; Triumphant March, *Lemmens*. St. Peter's, Pwllheli—March on a Theme of Handel; Chorale Prelude, *Georg Böhm*; Offertoire in D minor, *Batiste*. (Choral items by the Pwllheli Glee Choir.)

Mr. F. J. Livesey, St. Bees Priory Church—Chorale No. 2, *Franck*; Sonata in D minor, *Best*; Festive March, *Smart*; Fugue in C minor, *Bach*.

Mr. Bertram Hollins, Beckenham Congregational Church—Marche Pontificale, *Lemmens*; Pastorale (Symphony No. 2), *Widor*; Three Sea Pieces, *MacDowell*; Prelude and Fugue in B minor, *Bach*; Gothic Suite, *Boëllmann*.

Mr. John Pullein, Calne Parish Church—Concerto in A, *Handel*; Sarabande and Fantasia on 'The Old rooth,' *Blow*; Andantino, *Franck*; Evening Song, *Baird*; Finale, *Bossi*.

Mr. Herbert Walton, Glasgow Cathedral (three recitals)—Chorale-Improvisation on 'In dulci Jubilo,' *Karg Elert*; Valse Triste, *Sibelius*; Sonata No. 1, *Harwood*; Prelude and Fugue in G, *Bach*; 'The Harmonious Blacksmith,' *Handel*; Sonata (MS.), *W. Griffith*; Carneval Overture, *Dvorák*; 'From Hebride Seas,' *Nesbitt*; Overture, '1812'; Festival Suite, *Lemare*; Two Sarabandes, *Bach*; Sonata No. 1, *Guilmant*; Andante in G, *S. S. Wesley*.

Mr. S. Phillips Thornley, West U.F. Church, Forfar (two recitals)—Imperial March, *Elgar*; Prière, *Guilmant*; Spring Song, *Hollins*; Overture, 'Oberon'; Toccata and Fugue in D minor, *Bach*; Scherzo, *Hoffmann*.

Mr. C. E. Blyton Dobson, St. Stephen's, Bristol—Festa March, *Colborn*; Concert Intermezzo, *Hailing*; Grand Chœur, *Henniker*.

Mr. F. E. Wilson, St. John's, Eastbourne—Sonata No. 1, *Mendelssohn*; Concert Rondo in B flat, *Hollins*; Finale in E flat, *Guilmant*.

Miss Charlotte Gorst, Christ Church, Bala—Solemn Melody *Walford Davies*; Barcarolle, *Sterndale Bennett*; Grand Chœur, *Hollins*. Vocal Solos by Miss Dilys Jones ('Prepare thee, O Zion,' *Bach*; 'But the Lord is mindful of His own') and Mr. Tudor Owen ('Friend,' *Novello Davies*; 'Save me, O God,' *Randegger*).

Mr. H. H. Fowler, St. Peter's, Budleigh Salterton—Preludes on 'Martyrdom' and 'Eventide,' *Parry*; Andante con Moto, *Frank Bridge*; Gothic Suite *Boëllmann*. (Unaccompanied anthems by *Sterndale Bennett* and *Stainer*. Collection for local Cottage Hospital, £19 12s.)

#### APPOINTMENT

Mr. J. Goodwin, organist and choirmaster, Aldershot Parish Church.

## Letters to the Editor

### EARLY ENGLISH CHAMBER MUSIC

SIR,—In reading the very interesting article on 'Early English Chamber Music' which appeared in the September issue, I was considerably surprised at the writer's remark on Mr. Moffat's edition of old English Violin Sonatas. Of course, a deep debt of gratitude is owed to Mr. Moffat for rescuing so much good music from oblivion, but surely the results are in every way 'hyphenated' works, and contain a good deal which is not 18th century music. I was familiar with the fine D minor Sonata of Joseph Gibb before I met with Mr. Moffat's edition, and it was somewhat of a shock to find the extreme freedom with which he had treated the composer's figured bass. In one place he had not only altered a chord of the diminished seventh to a chord of the sixth, but altered the violin part to make it fit. The same tendency to use completely different harmonies from those indicated by the composer is frequently noticeable, and in the Sonata by Richard Jones in the 'Meisterschule' edition a slow movement has been inserted from a different sonata without any acknowledgment of the fact.

A number of movements from these old English sonatas appeared some time ago, published by Messrs. Robert Cocks, and edited by the late Otto Peiniger, while other appeared in the latter's 'Violin Method.' These were excellent examples of the way in which an interesting accompaniment may be produced without departing from strict faithfulness to the original. Unfortunately this edition has been allowed to go out of print.—Yours, &c.,

Harrow-on-the-Hill.

HUGH GARDNER.

September 5, 1921.

### CHURCH MUSIC.

SIR,—In answer to your correspondent in the September number of the *Musical Times*, may I venture quite briefly to suggest a means by which Church music may be improved?

Undoubtedly the music *must* be sung in such a way that the congregation can take their part, which under existing conditions is impossible, especially in the psalms and canticles.

The root of the trouble is that they lack support. Consider the situation: The average church choir consists approximately of eighteen boys and twelve men, placed in the chancel well removed from the general congregation; moreover in the psalms the verses are usually sung antiphonally. How is it to be expected that a congregation of from (say) six hundred to eight hundred can be supported by

een voices, however perfectly they may render the service? e congregation merely hear the singing.

Now, I do not suggest that the chancel choir be abolished, that an additional choir called the 'congregational choir' be formed and placed in the body of the church, and that psalms and canticles be sung in alternate verses as follows: Verse 1, chancel choir alone (in harmony); Verse 2, by general congregation supported by congregational choir (in unison) and so on. In the hymns the two choirs should sing together. By this means the general congregation would be 'enveloped in sound' from the two files of trained singers.

As regards the type of music to be sung, the only vital point is that of pitch, the music being such as would be suitable both in harmony and unison.

I venture to think that by this means church authorities would at least make it possible for every worshipper to join in our correspondent's suggestion of an organists' convention excellent.—Yours, &c.,

LIONEL WIGGINS

(Organist and choirmaster of Holy Trinity Church, Leamington Spa).

SIR,—I should like to reply to the letter signed 'eregrine,' for it voices a just grievance, and one about which I have frequently complained. The principal reasons why, in my opinion, Church music is so poor are:

- (1.) Very few organists get any training in accompanying a service. Like the clergy, they get their experience at our expense.
- (2.) They seldom or never hear anyone but themselves, and if they did, they would probably consider their own way superior to any other. The late Charles Lunn used to say: 'Before any improvement can be made, the peacock's tail must be clipped.'
- (3.) It is the exception, and not the rule, to find organists who have a strong sense of time and rhythm, and unless hymns are played in strict time, no congregation can follow with certainty. I was taught to count two beats between the verses of a hymn in common time, and three in a 3/4-timed hymn, and it has always been successful.
- (4.) Why cannot the congregation be consulted as to the choice of hymns to be sung? This can be done—and has in some churches been done successfully—by inviting the congregation to write the numbers of their favourite hymns on slips of paper, and to place them in a box for that purpose in the porch.

These, of course, are only a few suggestions out of hundreds.—Yours, &c.,

A. M. GIFFORD.

Hunstanton.

#### MODERN MUSIC

SIR,—I don't think Mr. à Becket Williams is playing quite fair. He quotes one sentence of mine ('All great composers are to some extent innovators'), and then misrepresents with heavy irony: 'Every goose is a swan, and every experiment a work of genius.' Now your correspondent knows very well that I implied nothing of the sort; on the contrary, I was careful to admit that there are plenty of failures in modern music, just as there were in every other musical epoch. My quarrel with Mr. Williams is at he lumps all the modern swans in with the geese.

Mr. Williams is himself a composer, I believe. It must be great fun to be composer and critic, or (to use his own metaphor) to be the reckless motorist driving headlong downhill as well as the 'expert adviser' trying to apply the brakes.

But, after all, this question of the value of modern music must obviously remain a matter of opinion; and I do hope, rather, that you will cut short this correspondence before it generates into an unseemly wrangle after the manner of the Stravinsky controversy.—Yours, &c.,

ROBERT ELKIN.

26, Lansdowne Road, W.

September 4, 1921.

[Correspondence cut short.—ED., M.T.]

#### AUTHOR AND REVIEWER

SIR,—'Feste,' in his review of my 'Sir Edward Elgar,' suggests that the inclusion of publishers' names would have improved its value. If he had taken the trouble to look, he would have found a list of the publishers of Elgar's music near the end of the book in question. I suppose the fact that the proprietors of the *Musical Times* are also the biggest publishers of Elgar's music makes the reason for the hasty criticism apparent. As for the criticism in general, which is rather wild and venomous, it is a good half-column free advertisement, for the best way to interest the public in a play or book is to attack it in the Press! A reader of the *Musical Times* writes to me asking if 'Feste' has any grudge against me, and whether I think he really read the book through! As I do not know who 'Feste' is, I cannot answer the first part, and as regards the second part I am one of those who doubt with Cyril Scott as to whether critics ever are broad-minded. Praise from them brings mild contempt and criticism brings mild amusement.—Yours, &c.,

JOHN F. PORTE.

56, Mayall Road, Herne Hill, S.E.24.

September 5, 1921.

['Feste' writes: I admit that Mr. Porte gives the names of the publishers of Elgar's music. My complaint is (1) that the information is not given in the obvious and most useful place, *i.e.*, under the title of each work, and (2) that it is not complete. The most difficult works to trace are the early ones, and here Mr. Porte does nothing for us. He merely tells us that such and such a firm issue 'a number of songs without opus number,' or 'a few early works,' or 'one or two odd pieces,' or 'lighter pieces (not all),' or 'other songs.' Consequently a reader in search of one of the smaller works may try half-a-dozen publishers before being successful.

As for my 'wild and venomous' review, if it gives Mr. Porte's book a good, free advertisement, and causes him 'mild amusement,' he ought to be pleased. But he doesn't seem to be, somehow. I need hardly say that I don't know him personally, and that I wrote without the least animus. My job was to give my opinion of the book. I thought it was a very bad book, and said so, giving reasons for my opinion. I could give lots of additional reasons if I had space. As I haven't, I refer Mr. Porte to the September *Musical Student*, where he will find a whole pageful of them, set forth by a reviewer who refuses to take the book otherwise than as a joke.]

SIR,—I think 'Feste's' criticism of Mr. J. F. Porte's 'Sir Edward Elgar' is quite unfair. I find the book most interesting and useful to members of the musical reading public. 'Feste' quotes a mere printer's error, and also allows religious prejudice to blur his judgment on Mr. Porte's account of 'Gerontius'—which is perhaps occasionally prejudiced on the opposite side. Furthermore, I believe 'Feste' is no other than Mr. Ernest Newman, in which case the criticism was totally unfair, for Mr. Newman naturally regards his little book on Elgar as the best, and also he does not like Mr. Porte's criticism of it. It is most amusing when these literary men fly at each other's throats, although both 'Feste' and Mr. Porte are kindred satirical (*sic*) spirits!—Yours, &c.,

(Miss) A. SEYMOUR.

2, Milton Road, S.E.

September 10, 1921.

#### HE IS NOT UNKNOWN

SIR,—In a recent review which appeared in the *Musical Times*, the name of F. Bennicke Hart was mentioned as that of a composer hitherto unknown. I think it only fair to Mr. Hart to point out that as Fritz Hart he is well known to a large circle of friends and former colleagues in this country. His works, although little known here, are well-known and highly appreciated in Australia, where he has for some years past been resident as Director of the East Melbourne Conservatorium of Music.—Yours, &c.,

40, Inverness Terrace, W. 2.

B. J. DALE.

August 23, 1921.



## 'A CORELLI FORGERY'

SIR,—The work published at Antwerp in 1692 as Corelli's Opera Quarta, which Mr. F. T. Arnold showed in his paper at the Musical Association last April (summarized in last month's *Musical Times*) to have had nothing to do with Corelli, presents a very interesting bibliographical puzzle. The earliest editions known of Corelli's five works are, according to Eitner, as follows: Op. 1, Rome, 1683; Op. 2, Rome, 1685; Op. 3, Modena, 1689; Op. 4, Bologna, 1694; and Op. 5, Rome, 1700. Aertssens, the Antwerp publisher, reissued Op. 1 in 1688 and Op. 2 in 1689, and in 1692 published as Op. 4 'Suonate da Camera, a tre . . . Da Arcangelo Corelli . . . Prima Parte, Nuovamente Ristampata.' The work is in separate part-books, each of which contains an address to the 'Benigno Lettore,' signed 'A. Corelli' (*inter alia*), promising the publication of a second part of 'questa mia Opera Quarta.' Mr. Arnold has shown that this Antwerp publication has nothing to do with Corelli, whose genuine Op. 4 was first published two years later, nor is it the Sonate da Chiesa, Op. 3, first published in 1689. Mr. Arnold asks: 'Who wrote the Antwerp Sonatas?' Though unfortunately, at present, it is impossible to give exact proof, I think there can be no doubt that they are the composition of G. B. Vitali (1644?-1692). Each sonata consists of a string of short dance-tunes, the names of some of which are curious and uncommon. 'Neando' and 'Borea' occur in some, as well as Gavottes, Sarabands, Minuets, Jigs, &c., and all these are found in Vitali's 'Balletti' Op. 3 (1667), Op. 4 (1668), Op. 11 (1684), Op. 12 (1685), and probably in others of his works, which I have not seen. The largest collection of Vitali's music is that in the Estensian Library at Modena, and this has been kindly examined for me by Prof. Fava, to whom I sent the themes of the spurious Corelli sonatas. Prof. Fava has looked at all Vitali's printed works, from Op. 1 to Op. 14 (the last he published in 1692), with the exception of Op. 2 and of Op. 10, but has not identified any of them with the Antwerp Corelli. Vitali's Op. 2 is in the Royal College of Music, and has been examined unsuccessfully; but Op. 10 seems to have completely disappeared, and even its name is unknown, though it must have been published about 1683 or 1684, probably at Modena. Whether this is the original of the Antwerp Sonatas, or whether they are an unpublished work of Vitali's, passed off after his death as the composition of Corelli, it is unfortunately impossible to decide. But a comparison of the spurious sonatas with the accessible works of Vitali cannot, I think, fail to convince a musician that they are the composition of the Modenese master. My own theory is that Aertssens employed someone in Italy to send him works which he pirated at Antwerp, and that the 1692 sonatas were thus palmed off on him as by Corelli. The mistake or fraud must evidently have been discovered, for an edition of the genuine Op. 4 is recorded by Goovaerts as having been published by Aertssens at Antwerp in 1695.—Yours, &c.,

W. BARCLAY SQUIRE.

14, Albert Place, W. 8.

## 'THE IMPORTANCE OF CORRECT PLACING OF THE VOICE': AN INVITATION

SIR,—We shall be very interested to know who Mr. A. Keay is, who, like a bolt from the blue arrives among us, after, as he states, 'an absence abroad of quite thirty years.' Does he expect to be taken seriously, on the strength (or the weakness) of the two letters he has written to the *Musical Times*? Take, for instance, the third paragraph in the September edition—what is it all about? And what is this 'classical method' of voice production which is 'capable of surmounting any difficulties of language, &c.'? Does the reading of paragraph five bring us any fresh knowledge? Paragraph six only bears out what we are showing the public. Paragraph seven—Oh! No, Mr. Keay! it's naughty of you. How can one be expected to make you understand? Mr. Keay states: 'Mr. Tree ignores control of breath . . .—come and listen to one of his lectures, and read his little book 'How to acquire ease, &c.' The letter says, 'probably Mr. Tree knows Mr. Landon Ronald,' of whom a friend has spoken so highly to Mr. Keay. The

writer has complete confidence in the knowledge and judgment of Mr. Ronald on vocal matters. He was invited by Mr. Ronald to join the Guildhall School of Music—a professor some year or so ago, but was unable to accept the compliment.

Mr. Tree much regrets that he cannot do as Mr. Keay suggests as to teaching 'a rejected candidate.' He is a busy man. Paragraph nine: Surely there should be little difficulty in training such a paragon—how dare a school reject such!

In June last Mr. Keay did not know who the writer was and he now asks 'That Mr. Tree prove that he has decided claim to be reckoned with seriously.' Evidently his identity is still unknown, so let it be stated that 'he is a young gentleman what has been singing' to the British public for the past thirty years, and on the strength of that he perhaps, some remote claim 'to be taken seriously.' A knowledge he has gained by the short experience he is now giving to the public. No! Mr. Keay, we have been listening to 'camouflage' talk for too many years, hence the chaos of the 'physical' voice to-day, and the very small number who can sing, *with ease*, at the age of sixty years.

Now let us have Mr. Keay's knowledge of the matter and allow the writer to assure him that we shall be honest and thankful for any good which may accrue. If Mr. Keay's voice is as he states, 'as fresh now as it was at the end of the 'eighties' ('in the most strict conformity to the classical method,' as he puts it), I can assure him that he will be conferring a tremendous benefit on the vocal world if, instead of writing about it, he will give a vocal lecture, or lecture and personally illustrate, by a dozen or more songs, the 'ease' which he professes.

Mr. Tree will, engagements permitting, be a keen interested and receptive listener, eager to grasp any fresh knowledge on vocal matters. The vocal world will certainly eagerly await the date of Mr. Keay's first vocal lecture.—Yours, &c.,

CHARLES TREE.

14, Courtfield Gardens,  
Kensington, S.W. 5.THE UNIMPORTANCE OF INCORRECT  
PLACING OF THE VOICE

SIR,—I make no apology for the above title. It does not matter a demisemiquaver to me whether the voice is placed under the left arm-pit or over the right shoulder-blade. My contention is that it is the placing of the *individual*, not the voice, that matters.

On the subject of voice-production I am an ignoramus. The nomenclature and functions of the tit-bits of the throat—so beloved of some teachers of singing—are almost unknown to me. The functions of the vocal cords may be to pull down the soft palate when it is misbehaving or to trip-up the epiglottis when it has got an unfair hold on the neck of the thorax, causing the latter to indulge in the most incorrect form of nasal resonance. As I say these *may* be the functions of the vocal cords. Possibly I am wrong. Most likely I am. But I am *not* wrong when I state that it is the placing of the *individual* that matters.

Have you never felt this during a concert? Of course you have. Taking it for granted, you may have a faint idea of what it means to a sensitive soul to have that feeling increased a thousand-fold in the early hours of the morning by a feline monster—I swear she is a contralto—who utters disregards the correct placing of the voice, for she always places it directly under my bedroom window. That is why I know it is incorrect.

Quite apart from the voice, however, I have taken an intense dislike to the lady herself. I want *her* placed. I care not where she is placed, but placed she must be. It is my life or hers.

I cannot trust myself to decide on her destination for naturally, I am prejudiced; so I appeal to Sir Alexander Mackenzie and Sir Hugh Allen to help me in my distress and place the lady in an appropriate temperature. I have every faith in their discretion.

Your correspondent, Mr. A. Keay, stipulates that his prospective pupil shall (1) be seriously and enthusiastically devoted to singing; (2) have perfect intonation; and (3) be over eighteen years of age.

My songster complies with the first condition only. If I could not have the good fortune to obtain the assistance of Mr. Alexander and Sir Hugh, I challenge Mr. Keay and Mr. Tree to do their worst with my nocturnal contralto—it they must devote their attention to the placing of the *dividual*, not the voice. As Mr. Keay did not propose giving the permission of his prospective pupil, I of course will follow his example. Neither of us could afford to risk refusal.—Yours, &c.,

CODA.

Crown Office Row,  
Temple, E.C. 4.

## THE GRAMOPHONE—PRESENT AND FUTURE

SIR,—I fear your correspondent has attached an erroneous conclusion to my article on the above subject. Two sentences which he combines had absolutely no bearing on one article!

One is obliged to use guarded terms when alluding to a commercial secret, but my words were carefully chosen when I hinted that the wonderful results given by the new machine were dependent mainly upon the 'acoustic properties of the cabinet.' Here there was no suggestion at the cabinet merely housed an enormous horn, as your correspondent seems to imagine!

I agree with him, and admit that the machine with the large horn which he describes must be a great improvement on the average 'table' or 'cabinet' model; but the instrument in question is something more than that—as several independent critics have since generously admitted. I understand that an entirely new principle of 'sound amplifying chambers' is substituted for the familiar open horn, and to this is due the wonderfully distinct, realistic, and faithful reproductions obtainable from ordinary gramophone records.—Yours, &c.,

ULRIC DAUBENY.

## THE GRAMOPHONE AS AN AID IN TEACHING ORCHESTRATION

SIR,—May I add a few words to Mr. J. H. Blair's suggestive letter in your September issue, concerning the gramophone as an aid in teaching orchestration?

Your correspondent expresses surprise that the gramophone has not, up to the present, been used by teachers. I think, however, that many teachers nowadays are fully alive to the value of this instrument in teaching orchestration, though, perhaps, its use is not as general as could be desired. I have been constantly using a H.M.V. machine for the last two-and-a-half years for my theoretical courses, and have found it of the utmost benefit not only to orchestration pupils, but in other directions as well. If your correspondent is not aware of the existence of the fine harpsichord records of Mrs. Woodhouse, and the recently-issued records of early English madrigals (Weelkes, Wilbye, Byrd, &c.), I could draw his attention to these. They are invaluable for illustrations in studying history; not many average students have ever heard the works of Bach, Purcell, Scarlatti, &c., played on the instruments for which they were written. Or is the performance of our own fine choral music of the original period of frequent occurrence in many provincial and country towns.

I should like to add my testimony to the worth of the orchestral instruments' records to which you refer in your note to Mr. Blair's letter. The reproductions are altogether admirable, and when used in conjunction with carefully selected records of orchestral works, are just the thing teachers have been longing for for a long time.

Finally, the gramophone is a real boon to the busy musician as an aid to learning new scores. A work like Grieg's 'Poem of Ecstasy' is learnt much more expeditiously with the score in front of one and the gramophone giving an actual rendering, than it would be without.

Yours, &amp;c.,

A. F. MILNER.

3, Roseworth Crescent,  
Gosforth, Newcastle-upon-Tyne.

September 6, 1921.

## GRAMOPHONE RECORDS

SIR,—In view of your recent articles on gramophone music, I venture to suggest two matters, in which your influence might be usefully exerted.

(1) It is becoming generally realised that the gramophone is a musical and educational instrument of value; to satisfy the new public thus being formed, a large selection of orchestral and chamber music is now issued. Unfortunately, these records to a very great extent only present 'potted' versions of the works concerned. To give two or three instances out of many hundreds, I have a single-sided record of the 'Midsummer Night's Dream' Overture, which includes the exposition only, and that incomplete. Even the double-sided record by the London String Quartet of the first movement of Mozart's G minor Quintet omits the second subject in the recapitulation, so destroying the balance of the movement. The Aeolian Vocalion Company has recently recorded the Elgar String Quartet, which fares far worse, as only one side of a 12-in. record is given to each of the three movements.

Sooner or later the makers are bound to give us an instrument capable of taking a much larger record—16-in. or even 20-in.; but meanwhile it is certain that those who wish for this class of music would infinitely prefer to change the records, if necessary, more than once, in the course of a movement, rather than listen to such inartistic mutilations.

(2) You referred in your article last month to the comparative rarity of the records of good songs. This is the more remarkable, as such songs are most frequently of the right length, and vocal records are on the whole the most satisfactory as reproductions.

The catalogues are crammed with operatic extracts and ballads, and it needs time and patience to find in them even a few examples of folk-song, of the great classical song-writers, or such modern composers as Debussy, Ravel, Parry, or Stanford.

The Aeolian Company has recently issued three albums of Russian songs: it is time that the same was done, for example, with a series of English songs sung by John Coates, or of modern song literature sung by, say, Anne Thursfield. There are many other leading singers who might be invited to reproduce selections (not as sometimes happens only the weakest items) from their repertoires.—Yours, &c.,

The Mount House,  
Brasted, Kent.

N. SCHUSTER.

September 14, 1921.

## A RARE INSTRUMENT

SIR,—Your correspondent, Mr. Walter Haskell, will find an account of the nail violin in Grove's Dictionary, second edition. It is also described, with a woodcut, in Victor Mahillon's remarkable 'Catalogue Descriptif et Analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles,' 1893. The Brussels example has sympathetic strings, and a compass of four octaves with the chromatic intervals. It belonged to Fétis. In Chouquet's catalogue of the Museum of the National Conservatoire of Paris (1884), three examples occur under the name 'Violon de fer.' One has three octaves, and one has sympathetic strings. Chouquet says little about the instrument but that it 'passe pour avoir été inventé vers le milieu du 18 siècle par Johann Wilde.' Grove and Mahillon give fuller accounts, but both refer to Carl Engel of the Kensington Museum as their authority. As to the value in money, I doubt if it is large.—Yours, &c.,

C. F. ABDEY WILLIAMS.

## A WARNING TO LONDON ORGANISTS

SIR,—Will you kindly permit me, through your columns, to warn my fellow organists in the Metropolitan area against a music thief who may be visiting a number of churches? Last week a quantity of music, which would cost £4 or £5 to replace, was stolen from St. George's, Bloomsbury, and I have since traced a small quantity of it to a second-hand music shop in Charing Cross Road.—Yours, &c.,

F. G. DENT.

9, Woodfield Avenue,  
Ealing, W. 5.

August 29, 1921.



## Obituary

We regret to record the following deaths:

J. B. SHAW, the founder and only conductor of the London Scottish Choir. He brought the Choir into being in 1888. It first became known by its association with the St. Andrew's Night Concerts at the old St. James's Hall, where it shared the platform with such artists as Edward Lloyd, Santley, Patey, and Antoinette Sterling. Mr. Shaw brought great gifts to his work—wide culture, high ideals, unflinching enthusiasm, and exceptional ability—and the loss to the Choir can scarcely be estimated.

JAMES MATTHEWS, at Mount Ararat Road, Richmond, on August 24, at the age of eighty-eight. He was choir-master at St. Mary's, Stoke Newington, for nearly fifty years, a member of the Henry Leslie Choir, and of the Sacred Harmonic Society. He sang in many services of historic interest, such as Queen Victoria's Jubilee Service at Westminster Abbey, the Coronations of King Edward and King George, the Purcell, Wesley, and Gibbons Festivals, &c. His genial personality endeared him to a host of friends.

CYRIL F. MUSGROVE, who was drowned while bathing at Keewatin, Winnipeg, on August 13. He was thirty-four years of age. A native of Yorkshire, he acted for some years as deputy-organist at York Minster, afterwards becoming organist at St. Martin's, Scarborough. He was appointed organist of Holy Trinity, Winnipeg, in 1920, taking up at the same time the conductorship of the male-voice choir. He was also conductor of the Orpheus Club.

### 'LA CHAUVE-SOURIS'

No need to describe this remarkable Bat, which flitted into London a month ago and set tongues and pens wagging furiously. From the moment M. Balieff first opened his mouth at the London Pavilion, on September 2, he became one of London's star turns, and he immediately turned the audience's head with him. To them, nothing in the entertainment could be anything but first-rate. The greater part was—emphatically—*but* there were times when a mere musical critic, like the writer, was troubled in his mind. Some of the singing was distinctly crude, although given forth with the air of serving up a finished product, and much of the seriously-delivered music was sheer emptiness. The 'Black Hussars' was a case in point. It was distressing to find that in an entertainment that bore the impress of acute intelligence in all other matters, music was treated in so off-hand a manner. Even the 'Wooden soldiers,' the 'Sudden death of a horse,' the comic glee singers, Katinka, and the unique M. Balieff himself, could not quite reconcile the sensitive musician to these endurances.

## Sixty Years Ago

From the *Musical Times* of October, 1861:

The author, in conclusion, cannot but regret that the preference of English organists for the old method of tuning [unequal temperament] is (as he is informed) hitherto so strong and determined, as to have resisted and repelled the attempts made to introduce the equal temperament into our Cathedrals and Churches. He has for many years uniformly recommended that this system should have a fair trial, upon the principle that as all tempered fifths and thirds offend the ear, those systems which contain such as are most tempered and most discordant cannot be preferable; especially in an age when the keys which have four sharps and three flats can no longer be excluded from general use. . . . He continues to press these opinions, not merely because they are his own, but because, in so doing, he is contending for the far higher authority of the judgment and practice of one whom, he trusts, his opponents must venerate and admire—the greatest of all composers for this sacred instrument—SEBASTIAN BACH.

[Dr. Crotch, in an article on 'Tuning and Temperament.']

## THE LONDON CONCERT SEASON

### THE ROYAL PHILHARMONIC SOCIETY

The concerts of this Society promise to be of extreme interest. The new works to be given are as follows:

- |   |     |                  |
|---|-----|------------------|
| Concerto in D minor for viola               | ... | Arnold Bax       |
| Mr. Lionel Tertis.                          |     |                  |
| 'Juventus'                                  | ... | De Sabato        |
| Ballet Music from Opera, 'The Perfect Fool' | ... | Holst            |
| Concerto Fantasia for pianoforte            | ... | Bainton          |
| Miss Winifred Christie.                     |     |                  |
| Pastoral Symphony                           | ... | Vaughan Williams |
| Requiem, for soli, chorus, and orchestra    | ... | Delius           |
| The Philharmonic Choir.                     |     |                  |

The familiar works include the 'Enigma' Variations, 'Petrouchka,' Holbrooke's 'Les Hommages,' the Choral Symphony, and Concertos to be played by M.M. Cortôt, Casals, and Thibaud. An item of unique character is a Bach Fugue transcribed by Sir Edward Elgar. Mr. Albert Coates conducts on November 3 and 17, December 1, and at the choral concert on March 23; Mr. Adrian C. Boult on January 26; Mr. Landon Ronald on February 23.

### THE LONDON SYMPHONY ORCHESTRA

Ten symphony concerts are announced by the Orchestra for the following Mondays: October 24, November 7, 21, and 28, December 5, January 2, February 13, March 20, April 24, and May 8. Mr. Walter Damrosch conducts the sixth and seventh concerts, the remainder being in the hands of Mr. Albert Coates.

Works to be heard for the first time are 'The song of the night' by Schyamaunovsky, a Pianoforte Concerto by d'Erlanger, an Overture, 'Bronwen,' by Holbrooke, 'Jewish Poems' by Block, a symphonic poem, 'Orphée' by Roger-Ducasse, and a Pianoforte Concerto by Prokofiev (with the composer as pianist). Other works include Elgar Violin Concerto (to be played by Mr. Albert Sammons) and 'Falstaff,' 'The Planets,' 'Ein Heldenleben,' Vaughan Williams' 'Norfolk Rhapsody,' César Franck's Symphony, Scriabin's 'Divine Poem,' Brahms' 'Requiem,' a 'Parsifal' excerpt, and Beethoven's Mass in D—the last three with the Philharmonic Choir.

### QUEEN'S HALL SYMPHONY CONCERTS

The British works to be given in the course of these twelve concerts are Holst's 'Planets' (four movements—Mars, Mercury, Saturn, and Jupiter), instrumental excerpt from Dr. Ethel Smyth's 'The Boatswain's Mate,' Bantock's 'The Pierrot of the Minute,' Vaughan Williams' Overture 'The Wasps,' and the Prelude to 'The Dream of Gerontius.' The concerts take place under Sir Henry Wood's direction on Saturday afternoons from October 8 to April 20. The soloists make a distinguished list.

The Strolling Players' Amateur Orchestral Society has an excellent programme for performance under Mr. Joseph Ivimey's direction. It includes (in three concerts) Elgar's 'Cockaigne' Overture, Howard Carr's 'Jolly Roger' Suite, Holst's 'Shropshire Rhapsody,' Landon Ronald's 'Garden of Allah,' Symphonies by Beethoven (No. 5) and Tchaikovsky (No. 6), and a 'Brandenburg' Concerto.

The London Chamber Concert Society offers five concerts during the autumn, the artists being the Chamber Music Players, the Catterall Quartet (twice), the Allied Quartet and Mr. Harold Samuel (in a Bach recital). The programmes include the following names: Chausson, Pizetti, Bax, Novacek, Howells, d'Indy, Ravel, and Aubert, the last being represented by a new pianoforte work and song-cycle. The composer will make his first appearance in England as pianist. These concerts are well worth supporting, for they show the best tendencies in modern music as well as certain respectable tendencies from the past (*vide* Harold Samuel *supra*).

## CHORAL SOCIETY PROGRAMMES

## LONDON AND DISTRICT

The Royal Choral Society has included a miscellaneous concert in its arrangements for the coming season. This takes place on March 4, and the programme is as follows:

A song of Destiny' ... ..	Brahms
Hymn of Jesus' ... ..	Gustav Holst
Concerto for organ and orchestra ... ..	Handel
The Masque in 'Dioclesian' ... ..	Purcell
The Wasps, 'Orchestral Suite' ... ..	Vaughan Williams
The forging of the anchor' ... ..	Bridge

For the rest the season follows old plans. The works to be performed are 'Elijah' (October 29), 'The Music-Makers' (November 1), 'The Golden Legend' (November 26), 'Carols' (December 17), 'The Messiah' (January 7), 'Hiawatha' (February 4), 'The Dream of Gerontius' (April 1), and 'The Messiah' (April 14). Sir Frederick Bridge conducts. The Philharmonic Choir, whose hon. conductor is Mr. C. Kennedy Scott, sings Brahms' 'Requiem' and the full scene from 'Parsifal' on December 5, and Beethoven's 'Missa Solennis' on May 8. These performances are part of the London Symphony Orchestra's series of concerts at Queen's Hall. On March 23, also at Queen's Hall, the choir will sing for the Royal Philharmonic Society, the works chosen being a new 'Pagan Requiem' by Delius, a 'Marschtrabande' by Roger-Ducasse, and the ninth Symphony. A performance of Bach's B minor Mass is contemplated in June.

The Central London Choral and Orchestral Society, conducted by Mr. David J. Thomas, will give 'The Messiah', 'Tom Jones', and Percy Fletcher's Choral Apocryph on Scottish Airs.

The Basing Philharmonic Society has a new plan for its concert on February 18. The programme, entitled 'Eminent Encounters,' consists of selected numbers from Bach's Mass in B minor, 'Israel in Egypt,' 'Judas Maccabæus,' 'The Golden Legend,' and 'The Dream of Gerontius.' For the remainder of the season the works chosen are 'Elijah' (on November 26 and 28), 'Merrie England,' 'Tom Jones,' and choral songs and madrigals. The conductor is Mr. E. Victor Williams.

The Crystal Palace Choral and Orchestral Society, conducted by Mr. Walter W. Hedgcock, will give 'Tom Jones,' Verdi's 'Requiem,' Bach's 'Sleepers, wake,' and other numbers. The orchestral programme includes Brahms' Theme and Six Diversions.

The South London Philharmonic Society announces that the following works will be put into rehearsal: 'Faust,' 'The Spectre's Bride,' Bach's 'St. Matthew's Passion' or 'The Mass,' 'Requiem,' Balfour Gardiner's 'News from the Olden,' with part-songs and madrigals. The conductor is Mr. William H. Kerridge.

The Lavender Hill Choral Society has chosen Brahms' 'Requiem' and Leonini's 'The Gate of Life,' for performance in December under Mr. George Lane's direction. Bromley Choral Society, conducted by Mr. F. Fertel, announces three concerts, at which 'King Olaf,' 'The Messiah,' 'The Hymn of Praise,' and Dvořák's 'Stabat Mater' will be performed.

## PROVINCIAL

The plans of the principal musical societies in the provinces are outlined by our local correspondents. We have received also the following particulars from other sources:

BEDFORD MUSICAL SOCIETY.—Conductor, Dr. Harding. Programme: 'The Apostles.'

BEDFORD FREE CHURCH CHORAL UNION.—Conductor, Mr. Percy Burke. 'Samson' and 'The Golden Legend.'

STOKE-ON-TRENT CHORAL SOCIETY.—Conductor, Mr. Ernest C. Redfern. 'The Messiah' and 'Hiawatha.'

STOCKPORT VOCAL UNION.—Conductor, Dr. T. H. Hingley. 'The Dream of Gerontius,' 'Acis and Galatea,' part-songs, madrigals, &c.

LULLE HARMONIC SOCIETY.—Conductor, Mr. Walter H. Hingley. 'Aida,' 'The Messiah,' Rossini's 'Stabat Mater.'

## AN INTERNATIONAL CHAMBER MUSIC COMPETITION

The Circolo degli Artisti, Turin, in co-operation with the Double Quintet Society of the same town, announces an international competition for a chamber music work for all or part (not fewer than seven) of the following instruments: violin I., violin II., viola, 'cello, double-bass, flute, oboe, clarinet, bassoon, horn, pianoforte, and harp. The chosen combination must include wind instruments. Length of performance must not exceed forty minutes. Composers may submit unpublished works that have not yet been played in public. MSS. must be received by December 31, 1921. Works proved to have been posted under registered cover by that date will also be accepted. Each work must be accompanied by a sealed envelope containing the name and address of the sender, and bearing on the outside a motto which should appear also on the first page of the MS. Entries are to be sent by registered post to the Circolo degli Artisti, Turin, Italy, via Bogino, No. 9.

A copy of each part should accompany the full score. Competitors are advised to aid the judges by including also a reduction for pianoforte.

The first prize will be 5,000 lire, the second 3,000 lire. The prize works will be performed by the Double Quintet of Turin in the spring of 1922.

The jury (consisting of five or seven members of the Circolo) will be empowered to recommend for performance other works in addition to those gaining prizes.

The copyright of the prize and performed works will remain with the composer. The scores and parts are to become the property of the Circolo. The prize works will be included in the repertory of the Double Quintet of Turin, to whom the composers shall assign the sole right of performance in Italy during the two years following December 31, 1921.

## THE ROTTERDAM CARILLON

On Saturday, September 10, the Queen of Holland paid a State visit to the new City Hall of Rotterdam.

Amongst the many gifts made to enrich this noble structure one of the most munificent is that by Mr. P. van Ommeren and Mr. J. J. van Ommeren, consisting of a carillon of forty-nine bells—four octaves chromatic—made at the famous Taylor Bell Foundry, Loughborough. A special recital was given to the Queen by Mr. A. Krul, Jun., the City carillonneur. The largest bell weighs 4½ tons, the smallest 21-lbs., the total weight being 28 tons.

It is the largest completely chromatic carillon in the world, the most perfectly tuned (equal temperament), and the greatest bell project carried out anywhere during the past century.

The harmonious effect of the bells is magnificent, and is undoubtedly enhanced by the excellent position in which they are placed in the tower—the bell-chamber being over 160-ft. above the level of the street.

## NICCOLO JOMMELLI

BY CLAUDE TREVOR

At a time when in Italy there is a movement on foot to exhumate certain operas of Niccolò Jommelli's, and place them before the public with all possible care, it may not be devoid of interest to amateurs to have some information on the career of one who in the 18th century exercised an immense influence on musical art. His music has—unjustly we think—been allowed to drop out of programmes where other compositions of the same epoch have been heard *ad nauseam* and might well be allowed a temporary rest. The one item ever heard, or apparently known by a large number even of those who may claim to be called musicians, is 'La Calandrina,' which is sometimes included in concert programmes. Had it not been for the outbreak of war in 1914 there was every indication that Italy would have seen great festivities in celebration of Jommelli's bi-centenary.

Born at Aversa (Caserta) on September 10, 1714, Jommelli, though not apparently an *enfant prodigue*, was placed under the Canonico Muzzillo to foster his decided aptitude and leaning towards the divine art. When barely



sixteen he entered the Conservatorio dei Poveri di Gesù Cristi, at Naples, among the students of the second-class, though some authorities say he entered the School of St. Onofrio.\* In any case, he was soon at the Conservatorio di la Pietà dei Turchini, where he studied harmony under Feo, and, finishing his course with him, was placed for composition under Leo (for whom he always had a warm place in his heart), at the same time studying vocal music with Prato and Mancini. The first of his compositions to be noticed were some ballets, after which followed a cantata, first executed in a private house, but which received some sincere applause from his venerable master, Leo, who, unlike many, felt no jealousy at the success of the rising star.

In 1737, at the Teatro Nuovo at Naples, Jommelli's first opera, entitled *L'errore Amorofo*, was given; but such little faith had he in his own powers, and so modest and retiring was he, that instead of his own name appearing as the composer, its place was taken by that of Valentini—at least so says Piccini.† Jommelli was of a kind, generous, and affectionate disposition, particularly so towards the composers of his time, and was generally more cultured than the majority of his colleagues. He never stooped to meanness to get a hearing or success, his chief failing being that he was too prone to accept what was offered him as subjects for his operas without sufficient examination of the contents. But while he feared the judgment of the public, he would not pander to it, though at the same time he did not possess enough strength of character to be a real fighter.

After the success of another opera, *Odoardo*, Jommelli received an invitation to Rome, from the Cardinal Duke of York, the last of the unhappy Stuart dynasty. In the Eternal City were produced two fresh works for the stage—*Ricimero* and *Astianatte*—both written for the Argentina Theatre in 1741, where they were received with enthusiasm, so much so that their composer was asked to write an opera the same year for Bologna, where resided the profound and greatly-feared musician, Padre Martini, whose musical knowledge may be gauged by the fact that both Gluck and Mozart submitted some of their writings to him for criticism. The meeting with the Padre, from whom Jommelli was anxious to have some instruction, caused the latter considerable uneasiness. When, as was Martini's habit, he submitted a fugue-subject for his would-be pupil's treatment, and it was executed with the utmost facility, the teacher asked somewhat angrily, 'Why have you come here to ask for lessons! It seems I can learn of you.' Jommelli's reply was that he had been commissioned to write the new opera, *Egio*. Martini answered that the theatre was lucky to possess such a *maestro*, adding that it was a misfortune for a musician of his attainments to be associated with such a gang of corrupters of music.

So successful was *Merope*, composed for Venice, that its composer was offered the much-coveted post of professor at the Conservatorio dell' Ospedaletto there, where it was one of his duties to write sacred music for performance. It had been among Jommelli's early ambitions to figure in this branch of music, in which some of his best inspirations are recorded.

An idea may be formed of the esteem in which Jommelli was universally held from the fact that the post of Maestro della Cappella Reale at Naples being vacant, he was asked to adjudicate upon the candidates for the preferment. Out

of a large number his selection fell upon one who proved to be no less a person than Durante.\*

At this period there were but few new subjects submitted for operatic treatment, composers being content to have the librettos already used added to or curtailed the authors as they thought fit. 'Didone,' for the production of which Jommelli was called to Vienna in 1749, was no exception to the rule, the librettist being Cesareo, whose scenic book had been used by Sarri in 1724 at Naples, proving then anything but a success. Its reception when by Jommelli was enthusiastic, as is shown by the following letter, written by Cesareo to the Princess di Belmonte, December 13, 1749:

'On the birthday of the Emperor, "*Didone*" was produced with music that fairly astonished the Court. It is full of elegance of ideas, novelty of harmony, and above all deep expression. Not only every singer, but every instrument *speaks* to one. I have never heard anything to appeal to me so much. The composer is a Neapolitan called Jommelli, perhaps known by name to your Excellency.'

The Empress Maria Teresa was a great admirer of the composer, and lost no opportunity for showering rich gifts upon him, condescending to accompany him on the spot when he sang some of her extremely mediocre compositions and allowing him the honour of sitting on a chair instead of the stool usually used in her presence.

Called to Rome by Cardinal Albani to occupy the post of assistant to the venerable Bencini, Maestro di Cappe at St. Peter's, he remained in that capacity for four years, working assiduously.† In nearly all Jommelli's sacred compositions are to be found at the end the initials L.B.V.M. which most likely stand for 'Laudate Beata Virgo Mari'. The characters in his musical script are extremely clear and small.

At this time most of the Courts of Europe were vying with each other as to which could boast the finest Italian musician in its train, and Jommelli received numerous offers from the Duke of Wurtemberg, the King of Portugal, and the Duke of Baden. Well knowing the musical culture of the first-named, he decided to leave Rome for Stuttgart, where he remained sixteen years, with the exception of an occasional journey to his native land—enjoying the comfortable salary of four thousand florins per annum, besides his apartments and other perquisites.

It was his sojourn in Germany that caused him to change his style to that of a heavier mould. The poet Metastasio writing to him on the subject in a letter dated April 1763, says:

'It was a very great pleasure to receive the precious gift of the two grand airs you sent me, in which, according to my limited knowledge of music, I greatly admired the novel harmonies, &c. I confess this to the writer of the scene, but you have, when you choose, another style, which appeals immediately to the heart without appealing so much to the head. Ah! my dear Jommelli, don't give up such a gift as yours, in which you have no rival.'

It is not unlikely, however, that the composer's inspiration was becoming exhausted, and to cover deficiencies therein he had greater recourse to other means. In 1770 he returned to Italy on account of the ill-health of his wife, who shortly afterwards died, leaving no children. Once more the King of Portugal made him alluring offers, but being now old and tired, Jommelli refused them. The King, however, made him a handsome allowance, the condition imposed being the obligation of sending copies of all his operas, which numbered more than fifty. He retired to Aversa, and in 1770 wrote *'Armida'*, which was a great success. It was apropos this occasion that Mozart

\* Naples was at this time world-renowned for its four musical schools—*I Poveri di Gesù Cristo*, *St. Onofrio*, *Sta. Maria di Loreto*, and *La Pietà dei Turchini*. In the first-named were to be found as teachers, among others, Alessandro Scarlatti and Durante, and as pupils there were Pergolesi and Leonardo Vinci (not to be confounded with Leonardo da Vinci). From *Sta. Maria* came Traetta and Sacchini (students). We may note, too, that adjoining this celebrated school was that over which presided the great Porpora, who counted among innumerable pupils Farinelli, Caffarelli, and Gabrieli. From *St. Onofrio* came, among others, Paisiello and Piccini; and from *I Turchini*, Tritto, Raimondi, and Spontini.

† Niccolò Piccini, born at Bari in 1728, and died at Passy (Paris) in 1800, was a very prolific composer, who was called to Paris as a rival to Gluck. The famous dispute between Piccinists and Gluckists is too well known to need more than bare mention of the fact here.

\* Francesco Durante was born at Fratta Maggiore (Naples) in 1684 and died at Naples in 1755. He composed an immense number of sacred works, but few, unfortunately, are now familiar. Those that are known are, however, full of interest.

† In the archives of the Cappella Giulia, rarely allowed to be visited, are to be found a large number of Jommelli's compositions produced at this time.

ting to his sister from Naples in a letter dated May 22, 1770, said:

'The day before yesterday we went to the rehearsal of Jommelli's opera, which is very well written and pleased me greatly. The composer chatted with us, and was charming.'

And later, on June 5, he added:

'The opera performed here is by Jommelli; it is fine, but is too serious and antiquated for the theatre.'

Another opera, 'Demofante,' had also a good reception; his last, 'Ifigenia'—on account, it is said, of its too varied style—resulted in failure, and such was the effect the composer that he was stricken with apoplexy. Living later, he wrote a Mass and an opera ('Celia') for the King of Portugal, a cantata in honour of the christening of the infant daughter of Ferdinand IV., and finally a serenade for two voices, which brought his life's work to a close. Jommelli was a follower of Leo, Scarlatti, and Vivaldi, but did not leave his art at the point at which they found it. In not a few reforms he anticipated Gluck, and even much attributed to the invention of Mozart can be traced to the influence of the Italian. In youth his appearance was attractive, though with advancing years he became corpulent and unwieldy. He died at sixty years of age, at Naples, on August 25, 1774.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BIRMINGHAM

The local autumn musical season was inaugurated by the City of Birmingham Orchestra with the first of a series of twenty-eight Sunday evening concerts. These are to be given at the Grand Theatre, by permission of the Moss Empires Limited, and smoking will be permitted. Mr. Appleby Matthews is, of course, conductor of the series. The first concert took place on September 11 before a fairly large audience, the principal items submitted being Beethoven's Overture 'Coriolanus' and the same composer's Symphony No. 5 in C minor. The numerical strength of the Orchestra is limited to about thirty-six performers, but this number is likely to be increased in due course. Mr. Paul Beard has been appointed leader. The vocalists in this concert was our local tenor, Dr. Goodey.

The same orchestra will also give six Wednesday evening symphony concerts during the season, three of which will be conducted by Mr. Appleby Matthews, and one each by Mr. Albert Coates, Mr. Eugene Goossens, and Mr. Hamilton. The Orchestra will further give six children's concerts on Saturday afternoons and five Saturday evening concerts, the first of which will be entirely devoted to Wagner. The City of Birmingham Choir will take part in the concert performance of Rutland Boughton's 'Bethlehem' on December 10, and the Festival Choral Society has been invited to perform 'Elijah' on January 21, under Mr. Allen Blackall's direction. Concert performances of Mozart's 'Magic Flute' and Gounod's 'Faust' will be given on Saturday evenings February 18 and March 18, with Mr. Appleby Matthews as conductor, and the choral force will be that of the City of Birmingham Choir.

The seventy-fifth annual report of the Birmingham Festival Choral Society shows a serious deficit on the year's working. The loss on the concerts amounted to £443, which sum, by means of members' subscriptions, was reduced to £365. The Society's prospectus for the coming season stands as follows: November 16, 'Elijah'; February 15, miscellaneous, to include unaccompanied vocal works; March 22, selections from Handel; December 26, 'The Messiah.'

The Southern Syncopated Orchestra of negro players and singers paid a special visit to Birmingham and gave six evening concerts and five matinées at the Town Hall, from September 12 to 17. The entertainment proved as novel as it was interesting.

Mr. Max Mossel is again providing four subscription concerts, the first of which will be a pianoforte recital by M. Cortôt, to be given at the Town Hall on October 19. The last concert (February 22) will be orchestral, with Mr. Julius Harrison as conductor.

Mention has already been made of the 'international celebrity' subscription concerts and Mr. Hubert Brown's subscription concerts.

The Birmingham Chamber Concerts Society has once more arranged with the Catterall Quartet to give five chamber concerts this season. The first falls on October 14, and the works to be presented will be Beethoven's String Quartet, Op. 18, No. 4, in C minor, Schubert's posthumous Quartet, and Arnold Bax's Quartet in G major.

There will be pianoforte recitals by Mr. Norman Wilks and local artists during the season, also a number of concerts arranged by local singers and chamber music organizations.

The Midland Musical Society announces four concerts, the first of which is to take place at the Town Hall on October 15, when 'The Messiah' will be given. On November 12 Berlioz's 'Faust' is down for performance. On February 11 the programme will contain Stanford's 'The Revenge,' Cowen's 'John Gilpin,' and Austin's 'Hymn of Apollo.' On Good Friday, April 14, Mozart's Requiem Mass is to be given. The conductor is Mr. A. J. Cotton, and the deputy-conductor Mr. John Tyler.

### BOURNEMOUTH

Preparations are well advanced for the resumption of the winter series of symphony concerts, and by the time these notes appear there will be only one week to intervene before the date of the inaugural concert.

At the moment of writing only the particulars of the first eight concerts are available, but these details confirm anticipations that the season about to commence is likely to establish a record so far as concerns variety and scope of the music to be performed. When, on October 6, Mr. Dan Godfrey steps on to the platform to inaugurate the series for the twenty-seventh consecutive year, it will doubtless be with the assurance that forthcoming events will reach the high-water-mark of Bournemouth effort.

A number of attractive novelties, some of which are sure to provoke controversy, find a place in the programmes of the opening concerts. Included in the list are the two English Idylls by George Butterworth, Rimsky-Korsakov's Overture to 'Ivan the Terrible,' three movements from Gustav Holst's 'Planets' Suite, Arnold Bax's tone-poem, 'Tintagel,' three Dances from Manuel de Falla's 'Three-Cornered Hat' music, Granville Bantock's Overture 'The Sea Reivers,' an 'Autumn Nocturne' by Alfred Cazabon, Stravinsky's 'Fire-bird' Suite, and an orchestral composition by Francesco Malpiero. These comprise the most 'advanced' selection of new works that Bournemouth has as yet been privileged to hear.

The general orchestral list embraces Bantock's 'Hebridean' Symphony, and those of Glazounov in B flat, Brahms in F, Beethoven in D, Tchaikovsky in E minor, Mozart's 'Jupiter' Symphony, the 'Unfinished,' and Sibelius' first Symphony, Glazounov's tone-poem 'The Forest,' and Brahms' 'Academic' Overture. At the seventh concert Dr. Ethel Smyth is to conduct her Overture and Intermezzo from 'The Boatswain's Mate.' Altogether the portents are more than usually promising.

### BRISTOL

Bristol Choral Society opens its season on October 22 with the 'Dettingen Te Deum' of Handel as a hymn of praise on reaching its hundredth concert, surely a magnificent record of good work accomplished. The same programme includes the Prologue and Coronation Scene from Moussorgsky's 'Boris Godounov.' So successful have been the operatic nights that for the final concert, on April 29, 'Carmen' has been chosen. Verdi's 'Requiem' and Rossini's 'Stabat Mater' will be given on November 19, 'The Messiah' on December 17, 'Omar Khayyam' and 'Walpurgis Night' on February 18, and 'Elijah' on March 25.

Bristol New Philharmonic Society's twenty-first season—it will drop the 'New' next year—commences with



a fine programme on December 3, in which Mendelssohn's 'Midsummer Night's Dream' Overture, Bach's Concerto for two pianofortes (Misses Irene Scharer and Myra Hess) and orchestra, and Delius' 'On hearing the first cuckoo in spring' are promised. Holst's 'Planets' Suite will be a new item at Bristol, at the February concert, with Gerrard Williams' 'cycle of fragments' 'Pot-pourri,' the 'Siegfried Idyll,' and Dvorák's 'Carneval.' Bach's 'God goeth up' will give the choir its chief opportunity at the April concert, and 'The Immortal Hour' of Rutland Boughton, with well-known Glastonbury singers, will provide an added charm. The report of last season regrets a financial loss, but claims that from a musical standpoint the Philharmonic Concerts were worth while. They were—but although all the Bristol concerts are run as cheaply as possible, there will be much uphill work before the public is taught that music, however indispensable, must be supported freely, in order to flourish and expand.

Messrs. Duck, Son, & Pinker are arranging a splendid series of Subscription Concerts to take the place of the unlucky Quinlan venture. It is a wonderful list of artists. Four concerts by the London Symphony Orchestra, two on Saturday, October 8, under Mr. Albert Coates, and two on Wednesday, March 15, under Sir Henry Wood, ought to satisfy everyone. At the first two, Brahms and Beethoven will be drawn upon for Symphonies No. 2 and No. 7, and Strauss' 'Don Juan' and Scriabin's much-discussed 'Poem of Ecstasy' will be played. Rosing will also give his miniature solo opera, and Ticcianti will play the pianoforte. Casals will be heard for the first time, probably—at least, the first time for many years—at Bristol, at the second concert on November 16; and Cortot, who charmed us so much last year, will also appear. Pouishnov will pay a return visit for the third concert on January 11. Moiseiwitsch will be the star at the fourth concert on February 15, with Madame Suggia; and Kaneóskaya at the last two events on March 15. The cost of the seats is uncommonly reasonable.

Messrs. Crichton's five 'international celebrity' concerts bring Kubelik, Leila Megane, Tetrassini, Bielina, Adela Verne, Bratza, Amy Evans, Fraser Gange, Marie Hall, and Katherine Goodson. A special Kreisler recital is booked for December 9, and should prove one of the most popular engagements of the season. Old friends in Mesdames Rosina Buckman and Edna Thornton, Messrs. Maurice d'Oisly, Peter Dawson, and William James, the Australian pianist, will make a very welcome operatic star programme in gems of opera on February 20.

We hope, too, to hear good things from the Cecilian Choral Society, under Mr. Read, this winter, and from the several local choral societies that are getting vigorously to work, as well as from that fine combination of men's voices, widely known as the Royal Orpheus Glee Society, under the wonderfully vital Mr. George Riseley, who, though well past his seventieth year, conducts this Society and the Bristol Choral with the keenness of thirty years ago.

This survey does not comprise all the music we at Bristol are looking forward to in the season so soon to be upon us.

### CORNWALL

Much interest is being taken in the newly-formed Cornish Miners' Choir. The idea was inspired by the experiences of a similar effort by Welshmen during the coal strike. Cornishmen, being Celts, have music in their souls, and their response to the appeal for volunteers was inspiring. The results have been so encouraging that it is not unlikely that an extensive tour will be arranged. A novel feature which has been introduced is the appearance of miners in underground equipment. The inauguration of the choir is a commendable proceeding, but the relief funds need bigger assistance than can be given by this means.

Holsworthy Choral Society has decided to prepare Cowen's 'The Rose Maiden' for performance during the approaching session. Mr. H. P. Letcher is the conductor.

Mr. Frank Hutchings, a pianist who claims Cornwall as his native county, gave a recital at Penzance on September 12. His collaborator was Miss Gladys Harris, a Cornish vocalist who may be regarded as a protégé of Madame Clara Butt.

### COVENTRY AND DISTRICT

The month of September, as usual, has been a transit period between the musical seasons of summer and autumn. The Coventry Corporation Summer Sunday concerts at Naul's Mill Park came to a conclusion at the end of August, after a successful season.

The recent visit of Madame Anna Pavlova and members of the Russian Ballet drew a large audience to the Empire Theatre, and the famous dancer was accorded an enthusiastic welcome. She appeared a few days later at Warwick, where another large audience was recorded. A short season of Gilbert and Sullivan light opera given by the D'Oyly Carte Company in the Coventry Empire during the week commencing September 5 received liberal support. 'Yeomen of the Guard,' 'Iolanthe,' 'The Gondoliers,' 'Trial by Jury,' and 'The Pirates of Penzance' figured in the repertoire.

The programmes which local musical societies in Coventry and district have in preparation promise an interesting season. Coventry Philharmonic Society has the concert version of Gounod's 'Faust,' and Parry's 'King Saul' in rehearsal, while 'The Messiah' will be performed at Coventry Cathedral at Christmas. The orchestra of the Society is also arranging some instrumental concerts to be given in the Baths Assembly Hall. Mr. Charles Tree has been engaged by the Society to give a lecture on 'Song, grave and gay, and how to sing them.'

The Catterall Quartet will provide the programme at one of the four concerts announced by the Coventry Chamber Music Society, a pianoforte and violoncello recital, and a programme of pianoforte quartets being submitted on the remaining occasions.

### DEVON

News this month is chiefly anticipatory in character. Plymouth Orpheus Choir (conductor, Mr. David Parfitt) has issued a big bill promising five concerts, not the least important of which will be its annual Boxing-Day Concert. During the 1921-22 season the Choir will give two subscription concerts in conjunction with a London Concert Direction involving visits to Plymouth of Madame Rosa Buckman, Madame Edna Thornton, Mr. Maurice d'Oisly, Mr. Peter Dawson, Mr. William James, the Australian pianist, Miss Amy Evans, Mr. Fraser Gange, Mrs. Adela Verne, Kubelik, Miss Stella Power, Miss Leila Megane, and Miss Katharine Goodson.

Honiton Choral Society has put Parts 2 and 3 of 'Hiawatha' in rehearsal for autumn performance, Mr. Lancelot Holden being the conductor. The Society numbers now ninety members, an excellent total for so small a town.

Mr. Vladimir Rosing visited Torquay Pavilion on August 26, including in his programme several operatic numbers and some modern English songs. Mr. John Newton was the accompanist, and Mr. Mikel Arens played violoncello music.

The Dean and Chapter of Exeter Cathedral have given their consent to the request of the North Devon Choral Union for the holding of a Choral Eucharist in the Cathedral, when it is the turn of the North Devon choir to come to Exeter, which will occur next year.

Exeter Chamber Music Club has already received many new members for the season which will open with an annual meeting at the end of September. The first concert will take place on October 19. This Club has done wonders for music appreciation at Exeter, and has indirectly given impetus to a new private organization, known as the Exeter Philharmonic Concerts, whose aim is materially to help musical education by providing opportunities for hearing good music well performed. The first concert under these auspices will be on October 15, when the Birmingham String Quartet will pay its first visit to Exeter.

At the Theatre Royal, Timaru, on July 14, the Orpheus Choir gave an excellent selection of male-voice music, under Mr. A. W. Vine. In the programme were M. B. Foster's dramatic cantata, 'Eudora,' Elgar's 'Feasting I wait,' German's 'O Peaceful Night,' and Newton's 'The Frog.'

## DUBLIN

The Sunday 'Mater' concerts at La Scala from August 21 to September 18 have attracted large and appreciative audiences. The Dublin Symphony Orchestra has played, the whole, excellent music under Mr. Vincent O'Brien, and the work of the soloists has been popular.

On Sunday, September 11, a new organ, built by Magahy, Cork, was opened in St. Patrick's Church, Ringsend. Several organ selections were played by Mr. P. Magahy, playing the resources of the instrument to good advantage. Already preparations for the winter musical campaign are in progress, and various societies have again (after a long interval) issued the programmes of their intended performances, so that with the completion of peace negotiations, there will be no lack of matter to chronicle for the forthcoming season.

Two of Dr. Larchet's songs are now included in the repertoire of John MacCormack, who has promised to come to Dublin next autumn.

## EDINBURGH

The event of the month, fraught with immense possibilities for music in Great Britain, has been the first meeting of the International Musical Festivals, on Friday, September 9. Sir Henry Hadow carried all the delegates along with him in his arguments, and emphasised the true function of the International Musical Festival, *i.e.*, perfect local freedom for the different countries, and parental advice when sought for from the International Board. Sir Hugh Allen and Mr. Plunket Greene used clarity into the important question of assessing the merits, and readers of this brief notice are recommended to look elsewhere for the wisdom of their findings. Money prizes were unanimously deprecated. A delightful concert prize-winners at the last Edinburgh Festival fittingly opened the proceedings.

On September 12, Sir Henry Hadow addressed the Education Section of the British Association on 'The Place of Music in a Liberal Education.' It was a piece of brilliant advocacy, and we trust that as a result the many and influential members present will spread far and wide his views for music. Sir Henry dealt with the matter so fully at discussion seemed neither necessary nor desirable. In fact, it was felt that Music had now been definitely placed in the curriculum. It was extremely hopeful for the future of music in schools to hear the comments in the quadrangle of the University as the meeting dispersed.

Messrs. Paterson & Sons announce their thirty-second series of orchestral concerts. The sketch-programmes are all up-to-date as regards orchestral novelties, and we welcome the announcement of a 'Young People's Holiday Concert.' Another innovation is a series of Appreciation lectures to be given every Friday afternoon preceding the Monday concert, and dealing with the programme to be omitted. It is interesting to note that the gentlemen identified with these lectures are both connected with the educational aspect of music in the city, *viz.*, Mr. R. C. Leod, Director of Musical Studies for teachers in training at Moray House, and Mr. Herbert Wiseman, Director of Music for the Education Authority.

## GLASGOW

Mr. Herbert Walton's twenty-fourth autumn series of organ recitals at the Cathedral had undiminished success. The concluding recital, on September 13, given for the benefit of the Royal Infirmary, there was an audience of over fifteen hundred persons. The O'Mara Opera Company concluded a three weeks' season at the Theatre Royal on September 17.

The following is a forecast of the arrangements, so far as announced, for the coming season: The Choral and Orchestral Union's scheme will embrace thirteen Tuesday and fourteen Saturday concerts, with Mr. Landon Ronald and Mr. Julius Harrison as conductors, and Mr. Barry Squire as principal first violin. A brilliant array of vocal and instrumental soloists has been engaged. The Choral Union, under Mr. Warren T. Clemens, will contribute 'The Messiah,' Cowen's 'The Veil,' Hamilton Harty's 'The Mystic Trumpeter,' selections from the B minor Mass, and selections from 'Parsifal,' 'The Valkyries,'

and 'The Mastersingers.' Hamilton Choral Society (Mr. T. S. Drummond) will present miscellaneous programmes, with one or two short continuous works. The Orpheus Choir (Mr. H. S. Robertson), in addition to its December and March series of concerts, will fulfil engagements in several towns and cities in Scotland and over the Border. Pursuing its policy of popularising chamber music, the Choir has engaged the London String Quartet, with Miss Myra Hess as solo pianist, for a series of eight concerts—October 3 to 8. Mr. Thorpe Davies' Choir will be heard in all three parts of Coleridge-Taylor's 'Hiawatha.' The Bach Choir (Mr. A. M. Henderson) announces two chamber and two choral concerts, one of the latter including a first performance at Glasgow of the Church Cantata, 'The Lord is a Sun and Shield.' The V.M.C.A. Choir (Mr. Hugh Hunter) will present 'Elijah.' The tremendous impulse of the Glasgow Competitive Festival has brought into being a large number of suburban choral societies, choirs connected with public, industrial, and commercial concerns, and co-operative choirs, and these will devote their energies chiefly to unaccompanied choral music. The various amateur operatic and orchestral societies have resumed rehearsals, and the coming season altogether gives promise of great activity.

## LIVERPOOL

Early in October we shall plunge into the musical season proper, and bid farewell to outdoor joys—reluctantly, it may be, but not without prospective thankfulness for the opportunity for hearing some good music, which seems more and more a necessity in our daily lives. The Philharmonic Society's fixtures have already been outlined, and offer a wide range, which is exemplified in the programme of the opening concert on October 11. This includes Beethoven's A major Symphony and Scriabin's 'Poème d'Extase,' conducted by M. Koussevitzky. Two concerts will be given by the Liverpool Choral Society, which will perform 'The Messiah' on December 21, and 'The Redemption' on April 8. Two concerts are also planned by the Post Office Choral Society, a worthy combination which does credit to its supporters. These two Societies offer examples as to what might be done if the unemployed choral material hereabouts were taken in hand by the right person or persons. This more or less happy land of ours will never be a nest of singing birds until the classes as well as the masses rediscover the human solace which is to be found in choral music. All credit to the six hundred men and boys of the Church Choir Association who will sing an interesting choral programme at the fourteenth festival in St. George's Hall on October 18, when Sir Ivor Atkins, of Worcester, comes as guest-conductor.

The music, it may be divulged, is by no means easy for ordinary choirs, but all the same it offers an incentive and an ideal which is not to be reached without a struggle. Up to the present only one choir has withdrawn from the preparatory combat. Other choirs, unavoidably shut out owing to exigencies of platform space, will have precedence in next year's Festival.

Whatever lack there may be of choral promise, it is certain there will be plenty of vocal and instrumental music, and among the notable fixtures are four Max Mossel concerts, six 'international celebrity' concerts—at which Josef Hofmann, Kubelik, and Kreisler will make reappearances at Liverpool—and there will be nine of Mr. Sam Vickers' immensely popular operatic concerts on Saturday evenings in the Philharmonic Hall. For people who appreciate the subtler charm of chamber music the Rodewald Concert Society announces seven concerts commencing on October 24. The admirable Catterall String Quartet will play at four of the concerts, the other performers being the Manchester Ladies' Trio; Miss Jo Lamb, with Miss Lucy Pierce as pianist; and Mr. Frank Merrick with Miss Hope Squire at the second pianoforte, will play Reger's Passacaglia and Fugue for two pianofortes. The programmes are extremely interesting and enterprising, and we shall hear new English music in a Quartet by Arnold Bax, a Trio by John Ireland, the 'Lady Audley' Suite by Herbert Howells, a Trio by Alfred Wall, and a Quintet by Arthur Hinton.



Mr. H. J. Westhead will give two concerts in the Philharmonic Hall on October 26 and March 28, with Moiseiwitsch as soloist on each occasion.

The Music Teachers' Association meetings in Rushworth Hall will be opened on October 29 with a recital of modern pianoforte music by Mr. Edward S. Mitchell, and on November 5 lively anticipation is aroused by the British song recital to be given by Miss Ursula Greville. Lecturers who are masters of their subjects will be heard in Mr. Field Hyde, Mr. Frank Roscoe, Mr. Stewart Macpherson, and Dr. Walter Carroll. Organists are not left out in the general scheme, and after M. Joseph Bonnet's recital on September 28, we are to have a welcome return visit to St. George's Hall from M. Marcel Dupré on October 20. The local Organists and Choirmasters' Association, whose president is Mr. Lloyd Moore, announces a series of lectures by Mr. H. W. Griffiths ('The Gramophone'), Mr. G. A. Tessimond ('The influence of poetry on the development of modern music'), Mr. Walter Bridson ('Liszt'), and Mr. W. A. Roberts ('Modern French Organ Music').

Fourteen concerts will be given by the United Orchestral Society of forty players, conducted by Mr. Louis Baxter, commencing on October 5 in the Philharmonic Hall, and subsequently in Picton Hall on Saturday evenings. Commencing October 15, and in the same locale, will be held six 'Charles Armand Popular and Operatic Concerts' on Saturday evenings, commencing October 1.

As Lecturer in Music to the University of Liverpool, Dr. A. W. Pollitt will resume his addresses on music and its appreciation on alternate Thursdays during term at 5.30, when he will deal with the music to be performed at the various orchestral concerts of the coming season. The lectures, which are open to the public, have been found greatly helpful to a large and increasing circle.

The British Music Society—whose local branch owes so much to the personal interest in its welfare taken by Mr. William Rushworth, its hon. treasurer—commences its syllabus by a pianoforte recital by Mr. E. S. Mitchell on October 27, followed by Miss Ursula Greville's British song recital on November 5, and on November 28 Mr. Eugène Goossens will speak on 'Contemporary developments and tendencies in Music.' Another lecturer whose appearance is welcomed is Mr. Arthur Bliss (March 8). The widespread usefulness and success of the Society's meetings in its beautiful club-room in Messrs. Rushworth & Dreaper's Islington premises, are among the gratifying features of the great awakening of local interest in music and musical matters since this enterprising firm took the Liverpool branch under its wing.

At Wallasey, that great residential region 'over the water' from Liverpool, they are to have a two days' musical Festival on October 11 and 12, in New Brighton Tower. The adjudicators will be Dr. Caradog Roberts and Mr. W. W. Starmer. Two concerts will be given on December 10 and March 29 by the Wallasey Musical Society (eighty voices), conducted by Mr. Wilfred Shaw.

It is significant of the march of events to find we have a Gramophone and Phonograph Society which will meet on two alternate Wednesdays each month, and which invites membership from all interested in the development of sound-recording and sound-reproducing instruments of any type, either from a musical, technical, or scientific standpoint. The Society is evidently going into the matter very thoroughly.

#### LLANDUDNO

During September a number of enjoyable programmes were provided by the orchestra in the Pier Pavilion. Under the baton of Mr. A. W. Payne, the thirty-three instrumentalists constituting this orchestra have never displayed greater ability than during the present season. Night after night they have played to audiences that have taxed the capacity of the spacious pavilion to the utmost. Although light programmes have been submitted from time to time, and the players have indulged with evident enjoyment in such humorous compositions as Vollstedt's 'Country Fair' and Lotter's 'Southern Wedding,' yet the general level at which the programmes have been maintained has been remarkably high. Beethoven's C minor Symphony, played in its entirety at a recent Sunday night concert,

received a performance that was commendable in every respect, and the audience was not slow to recognize the ability of the instrumentalists. Dvorák's Symphony, 'From the New World,' Tchaikovsky's fifth Symphony, Saint-Saëns' 'Africa' Fantasia for pianoforte and orchestra (with Mr. George Atkinson, the resident pianist, as soloist) and numerous selections from Wagnerian opera, are only a few of the works that have been heard within a brief period. Those responsible for the engagement of the vocal soloists are justly to be commended for having secured the appearance of such exponents as Madame Elsa Stralitz, Miss Rosina Buckman, Miss Nora Delmarr, Mr. Robert Radford, Mr. Maurice d'Oisy, and Mr. Herbert Brown. The title 'famous' may fairly be said to attach to the Picton concerts at the queen of Welsh watering places.

#### MANCHESTER AND DISTRICT

The season here will open on October 15, and run without a break to Good Friday—even the Christmas and New Year weeks being filled up. This takes no account of expected opera performances early in 1922, under the reorganized Beecham scheme, in connection with which it is interesting to record that an invitation has been conveyed to and accepted by Mr. Brand Lane to join the management committee.

The last three Saturdays in October bring us two opportunities for hearing Tetrassini, and what Sir Henry Wood describes as 'the most wonderful Wagner scheme' have ever been carried out at a single concert, this being extensive selections from the four Ring dramas. These are all in Mr. Brand Lane's series. He sets forth two distinct types of programme, one known as 'festival' at the other as 'orchestral.' Sir Henry Wood conducts the orchestral numbers, and will be responsible for several novelties. The principal one will be on November 2 when the 'Mars,' 'Saturn,' and 'Jupiter' sections of Holst's 'Planets' Suite will be presented under the composer's direction. (Later in the season the entire Suite will be played by Mr. Hamilton Harty at the Hallé concert on February 23.) Apart from the 'Nibelung' selections, two of the best orchestral concerts will be the Verdi-Puccini Wagner programme (February 18), and that devoted to Handel-Mozart-Wagner (March 18).

Ravel's 'La Valse,' Dorothy Howell's 'Koong She,' Casella's 'Covent sur l'eau,' and Sabate's 'Juventut' will all be new to Manchester this season, and, like the 'Planets' excerpts, will be heard in the Brand Lane series as well as in the Hallé. The Brand Lane choral concert are scheduled on 'what the public want' lines—'The Messiah,' 'Elijah,' 'Cavalleria,' and some miscellaneous unaccompanied items by the Manchester Philharmonic Choir, on the occasions when the orchestra is absent. The expense is ever spared by Mr. Lane when 'stars' of either the vocal or instrumental firmaments are under consideration and he is probably correct in stating that at no other concert in the country is such brilliant variety to be heard. Kubelik, Toscha-Seidel, and Moiseiwitsch, each appear twice under his auspices. The Lane-Wood programmes contain this season more solid orchestral food than any previous series within the writer's memory. Yet passing from perusal of these events to the Hallé syllabus emphasises the essential contrast between the two schemes. Not for years has such an interesting choral series been projected. Bach's B minor Mass, Beethoven's Choral Symphony, Bantock's 'Omar,' Elgar's 'The Apostles' are only heard here in the Hallé's. Why they are not brought forward under any other régime is incomprehensible. The real distinction displayed by Mr. Hamilton Harty last season in the drafting of programmes is fully maintained. There is very little repetition but surely 'Armistice Day' deserves something nobler than Sullivan's 'In Memoriam.' We don't need a 'British' composer necessarily for such an occasion—he should be a world composer. Yet with trifling possible exceptions, Mr. Harty who has been so largely responsible for stimulating interest in the post-war Hallé concerts, can fairly claim to be in the van of orchestral progress. In addition to the 'Planets' Suite and the Casella Dance comedy already named, Strauss' suite 'Berger als Edelmann' will receive its first English performance on November 3, and Gerrard Williams

will be heard here for the first time in the 'Pot-Pourri' suite. Further hearings are promised of Scriabin's 'Divine Poem,' Delius' 'Brigg Fair' and Pianoforte concertos, Strauss' 'Enoch Arden' and 'Don Quixote,' and several 'Valse nobles et sentimentales' and 'Mother and Child.' Mention should be made of a Mozart Bassoon concerto in which Mr. A. Camden will play. Miss Murray Lambert, Mr. Arthur Catterall, and Mr. F. Dawson fairly present English (not to say Lancashire) instrumental music, and are as sure of a resounding welcome as Liszt, Hofmann, Siloti, Seidel, Busoni, or Thibaud. The Mission Fund concert is on April 6, and the Good Friday special programme will close a highly interesting season. These concerts revert to the old-established Thursday evening tradition, but with the co-operation of the Manchester Beecham Opera Chorus the Hallé executive ventures on four Saturday evening opera concert recitals under Mr. Harty's conductorship: 'Samson and Delilah' (first time here in Hallé's latter days) on November 19; 'Carmen' on January 14, with Madame Kirkby in the title-role; 'Pagliacci' on February 11; and on March 11, selections from 'Boris Godounov,' 'Prince Igor,' and Glinka's 'Life for the Tsar.' Mr. Harty, despite his willingness to specialise as a regular opera conductor, showed in 'Carmen' last season undoubted capacity for such things, and during the present month will take charge of a series of charity performances of 'Carmen' and 'Faust' at the new Queen's Opera House. Here for the greater part of September the principal Carl Rosa Company has been performing to somewhat meagre audiences. The presentations of 'Meistersinger,' 'Rheingold,' and 'Walküre,' and the first performance under Mr. Colin Campbell of his new melo-drama-opera in one Act, 'Thais and Talmalee,' were the chief departures from the well-beaten track of visiting opera companies' work. It may be doubted if Manchester will ever again settle down to such routine fare after its Beecham-scale experiences.

A sign of the times in music appreciation is a course of six lectures under the University extra-mural auspices by Mr. T. Keighley, during November and December, at which will be dealt with music performed at the Hallé and Brandeis concerts, and with opera.

#### NOTTINGHAM AND DISTRICT

Messrs. Wilson Peck have arranged a series of subscription concerts, at which Madame Kirkby Lunn, M. Moiseiwitsch, Miss Irene Scharrer, Prof. Bantock, and several other well-known artists will be heard. Five 'international celebrity' concerts are promised, and with such lures as Adame Tetrassini, Kubelik, Miss Adela Verne, the Royal Albert Hall Orchestra under Mr. Landon Ronald, &c., their success should be amply secured. In the way of purely local musical activity, the various musical services given by Church choirs are notable. On September 18 Brahms' Requiem was announced to be given by the Albert Hall Choir, on the occasion of the War Memorial dedication, with Miss Florence Mellors and Mr. C. Keywood as principals. On the same date the Halifax Place Mission choir gave Barnby's 'The Lord is King' for the Harvest Festival, and the Wesleyan Broad Street Choir, on September 25, performed Part 2 of 'Elijah.'

An interesting feature of Mr. Bernard Johnson's forthcoming recitals is the number of concertos he has arranged to perform in collaboration with Miss Helen Guest, Miss Avis Lunn, &c. Amongst those to be heard are the Concerto in A minor (Grieg), Max Bruch's Violin Concerto, the 'Tchaikovsky' Concerto in F, Bach's Concerto for two pianofortes and orchestra, and the 'Emperor' and C minor Concertos of Beethoven. The Albert Hall People's Concerts are six in number, embracing pianoforte and song recitals; chamber music; madrigals by the 'English Singers'; and an orchestral night with Sir Henry Wood as conductor. The Nottingham Philharmonic Society, Mr. Turner's Prize choir, and the William Woolley Choral Society will each present an annual concert, the Nottingham Gleemen will be in evidence, and the Vernon Sadler Choral Society will give various concert recitals of light opera. St. Mary's Choral Society will offer a Christmas performance of 'The Messiah,' &c., and Bach's 'St. Matthew' Passion music.

Dr. F. Radcliffe will give a series of organ recitals at St. Mary's Church on Wednesday and Saturday afternoons, and Mr. L. Henniker announces organ recitals at St. Andrew's Church on the second Sunday in each month. Two concerts will take place under the auspices of the Long Eaton Choral Society, two performances by the Long Eaton Orchestral Society also being promised.

#### PORTSMOUTH AND DISTRICT

This month will see the local concert season again in full swing. The Borough of Portsmouth Philharmonic Society, whose prospectus followed close upon the heels of the announcement of the 'international celebrity' series, opens with full orchestra at the Town Hall on October 12 with a classical programme, in which Miss Dorothy Silk will be the vocalist, and Miss Myra Hess will play the Grieg Pianoforte Concerto in A minor. For the proposed British concert on November 17 Mr. Herbert Heyner (vocalist) has been engaged, and Miss Gwendolen Mason will play Pierné's 'Concertstück' for harp and orchestra. Two choral works, Stanford's 'Songs of the Fleet' and Vaughan Williams' 'A Sea Symphony,' have been chosen for the nautical concert on December 8, in which Miss Grace Crawford, Mr. Clive Carey, and the Society's full orchestra and choir of three hundred will take part. A popular concert has also been arranged for February 9, the artists including Miss Flora Woodman (vocalist) and Mr. Charles Draper (clarinet). The series will conclude with 'Israel in Egypt'—for which the soloists have not yet been engaged—on March 23.

The North End Choral Society, which re-elected Mr. Ernest C. Birch as hon. conductor and Mr. R. P. Dommett as hon. secretary and treasurer at its annual meeting last month, has decided upon 'The Pirates of Penzance' for the autumn concert on November 25, and has chosen 'Faust' in preference to 'Iolanthe' for the spring event on April 25. Both concerts will be given this season at the Town Hall. For a young organization the Society is making excellent progress, its membership having nearly doubled. There were at the end of last season a hundred and thirty-five subscribing members and a hundred and ninety singing members. The works chosen should suit the Society admirably.

There is a prospect that the Municipal concerts at the Town Hall, which were such a popular feature on Saturday evenings in pre-war days, will be restarted. The matter was brought forward at the monthly meeting of the Borough Council on September 13, and the Town Hall Committee has again been asked to submit a report on the matter. But for the regrettable illness of Mr. Hugh Burry, who had promised to undertake their direction, the concerts would have been re-established last season, when the Council was prepared to spend up to £250 on the project. The idea is now, however, to endeavour to make them self-supporting.

The band season on the South Parade Pier, where the Royal Marine Artillery musicians and those of the Royal Marine Light Infantry have been giving much appreciated performances, has now come to a close, but the Sunday afternoon symphony concerts will be continued. Among the vocalists who have recently appeared at these concerts are Miss Dorothy Colston, Miss Marion Browne, Miss Mary Winter, Mr. Kennedy Arundel, and Mr. John Hardaker.

In connection with the Service bands, a unique event which ought not to pass unnoticed is the gazing of the three brothers O'Donnell, bandmasters (W.O.), Royal Marines, as Directors of Music, with the rank of Lieutenant. Lieut. Percival S. O'Donnell is with the R.M.L.I. at Plymouth; Lieut. Bertram W. O'Donnell and Lieut. Rudolph O'Donnell are both at Portsmouth, the former with the R.M.L.I. at Forton Barracks, Gosport, and the latter with the R.M.A. at Eastney.

An interesting development at Gosport is the formation of an orchestral class for children and young people under the age of eighteen in connection with the local Juvenile Organizations Committee. The class is for the encouragement and development of existing talent, and is in no sense designed for teaching the violin or any other instrument. There are no fees. The conductor, Mr. F. E. Gregory, gives his services voluntarily.



The Fareham Philharmonic Society, with which has been incorporated the Fareham Music Circle, appointed Mr. H. Tutte as president on September 12, Mr. E. Neville as hon. treasurer, and Messrs. B. E. Beer and E. J. Hinxman as joint hon. secretaries. Under the direction of Captain Eugene Spinney, rehearsals were started the following week for a performance of 'Judas Maccabæus,' which is to be given before Christmas.

The Havant Choral Society proposes to produce Stanford's 'The Revenge' and 'Songs of the Fleet' at Havant Town Hall on December 14. The Society's work last season was very successful, and greatly appreciated in the district.

### SHEFFIELD

Though the exceptionally long list of musical events of last season is scarcely likely to be matched in that just beginning, the announcements already made are sufficient to ensure an interesting and varied succession of concerts at Sheffield during the winter months.

The most conspicuous lack is in the supply of orchestral music, and this is due to the suspension, for this season at any rate, of the Promenade Concerts. Miss Lily Foxon, however, announces a 'concerto' concert at which her two gifted pupils, Miss Helen Guest and Mr. Stanley Kaye, are to be the pianists, and Mr. Julian Clifford is to conduct. The Sheffield subscription concerts and the 'international celebrity' subscription concerts provide for visits from travelling orchestras—the Hallé Orchestra, with Mr. Hamilton Harty as conductor, and the Royal Albert Hall Orchestra under Mr. Landon Ronald respectively. Mrs. Dorothea Rodgers, who manages the Sheffield series for Messrs. Wilson Peck, has secured an attractive list of artists, including Cortôt, Rubinstein, and Irene Scharer, Bantock, Jelly d'Aranyi, Agnes Nicholls, Kirkby Lunn, Melchior, and Rosing. The announcements of the 'international celebrity' series set out an imposing array of famous names. It can only be hoped that when the time comes these sledgehammers will not be found cracking nuts, of an unnecessarily small variety.

The University is of growing importance as a centre of musical activity. Its musical Society has organized a further series of chamber concerts, at which the Philharmonic, Catterall, Sheffield, and Meredyll Quartets are to appear, and Miss Helen Guest is to give a pianoforte recital. The choral branch will continue its work, and an orchestra of strings is to be formed this session. Both will be conducted by the lecturer in music at the University, Mr. G. E. Linfoot.

The Musical Union (conducted by Dr. Coward) has put down 'Samson and Delilah,' 'The Messiah,' 'The Hymn of Praise,' and Alick Maclean's 'The Annunciation' for performance at its three concerts this season. The last-named work was recently given by this choir at the Scarborough Festival. The Amateur Musical Society is to give Elgar's 'The Kingdom' at its first concert, under the direction of its new conductor, Dr. Staton.

The Foxon 'Five o'clock' concerts are to be continued fortnightly, and the advance programmes of the first five events, which are already in the hands of the public, indicate that the high level of musical interest is to be maintained.

The Sheffield Teachers' Operatic Society is preparing 'The Rose of Persia' for production in December, and the Sheffield Grand Opera Society promises performances of 'Aida' and 'Faust.'

### SOUTH WALES

Considerable activity is being manifested in the establishment of local orchestras and choirs (in addition to those already existing) in the mining towns and villages of Glamorgan and Monmouthshire, and the outlook for the forthcoming season is distinctly encouraging. At Merthyr, the Watch Committee has granted Mr. Val Stephens, the manager of the Theatre Royal, permission to hold a series of Sunday concerts in aid of the establishment of an orchestral society for the town with a library of music—a very expensive item. It was stated that there were between two hundred and three hundred players in the town who had

no opportunity for orchestral experience. This condition things exists more or less in other towns throughout the district.

The committee of the Cardiff Chamber Music Concerts contemplating another successful season. This Society always imbued with the loftiest ideals, has for eighteen years pioneered the cause of chamber music in Wales. usual, three concerts will be given at the hall of the H. School for Girls. For the first of these, on October 1, the Chamber Music Players (Messrs. Sammons, Tert, Salmond, and Murdoch) have been engaged; the Spence Dyke String Quartet will be heard on November 23; and the programme of the final concert, on February 1, 1922, will be provided by the Edith Robinson String Quartet with Mr. H. Mortimer (clarinet).

Swansea is to be congratulated on having projected a series of six chamber music concerts during the coming season. These have been organized by a committee headed by Mrs. Hunter and Miss D. W. Davies as secretaries, and the programmes are interestingly fresh and varied. The concerts will consist of music for string quartet played by the Birmingham Quartet (October 14), the Spencer Dyke Quartet (November 24), and the Edith Robinson Quartet (February 2). The programmes include works of Herby Howells, Goossens, and Ernest Walker. For the other three concerts—on November 3, January 12, and March 2—well-known local vocalists and instrumentalists from Swansea and district have been engaged, and the programmes include chamber works by Frank Bridge, Benjamin Dale, and Elgar. All the concerts will be held at the Y.M.C.A. Llewelyn Hall.

Of the greatest importance to Newport, and in view of the scarcity of suitable halls to South Wales generally, is a very fine series of four high-class concerts (with a moderate subscription) to be held during the season at the Central Hall, Newport—one of the few halls which has not been annexed for cinematograph purposes. Among the eminent artists engaged M. Cortôt is the most eagerly anticipated. Prof. Granville Bantock will appear as accompanist of his own songs for half a programme. The dates are October 17, November 17, December 15, and January 12.

The Newport Choral Society, under the conductorship of Mr. Arthur E. Sims, is in full activity for its concert on October 24, when Coleridge-Taylor's 'A Tale of Old Japan' will be the work performed. The full arrangements for the season are not yet complete; probably 'Samson and Delilah' will be chosen for the second concert.

The proceedings of the Cardiff Music Club for the season 1921-22 have now been formulated, and the items promised are varied and interesting. For the most part local talent is called upon, but special interest attaches to the lectures on December 16, February 3, and March 31 by Mr. Edith Evans on 'Cross Currents of Contemporary Music,' Mr. Walford Davies on 'Palestrina and Polyphonic Music,' and Mr. Ernest Newman on 'Style, Manner, and Mannerism in Music.'

At Cardiff the Sunday Orchestral Concerts have been resumed—by the Angle Orchestra at the New Theatre, and by the Mortimer Orchestra at the Park Hall. At the first concerts, on September 4, Mr. Lenghi Cellini, a vocalist supported the former, and Mr. Edward Davies the latter. For the second concerts, on September 11, Miss Blodwin Eveleigh and Miss Lilian Stiles-Allen were the artists engaged.

At the concert held at Barnard Castle on September 9 in aid of the Durham County Nursing Association, quartets, duets, and solos were sung by the members of the Darling Operatic Quartet. Miss Connie Mellor (vocalist) was well received. Mr. Alfred Chenhalls accompanied, and gave pianoforte solos by Scriabin and Debussy.

Rossini's 'Stabat Mater' was creditably performed at Leyburn (Wensleydale) Wesleyan Chapel on August 28, by an augmented choir, under the direction of Mr. R. L. Adamson.

Mr. J. C. Clarke, late conductor of the Southport Choral Society and Southport Vocal Union, has been appointed conductor of the Wandsworth Male Choir.

## Musical Notes from Abroad

## BERLIN

Traditional stories of the first men have frequently been adapted by composers with some success. Years ago *Singartner* produced at the Darmstadt Court Theatre an opera, 'Kain und Abel,' whose text was steeped in symbolism, whose music, in spite of great beauty, was heavy and dramatic in style. A short time ago *Rottenberg* conducted Frankfurt, for the first time, *Rudi Stephan's* opera, 'Die Ten Menschen' (B. Schott, Mayence). It has since been produced at Baden-Baden, and accepted by several other theatres. Wagner's principles as regards vocal declamation are on the whole been retained, but the orchestral language is homophonous. The orchestral palette is overladen in original combinations of sound, and the melodic intention points towards Max Schillings and the Munich school. By an irony of fate *Stephan* was called to the war when he was busy with studies for an opera dealing with the life of the world. He was not destined to return to his loved art. He lies buried on the battlefields of Galicia. His third work, 'Der Sonnenstürmer,' a dramatic stage oratorio, text and music by *Hans Stieber*, was recently produced at Chemnitz, where it made a profound impression. Adapting the myth of Prometheus the poet sketches the story of the first men in a new light. Abel goes forth to catch the sun, but he perishes, because his gigantic Promethean deed is not understood by the others. The composer disregards the art and mannerism of d'Albert and Grieg, and returns to the principles of Gluck, which in this instance means progress. The press notices are unanimous concerning the great beauty of the drama, which looked upon as among the greatest works for years past. He calls it 'a song of longing after light and freedom.' *Just Roter* has dared to write new music to Shakespeare's *Midsummer Night's Dream*, and his daring has achieved success. The Hamburg performance has shown that it is possible to approach the comedy from a point different from that of Mendelssohn. There is still the fairy element, but is largely mixed with the grotesque.

The thousand and one concerts in honour of Beethoven's hundred and fortieth birthday have not exhausted the love and admiration for this greatest among great musicians. The name of Beethoven is still compelling gathering large audiences. Bonn, Beethoven's birthplace, in this year not ventured upon a special Beethoven festival, but Godesberg, the fashionable health resort not far from Bonn, produced in four days Beethoven's nine symphonies under *Michael Taube*, and *Prof. Max Pauer* played the Pianoforte Concerto, Op. 58. The same programmes were submitted in the summer concerts by the *logne Opera House* orchestra, under *Hermann Abendroth*. His advocacy was found for the heresy that the Beethoven tradition might at least every second year be broken through, and other composers admitted, as had been the case a year previous, when *Bruckner* took equal rank with Beethoven. He who wished to hear *Bruckner* had to travel to Bochum, as a year ago he had to go to Krefeld. It is certain that *Bruckner* has begun to seize the masses, who do not study the form, but the beauty, the depth, and solemnity of the music. The positive qualities of *Bruckner* as the collector of the glories of heaven and earth are specially felt when we think of *Brahms*, whose pessimism comprises the ending of the man of this world.

As an introduction to the *Bruckner-Fest* at Bochum, the *Munchner Streichquartett* (Szanto, Saupe, Haas, and Schleiz), together with *F. Geistfeld*, of Bochum, played at the *Morgenfeier* the seldom-heard *Intermezzo* from a sthumous movement of a Quintet for strings, as well as a Quintet in F. The main interest of the whole festival centred round the fourth, seventh, eighth, and ninth symphonies, conducted by *Schulz-Dornburg*, a young, able, and enthusiastic musician, whose power of suggestion used these colossal works with a living breath. Their intricate nature had been brought home to large audiences in two lectures given by *Dr. Karl Grunsky* (Stuttgart), who, with *Herr Gerard Bunck* (Dortmund), played masterly extracts from them, arranged for two pianofortes. Each of

the four chief concerts opened with an unaccompanied male chorus, conducted by *Chormeister Geyr*, and *Herr Arno Schütze* produced the great Mass in F minor, with the solo quartet (*Henry Wolf*, *W. Wolter-Piefer*, *H. Kühlborn*, and *E. Schmidt-Carlem*). The final concert was devoted to the ninth Symphony and the *Te Deum*. Three thousand listeners, who filled the big hall, overwhelmed conductor and performers with enthusiastic applause.

All Germany celebrated the four hundredth anniversary of Luther's nailing his celebrated theses upon the door of the castle church at Wittenberg. The churches overflowed with eager Protestants anxious to give testimony of their faith, the culminating point being generally the singing of Luther's powerful chorale, 'Ein' feste Burg ist unser Gott.' *Gross-Weischode*, the Nestor of Westphalian organists, produced in *Christchurch*, Bochum, a new oratorio, 'Luther,' in four parts—Luther in the convent, at Rome, on the way to Worms, and before emperor and empire. The choral writing—partly rhythmic chorales, after the style of the old masters, partly lyrical movements cleverly constructed—has culminating points in the fugal psalm of thanksgiving and the Hallelujah chorus. In connection with the *Lutherfeste*, *Ernst Hofmann & Co.*, of Berlin, have published a book by *A. E. Berger*, 'Luther und die deutsche Kultur,' wherein much space is given to Luther the musician. The great reformer was a passionate lover of good music, having received a sound musical education. He was well acquainted with the old Church modes, with composition, and with the style and the works of eminent composers (*Josquin des Prés*, *Senfl*, *Walter*). Although an admirer of the vocal music of the Roman Catholic Church, he laboured mightily in the cause of congregational singing, good results accruing after the melody was taken away from the tenor and given to the treble. It is of great interest to read how, through Luther, Church music was influenced by the *Volkslied*. He recommended thorough instruction in the schools, and encouraged the founding of boys' choirs, called *Kantoreien*, which attained in course of time a high degree of excellence. These *Kantoreien* have their counterpart in the choirs of *St. Thomas*, *Leipzig*, and the *Kreuzschule*, *Dresden*, the latter of which has a history of seven hundred years. During the summer the Dutch had opportunities of listening to the excellent singing of this choir, which, under *Otto Richter*, gave nine concerts at Amsterdam, Rotterdam, Utrecht, The Hague, Leyden, Arnheim, Amersfort, and Zeist, in aid of German children, innocent victims of the war, seeking health in Holland. The foremost critics, even of those papers hostile to Germany, are unanimous in their verdict that such singing was never before heard in Holland. The *Algemeenen Handelsblad* writes:

'The achievements of this choir are not only the result of many years' instruction and study. There are the echoes of a culture extending over many centuries, the culture of a nation with a longing for beauty and an inclination towards mysticism, that desires the expression of misfortune and enthusiasm, guilt and confidence, in line, colour, and tone—a nation that has preserved its music as a consolation even in times of disaster. Never has Germany collected a richer treasure of true noble Volksmusik than during the stormy period of the Thirty Years' War. And who knows what she will collect during this time of humiliation? None can foster a choir like that of the *Dresden Kreuzschule* but a nation that regards music as something different from an article of luxury that may be dispensed with. . . . What can we show against it? . . . If we do not come near the German culture, we may with such impressions try to atone for that which has been neglected.'

*Prof. Richter*, as well as *Herr Bernhard Pfannstiehl*, the organ virtuoso from *Dresden*, and the young pianist *Herr Heinrich Bergzog*, were everywhere honoured with bouquets of Dutch flowers, laurel wreaths, and the first-named received at *Leyden* a case of old Dutch silver spoons.

It is astonishing how the Mozart tradition is being handed down from generation to generation. Changes of conductor, of period, and of personnel have not changed the tradition. This is the more astonishing, as *Dr. Bernhard*



Paumgartner, the director of the Mozarteum at Salzburg, himself a musical historian by profession, inclines as creative artist altogether towards modern tendencies. For this year's Salzburg-Tage he constructed a programme that for contrast and purity of tone left nothing to be desired, a programme that contained many an unknown item. Seven concerts as well as a Serenade and a Requiem in the Cathedral represent an enormous amount of work. The first concert brought an almost unknown Symphony in C, from Mozart's youth, and the second concert an Adagio for cor anglais, two violins, and violoncello, discovered by Dr. Paumgartner, and hitherto never performed. Of special interest was an Adagio and Rondo for harmonika (*i.e.*, musical glasses), flute, oboe, tenor, and violoncello, composed by Mozart shortly before his death, and dedicated to a blind lady, Marianna Kirchgässner, a virtuoso upon the instrument.\* Frau Elly Ney played the Pianoforte Concerto in B flat, conducted by her husband, Herr Willy van Hoogstraaten, who also interpreted the 'Kleine Nachtmusik.' Besides the 'Requiem,' an 'Adoremus' (hitherto unknown), and the 'Ave verum' never performed with the help of eminent solo singers from Vienna. A breath of the past was wafted to the listeners by the performance of the 'Haffner Serenade' (written for the wedding of Frau Haffner, 1776), and a Notturmo (1776) for four very small orchestras in the old courtyard, in the style of Mozart's time, *i.e.*, the place being lighted up with coloured paper lamps and candlesticks. Twice the concerts were interrupted by performances of the Internationale Sommerschule organized by the Liga für Friede und Freiheit. Miss Say Ashworth's Ancoats Girls' Choir, from Manchester, sang madrigals and other music. The choir was much admired for its purity of style and beauty of intonation.

F. ERCKMANN.

## PARIS

### A NEW OPÉRETTE

Concerts (indoors) are at an end till the winter season begins, their place being taken by the open-air variety, and of these there are but few. Amongst the last-named the most important are those which have drawn all Paris to the Tuileries Gardens. Some of the condensed opera performances given thereat certainly have left something to be desired, for the singers have not been of equal excellence. The orchestra, however, has distinguished itself, and the management, in its wisdom, has given prominence to compositions which, though worthy attention, are seldom heard at more pretentious orchestral concerts. *La direction* also has kept Stravinsky and other Russian composers in the background, arguing, very properly, that during the summer Paris heard more than enough of them. Indeed, at one time it seemed as if Russian music and Russian performers had a monopoly of the programmes.

The only novelty of the month has been Jean Rioux's 'Le Cocq' a chanté,' which has had a successful production at the Gaieté-Lyrique. The action passes during the Second Empire, the plot dealing with François de Gerny, a courtier, who has been banished for a misdemeanour. The Emperor, however, relents: François the gay is informed that, if he engages himself, within forty-eight hours, to Arlette de Vaufrèges, a lady-in-waiting, all will be well. Arlette agrees, provided François refrains, for forty-eight hours, from making love to another. The lady disguises herself, that she may test the affections of Monsieur, and after sundry adventures marries him. The music is 'popular,' but pleasing, tuneful without being obvious, and reflects the period while aptly illustrating the situations and the words.

The Opéra has benefited by the absence of some of its leading lights at the seaside and elsewhere, where they have filled engagements. Some of these people have been 'borne on the strength' for many years, and truth allied with justice forces the opinion that they are extremely fortunate. In their absence other artists, who sometimes

languish, have appeared in important rôles, with advantage to all concerned. Much the same thing has happened at the Opéra-Comique, which probably has a longer list of performers at its disposal than any opera-house in the world. This establishment also retains singers whose dictation survives long after their voices have ceased to serve. The performance of 'Madame Butterfly,' for example, was remarkable for a Cio-Cio-San who was, to put it kindly, overweighted in almost every page of the part. On another occasion 'Le Roi d'Ys' had for its baritone exponent an artist whose voice, like 'The Light of Other Days,' has 'faded,' a circumstance which did not prevent his trying conclusions with the infinitely more arduous rôle of Scarpia. A favoured tenor (he has been favoured for several decades) also is a pillar of the institution. His voice is scarcely an asset, but he possesses more admirers than any half-dozen members of the company: 'Oui, mon cher, j'avoue que mon voix n'est pas grand chose. Mais quelle diction! Comme il dit bien!' Correct pronunciation and distinct enunciation are evidently, are the French singer's best friends.

At other theatres satisfactory representations have been given, the répertoire having included interesting works which are seldom heard outside France, or, for that matter, outside Paris. Monsigny's 'La Deserteur' (with a fine baritone part), and Grétry's 'Les Deux Avides,' for example, have figured in the programme, as also has Adam's 'Le Postillon de Longjumeau,' which, many years ago, was Carl Rosa success. And Maillart's 'Les Dragons Villars'—a most sprightly thing—never knows an empty seat.

### 'THE FLOWER OF ENGLISH MUSIC'

Several Parisians who have lately returned from holidaying in London are loud in their praise of the Queen's Hall Orchestra. They, however, confess the disappointment in not having heard more British compositions. 'We did not,' they observe, 'cross the more deceptive Channel to renew acquaintance with the works which are given often—too often—at Paris. We wished to learn something of the flower of English music; but yet Sir Wood did not give us enough of it. With so many conservatoires the output surely is far greater than we have been led to believe. . . . The pilgrims are not disposed to speak of the singers whom they heard. In the interests of the respected *entente cordiale* the tactful ones elect to remain silent. But amongst themselves they deplore 'singing which lacks style and charm, and voices which frequently are without colour.' Happily for London's credit, the sagacious persons are unsparing in their praise for British instrumentalists, for whose execution they have a great admiration. As to the critics, no verdict is offered, owing presumably to the visitors knowing no language but their own. Thus are the mighty exempt from criticism. The defect in the visitors' education is to be regretted, for the critic is the worse for being criticised—intelligently.

Talking of critics, the Paris variety will, so far as opera is concerned, be kept busy next season. At the Opéra and the Opéra-Comique new works and revivals are promised, all of which, it is said (by those who are most interested in the production) have much to commend them. Judging from recent activities, the *reprises* will prove more entertaining than the novelties. Unfortunately, the modern French composer, though an adept at musicianship, achieves singularly unmusical music. An instance, furnished by Vincent d'Indy's 'La Légende de Saint Christophe.' During the past few months it has been accorded a number of performances at the Opéra, but scarcely anyone has been proof against the pages of what the elaborate score is partly composed. The fact is, that Parisians, while jeering at the Verdi structural scheme, really prefer 'Aïda' and 'Rigoletto' to 'La Légende.'

### ENGLISH HYMNS

The few English compositions which were heard at Paris last season having proved interesting, and having afforded a certain amount of pleasure, musical Paris would like to hear other examples. True, the well-informed Parisian is found in the music of the British impressionist composer, repetition of the Debussy idiom, a quality which is flattering to his self-esteem rather than otherwise. Others who

\* Admirers of Goldsmith will remember how, in his 'Vicar of Wakefield' (1769), he makes the town-ladies talk of nothing else but 'high life, pictures, Shakespeare, and the musical glasses.' Even scientific men were interested in this passing fancy. Benjamin Franklin improved upon the instrument, and Gluck played 'at the Little Theatre in the Haymarket, April 23, 1746, a concerto on twenty-six drinking glasses tuned with spring water, accompanied with the whole band, being a new instrument of his own invention.'

I profess to be anything but frankly ignorant of English musical progress, shudder at the mention of the subject, the horrors of 'Tipperary' and 'Keep the home fires burning,' and the manner in which these ditties were ordered during the war, are still fresh in their retentive memory. 'Do the English,' they innocently ask, 'only compose and sing hymns?'

Parisians no doubt have forgotten that 'The Bohemian Girl' once was the rage at Paris. Opera was in a bad way, and Balfe, being a very daring person, convinced the management of the period that by transferring Arline and her visionary 'marble halls,' the insouciant Thaddeus, the body Arnheim, and the *farouche* Devilshoof, from England to France, money would be made. A week after the production Balfe wrote to a friend: 'My old "girl" has saved the situation.'

GEORGE CECIL.

## ROME

The summer musical season at Rome, is as usual decidedly flat, and although this year the city has been filled overflowing for the Congress of the Catholic Young Men's societies, in which over thirty thousand youths participated, the event was not productive of any musical celebration worthy of record, excepting perhaps the concert given in the Vatican by the band of the Gendarmes for the seventh anniversary of the Pope's coronation.

The autumn opera season is at present running at the Regina Theatre, with 'La forza del destino,' 'Traviata,' 'Faust,' 'Ruy-Blas,' 'Jone,' 'Lohengrin'; and at the open-air theatre La Pariola, a successful season with 'A Bohème,' 'Madame Butterfly,' and 'Aida' has just closed.

The widow of Caruso has generously offered to found a school for 'little singers' in the children's asylum of Arcigliaro (Naples), in memory of her husband. The school will consist of a large hall for concerts, &c., with dormitories and schools for fifty children who show a musical aptitude. The cost of erection is calculated at half a million Italian lire, and the annual maintenance at a hundred thousand lire. The director of the New York Metropolitan has been invited to act as treasurer of the committee.

The long talked of monument to Palestrina is at last accomplished fact, and on October 2 a statue to the great polyphonist will be unveiled in his native town of Palestrina. The celebrations will be continued throughout the following week, and will include a performance of the *Missa Papae Marcello* and three concerts of Palestrinian music, besides a vocal contest presided over by Vessella. The direction of the concerts has been entrusted to Casimiri, who is undoubtedly the finest interpreter of Palestrina at the present day.

LEONARD PEYTON.

## SPAIN

SAN SEBASTIAN

During the summer months the musical activities of Spain concentrate themselves in the beautiful sea-resort of San Sebastian. Owing to the unsettled outlook in Morocco—which reacts upon the vital ganglion of Spain to a greater extent perhaps than is generally imagined—musical life here is not quite assumed its wonted aspect. In addition came an exaggerated demands of the orchestral musicians, a factor which decided the Casino management to reduce the strength of the band to fifty performers. Under these conditions it was not deemed advisable to re-engage Señor Bobos, the conductor of the Madrid Symphony Orchestra. With such resources the choice of really high-class programmes would obviously have been hampered owing to the impossibility of executing the more important orchestral compositions of to-day. For these reasons the 'Concerts artistiques' have lost much of their former distinction, the scheme having had to be changed so as to allot the major part of the programme to the soloist of the moment. The entire charge of the concerts, both artistic and popular, rests with the permanent conductor of the Casino society, Señor A. Larrocha, who is discharging a not very congenial task with much credit. At all events, he

makes the most of limitations unavoidably imposed, and, as a rule, succeeds in presenting thoroughly acceptable readings of the concerted numbers. It must be added that the band comprises some very good performers, and leaves nothing to be desired in the way of efficiency.

Since July 4 there has been a continual coming and going of instrumental soloists. They mostly appear at two or three concerts in succession, a system that reflects the incidence of the still prevalent passport restrictions. I can speak only of those artists who were announced during August, and must content myself with citing the names of others, along with the chief works performed. In the order of appearances these were Mlle. Lucée Caffaret (pianoforte—concertos by Saint-Saëns, Schumann, and Grieg); M. Maurice Maréchal (violoncello—concertos by Saint-Saëns, Schumann, and Lalo); Madame Wanda Landowska (concertos by Mozart and Bach). The first artist of the August group that I heard was Señor Fernandez Bordas, a violinist of Madrid, who, although not revealing an impeccable technique, atoned for some shortcomings by refined readings of works such as Mendelssohn's E minor and Mozart's D major Concertos. Next I heard M. Fernand Pollain, a violoncellist of Paris, who, curiously enough, in concertos by Haydn, Saint-Saëns, and Boccherini, presented exactly the reverse qualities. Probably the biggest hit of the season was made by the Lyonnese pianist, M. Eugène Reuschel, who wields a technique such as only very few exponents possess. Seeing that he is barely nineteen years of age, it would be unreasonable to demand maturity of taste, but its lack was severely felt in smaller works of Chopin, Debussy, and Saint-Saëns. The last-named composer's fourth Concerto seemed under M. Reuschel's hands to serve merely for a display of stupendous technique. On the other hand, he gave us a singularly fine interpretation of Liszt's Concerto No. 1. On August 22, 24, and 26, the Russian violinist, M. Serge Teneenbaum, was to have appeared as soloist. But he came no further than the Spanish frontier, where the authorities turned him back.

As many foreign artists elected to be heard in works that revealed little discrimination, I must not close without endeavouring to impress upon all who desire to be heard in Spain, the importance of not presenting pseudo-Spanish art. During my stay in the Peninsula I was happily afforded every facility for studying the real creative art of the country, both in its exemplification of folk-music and in the works of the foremost Spanish composers. Thus I have come to understand the nature of the affront to national susceptibilities that is gratuitously proffered by works that seek superficially to capture the Iberian spirit and idiom. W. HARMANS.

## Miscellaneous

At Bishopsgate Institute, E.C., Mr. Francis W. Sutton has arranged to give a series of twelve luncheon-hour chamber concerts on Mondays from October 10. It is hoped to include in the programmes string quartets; pianoforte quintets, quartets, and trios; sonatas; and incidental items such as arrangements of popular works, with occasional use of the organ.

The Music Society whose secretarial address is 37, Gordon Square, W.C. 1, announces a season of six concerts at St. John's Institute, Tufton Street, Westminster, from October 11 to March 14. The programmes promise a number of modern chamber works, some for the first time.

On resigning the honorary conductorship of the Battersea, Clapham, and Wandsworth Choral Union, Mr. George Lane was presented with a gold watch in memory of eighteen years of happy work. His successor is Mr. D. Ritson Smith.

The eighteen weeks' season of Gilbert and Sullivan Opera at Princes Theatre, London, opens on October 3 with 'The Gondoliers.'

Madame Agnes Larkcom has returned from a year's tour to America, Japan, Hong Kong, and Australia.

The Royal Carl Rosa Opera Company will be at Covent Garden from October 17 to December 10.



## Answers to Correspondents

S. W. H.—We have not space to refer to all the articles on the subject. Perhaps you can get access to the past volumes of the *Musical Times* and hunt them up. A valuable book for lecture purposes is Curwen's 'Studies in Worship Music.' We believe it is now out of print, but there must be some copies get-at-able. Perhaps it is in your public library. The descant book to which you refer is probably either 'The Tenor Tune Book' (Faith Press) or Dr. Alan Gray's 'Collection of Descants' (Cambridge University Press). Obtain also the pamphlets issued by the Church Music Society (Henry Frowde, Amen Corner).

'PAUL.'—No doubt the appliance would help you. The rate of progress, of course, depends upon frequency and regularity of use. Read the directions carefully. Perhaps the inventor will advise you if you have any special disability.

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CHORUS	...	But the waters
DOUBLE CHORUS	...	And Israel saw that great work
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RECIT. AND AIR	...	{ Where shall I fly? } ( <i>Hercules</i> )
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R AND CHORUS	...	The trumpet's loud clangor ( <i>Ode for St. Cecilia's Day</i> )
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APPENDIX.

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 R O grant us, mighty Lord  
*Jesus, now will we praise Thee*  
 R Sighing, weeping ... *My Spirit was in heaviness*

#### ALTO.

R Thou, Whose praises never end ... *Bide with us*  
 R The Father hath appointed Him ... *God goeth up*  
 R My spirit Him describes ... " "  
 R Into Thy hands ... *God's time is best*  
 R Rejoice, ye souls, elect and holy  
*O Light Everlasting*

#### TENOR.

AIR Lord, to us Thyself be showing ... *Bide with us*  
 RECIT. Why hast Thou then, O God  
*My Spirit was in heaviness*  
 AIR Fast my bitter tears are flowing " "  
 AIR Rejoice, O my spirit " "  
 RECIT. The mighty Guardian ... *Thou Guide of Israel*  
 AIR His face my Shepherd long is hiding " "  
 AIR And why art thou, my soul, so fearful  
*When will God recall*

#### BASS.

RECIT. He comes, the Lord of lords ... *God goeth up*  
 AIR 'Tis He, Who all alone ... " "  
 RECIT. It is not mine ... *God so loved the world*  
 AIR On my behalf ... " "  
 RECIT. Yea, this Thy word ... *Thou Guide of Israel*  
 AIR Whom Jesus deigns ... " "  
 AIR Yet silence ... *When will God recall*

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9.	Procession to the Minster ("Lohengrin") .. .. .	R. Wagner
10.	Passacaglia .. .. .	John E. West
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12.	Allegretto in A flat .. .. .	W. Wolstenholme
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2.	Postludium .. .. .	William Faulk
3.	Andante Tranquillo .. .. .	H. M. Hig
4.	In Springtime .. .. .	Alfred Holli
5.	Madrigal .. .. .	Edwin H. Lema
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9.	Præludium Pastorale .. .. .	J. Stain
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11.	Romance in A flat .. .. .	H. Sandiford Turn
12.	Festal Commemoration .. .. .	John E. We
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2.	Blest are they that mourn (Requiem) .. .. .	Brahm
3.	Funeral March (Pianoforte Sonata, Op. 35) .. .. .	Chop
4.	Funeral March .. .. .	William Faulk
5.	Funeral March ("Saul") .. .. .	Hand
6.	I know that my Redeemer liveth ("Messiah") .. .. .	Hand
7.	Funeral March ("Lieder ohne Worte") .. .. .	Mendelsso
8.	O rest in the Lord ("Elijah") .. .. .	Mendelsso
9.	Marche Solonnelle .. .. .	Schube
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6.	Fantasia on Old Christmas Carols .. .. .	William Faulk
7.	For unto us a Child is born ("Messiah") .. .. .	Hanc
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4.	Andante Religioso .. .. .	4.	Largamente .. .. .
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Berceuse ... ..	Oliver King
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2 F.R.C.O., Jan., 1917.	2 A.R.C.O., Jan., 1917.
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# The Musical Times

AND SINGING-CLASS CIRCULAR

NOVEMBER 1 1921

ROYAL CHORAL SOCIETY :

## THE RESIGNATION OF SIR FREDERICK BRIDGE

BY HERMAN KLEIN

The parting between friends, no matter when it comes, is always fraught with sadness, and long expectation of a melancholy moment does little, as a rule, to alleviate its poignancy. Otherwise one might say that Sir Frederick Bridge displayed his customary thoughtfulness for the feelings of his good friends, the members of the Albert Hall choir, when he made known to them at rehearsal recently his intention of vacating, at the end of the present season, the post which he will then have held for twenty-five years, of conductor of the Royal Choral Society. The event might not in the natural course of things have been unanticipated; but it was peculiarly fitting that the announcement of—the official intimation, as it were—should come from the lips of the personage most concerned. It was done, too, with that fine simplicity of phrase and unaffected dignity and earnestness of manner that best enable an Englishman to conceal his emotions, but which nevertheless caused the inevitable lump to rise in the throat of many a singer then facing him.

For, truth to tell, they have been on remarkably good terms with each other, these eight hundred and fifty choristers and their genial conductor, ever since the latter succeeded Sir Joseph Barnby in 1896. Barnby was not exactly an easy man to follow, being popular in the widest sense, *facile princeps* in his line, something of a martinet, like Costa, but easier to placate, and therefore liable to be personally adored. Yet, delicate and difficult though his task at the outset, the organist of Westminster Abbey quickly showed that he had the right fibre to conquer with—the warm good-nature and witty tongue; the sufficiency of experience as a choral conductor; the mind of a sympathetic and capable musician; above all, the resolute will to do his best in everything.

And so, conquer he did. The old choristers who would have gone through fire and water for 'Sir Joseph' soon found that confidence in the new leader would not be misplaced, and from that time forward they unhesitatingly transferred their affections and their ready obedience to him who in due course became 'Sir Frederick.' Their successors and fresh companions during the course of five and twenty seasons have taken the cue from

them, and it may be asserted without fear of contradiction that their *esprit de corps* has never been stronger than it will be when Sir Frederick Bridge lays down his baton for the last time at the Good Friday performance of 'The Messiah' in April next. To quote the words written by the secretary of the Society in the programme of the Jubilee Concert :

They are proud of their choir—proud of its fame and traditions . . . to them it is a potent civilising and elevating force destined to bring much gladness and content.

Paying tribute to the conductor, the same writer declared him to be

. . . a veteran in years, but in kindheartedness and vigour the youngest of his generation. This is not the place to sing his praises, nor is it necessary, for his is easily the best-known name among English musicians of the day. As organist of Westminster Abbey for forty-four years (and now retired with the honourable title of Emeritus-Organist), conductor, lecturer, essayist, and by no means least, as humorist, his fame is assured.

A solid and lasting record of his valuable labours at the Royal Albert Hall is to be found in the catalogue of new works performed there under his direction during the second half of the Jubilee period. These comprise mostly compositions from the pens of native composers then or now living. Among them may be noted Elgar's 'King Olaf,' 'Dream of Gerontius,' 'The Apostles,' 'The Kingdom,' 'The Music-Makers,' and 'The Spirit of England'; Coleridge-Taylor's 'Hiawatha,' 'The Blind Girl of Castel Cuillé,' 'The Atonement,' and 'A Tale of Old Japan'; Parry's 'War and Peace,' 'Invocation to Music,' 'Pied Piper of Hamelin,' and 'The Chivalry of the Sea'; Saint-Saëns' 'The Promised Land'; Mackenzie's 'The Witch's Daughter'; Cowen's 'The Veil'; Stanford's 'Stabat Mater,' 'Songs of the Sea,' 'Songs of the Fleet,' and 'At the Abbey Gate'; Ethel Smyth's 'Mass'; Hamilton Harty's 'Mystic Trumpeter'; Vaughan Williams' 'Sea Symphony'; Charles Wood's 'Dirge for Two Veterans'; Balfour Gardiner's 'News from Whydah'; and last, but not least, Sir Frederick's own 'Flag of England,' 'The Ballad of the Clampherdown,' 'The Forging of the Anchor,' 'A Song of the English,' and 'The Inchcape Rock,' not to mention the earlier (and perhaps best of them all) 'Callirhoë' and the setting of 'Rock of Ages.'

Here, assuredly, is a list of which any conductor may be proud. However, the whole career of this remarkable man has been a synonym for hard work. His interesting and amusing autobiography, 'A Westminster Pilgrim,' affords eloquent proof of this. (Truly, he reminds us more than any other man of Sir Charles Hallé, who, if he neither lectured nor wrote essays, was capable of musical strain for longer stretches of time than any of his contemporaries, and did not, moreover, indulge in a long annual holiday with plenty of salmon-fishing



during the summer months.) An appendix to the book gives a complete list of the works performed by the Royal Choral Society under the author's direction from 1896 to 1918. Referring to this, Sir Frederick also says, 'My relations with both choir and orchestra have always been very happy; now and then I have been betrayed into a satirical word, but seldom into an angry one.' He probably regards as his most creditable achievement at the Albert Hall the revival of 'The Messiah,' without Mozart's additional accompaniments. 'I had always looked askance at these embellishments,' he says, and 'to my mind the gain in dispensing with these accompaniments is immense.' On the whole, the public verdict has endorsed his opinion.

When the time comes for complete retirement Sir Frederick Bridge will, in the fullest degree, have earned his *otium cum dignitate*. Nevertheless, as all the world knows, he is still marvellously young for the seventy-seven years he will have lived by the fifth of next December. Writing about him in a prominent daily paper at the time of our present King's Coronation, I made allusion to this characteristic juvenility, which has not been affected by what I ventured to describe then as 'one of the liveliest, most excitable temperaments to be found in a profession of notoriously excitable beings.' I added,

He is by nature eminently practical. He is an artist, but not a dreamer; a level-headed business man, ever ready to soar to music's sublimest heights in search of inspiration for an anthem or a cantata; just as content to delve amid forgotten scores and dusty volumes for material for a Gresham lecture.

Those words are just as true of him to-day, and there is no reason why, in spite (or rather because) of the cessation of his work as conductor of the Royal Choral Society, they should not be equally applicable to him ten years hence.

---

A further resignation to be recorded is that of Mr. Augustus Littleton, chairman of Novello & Co., Ltd., from the Committee of Management of the Royal Choral Society. His resignation brings to an end a close and, it may surely be said, a mutually beneficial association between the Royal Choral Society and the house of Novello which has continued without a break for the last thirty-two years. The real commencement of this friendly association may be traced as far back as 1873, and in 1889 it was placed on a firm and substantial basis by an agreement which was entered into between the Society and the late Alfred Henry Littleton, senior partner in Messrs. Novello & Co., and Mr. Littleton was invited to join the Committee of Management. It was in a sense a veritable union *de corps et de biens*, and as a natural consequence of the scheme Messrs. Novello abandoned the successful series of Oratorio

Concerts which for some time they had been carrying on at St. James's Hall. It was agreed that Mr. Littleton should be empowered to nominate from time to time works selected from the Novello catalogue to be presented by the Society; and amongst other valuable considerations a substantial sum was to be granted by the publishing firm towards the cost of presenting these works at the Society's concerts. It resulted from the exercise of this power that in March, 1900, Coleridge-Taylor's 'The Song of Hiawatha' was produced by the Society on payment of a hundred pounds by the publishers.

This agreement lapsed theoretically in 1899, but in practice it was continued for some years afterwards. In the meanwhile, Alfred Henry Littleton never ceased to serve—faithfully and assiduously, as was his wont—on the Committee of Management until his death in 1914. After a short interval, Mr. Augustus Littleton was invited to take his brother's place on the Committee, and also on the sub-committee (appointed annually) whose duties were—and are—to arrange the programme, engage the soloists, and attend to all details connected with the Society's concerts. The suggestions and recommendations of this sub-committee for each season are naturally submitted to the Committee of Management for approval and confirmation, and it need scarcely be said that the services of Mr. Augustus Littleton were rendered throughout with the same zeal and regard for the mutual interests at stake as had marked his late brother's tenure of office.

The signing of the contract between the Society and Messrs. Novello excited the highest expectations regarding the advantages that would accrue therefrom, and it will be of interest to quote in this connection some lines which appeared in the *Musical Times* of October, 1889, over the then familiar initials 'J.B.' (Joseph Bennett). The article headed an article dealing with the four seasons' splendid work (1885-89) accomplished under Sir (then Dr.) Alexander Mackenzie at 'Novello' Oratorio Concerts, and ran as follows:

After working through four seasons, these Concerts have ceased to exist. Yet, after all, that is scarcely the way to put it. We shall know them no more as a separate entity, so much is indubitable; but they will still live, in their spirit and in the influence of their director, as part and parcel of the kindred enterprise at the Albert Hall. The bare facts are these: Mr. Alfred Littleton, head of the firm of Novello, Ewer & Co., has joined the Committee of the Royal Choral Society; discontinuing the Concerts hitherto given in St. James's Hall by his firm, and transferring his interest to the older body, which will produce a certain number of new works that would otherwise have been brought out by the Novello Choir. This is not extinction; it is a marriage, and a marriage may be prolific.

Unquestionably it was prolific—alike in achievement and in healthy influence on the advancement of the choral art of our epoch.

## CHARLES KŒCHLIN

By M.-D. CALVOCORESSI

## I.

The reason why certain composers get their music performed, published, and noticed forthwith, whereas others work for many years without recognition of any kind, is unfathomable. It appears to depend little on whether the music is complicated or simple, startling or sober in its tendencies, primitive or scholarly in workmanship; it is apparently a mere matter of luck. In France, each during the last quarter of a century or so has been on the whole an easy-going country for native composers so far as publication and production of works are concerned, the case of an Albéric Magnard (described in last month's *Musical Times*) is exceptional; and in that instance there were special reasons, quite apart from any question of Magnard's musical idiosyncrasies. As regards Charles Kœchlin, however, we can only wonder that he should prove another exception to a rule which has benefited not only composers of questionable merit, such as Ravel, de Séverac, Roussel, Florent Schmitt, Louis Aubert, and others, but a number of second-rate men and even of nonentities.

The readers of the *Musical Times* have long since realised, through the summaries and excerpts of articles by Kœchlin,\* that he is a composer of an earnest, judicial, and fervid outlook upon his art. A perusal of the list of his works will suffice to show that he is extremely industrious, exercising his activities in many directions; and a study of his few published works will convince us that he has plenty of his own to say, and that what he says is worthy of most earnest notice.

That list, as published by Emile Vuillermoz in what is, I believe, the first comprehensive article devoted to Kœchlin's output (*Le Temps*, January 14, 1921), comprises three books of Rondels to poems of Théodore de Banville, four books of songs, a number of choral works of ample proportions, of symphonic poems, of orchestral suites (among which the chief are 'Les Saisons,' 'Études antiques,' and 'La Forêt'), choreographic poems, a Biblical Pastoral in one Act, 'Jacob chez Laban,' a ballad for pianoforte and orchestra, three chorals for organ and orchestra, three String quartets, half-a-dozen Sonatas for various instruments, and a quantity of pianoforte music.

Of all that wealth, only the 'Rondels,' the first three books of songs, five Sonatinas, and the set of twelve 'Paysages et Marines' for pianoforte are at present published. Part of the chamber music, the fourth book of songs, and one big orchestral and choral work, 'L'Abbaye,' are to appear shortly. Only an infinitesimal proportion of those various works has ever been performed.

Even with nothing but that little before us, we cannot help being struck with the versatility of his outlook and technique, of his moods and

ways. Not for one moment could we entertain the hope of finding a convenient label for him. His 'Paysages et Marines' reveal his belief in nature's spectacles as a source of inspiration; yet nobody, after a cursory glance at those pages, would dream of describing him as an impressionist. In some of them he will be found yielding to a purely contemplative mood ('Matin Calme,' 'Dans les Grands Champs'); others are written in a strong, unmixed emotional vein ('Soir d'Angoisse,' 'Paysage d'Octobre'), or are frankly dramatic ('Ceux qui s'en vont pêcher au large dans la nuit'); some show him indulging in the delight of mere song for song's sake; some are in parts unmistakably descriptive; and here and there (as, for instance, in 'Soir d'Été'), an undercurrent of philosophical meditation is felt to mingle with the æsthetic emotion—a feature noticeable in several of the songs. We cannot say that he is essentially romantic, or dramatic, or lyric, or abstract, or descriptive. Should we, for instance, single out the romantic quality of 'Soir d'Été' or 'Paysage d'Octobre,' or of the wonderful 'Chant du Chevrier' (of which more hereafter), we should find it hard to make good the contention with regard to so purely classical a thing as the 'Poème Virgilien.' Should we fail to notice how completely the 'Paysages et Marines' fulfil the conditions of 'pure' music, the 'Sonatines' would be there to show how independent the composer can be from the support not only of poetic or dramatic suggestion, but of resources acquired through the practice of descriptive or dramatic music.

His technique affords us equally little help in respect of classification. At one time we see him content with the simplest and most traditional resources; at another, straining the possibilities of the ten fingers to the utmost, indulging in the most recondite harmonies and the most complex superimpositions of patterns. He is no more a revolutionist than he is an academist, or an eclectic after the fashion of a Saint-Saëns. His methods may be contrapuntal or homophonic, strictly tonal or polytonal, restrained or exuberant; but his resoluteness, directness, and singleness of purpose remain invariable.

In his fondness for the direct, topical, and terse in poetic or dramatic suggestion, for concinnity and perspicuity in 'pure' music, he is unquestionably Latin, but a Latin upon whom German influences have worked strongly—a point the full discussion of which may be left for the time when his orchestral and chamber music works will be available. But whereas some of those influences may have developed in him a tendency towards discursiveness (the very reverse of what we find in the instrumental works so far published), the preponderant influence has been the most wholesome—that of Bach.

It is to his diligent study and sound comprehension of Bach's music that Kœchlin owes his capacity to produce melody in a free, long-sustained flow, as well as his polyphonic style, easy

\* See *Musical Times*, April, 1921, p. 263, and October, 1921, p. 694.



even when complex, and his methods of thematic working-out. The fact, obvious enough in the 'Sonatines,' is hardly less obvious in the 'Paysages et Marines.' Spiritual kinship with Bach—a kinship founded on interpreting his teachings, not on copying his models—is clearly evinced in things such as, for instance, the beautiful, unremitting arabesques of the melody in 'Poème Virgilien':



in the polyphony of 'Matin Calme' (the whole piece should be considered: a quotation would prove little), or 'Soir d'Été,' the whole material of which is derived in simplest and most effective wise from the following motive:



Another decisive influence upon Kœchlin was that of his master, Gabriel Fauré. But it is characteristic of Fauré's teaching and influence that no definite hall-mark, in the shape of certain mannerisms or even a certain manner, has ever accrued from it. We might be tempted to pounce upon some detail of treatment in certain of the songs, and trace it back to Fauré—exactly as other things in them will invite comparison with Henri Duparc—for reasons, on the whole, either too minute, or too general and vague to be of importance from the point of view of criticism. It is in the spirit of harmonic treatment, and in the technique of part-writing, that Fauré's influence asserts itself most directly. Apart from this, it is entirely spiritual, and founded upon the example which his unparagoned and inimitable musicianship affords.

Nothing could differ more from Fauré's restraint and reticence, from the quiet range of colours with which he is content, than Kœchlin's predilection for vehement, forcible modes of utterance. Truly, Kœchlin's touch can be light enough in point of fact; and most of the finest things in the 'Paysages et Marines' are as free from complications as are the 'Sonatines.' But even at his simplest he remains a musician whose object is to state all things in their fullness rather than merely to suggest. He resorts to concentration often, but to elimination hardly ever.

His setting of Verlaine's 'Mon Rêve Familier' is a case in point. Nothing could be simpler than the quiet recitative of the voice, the no less quiet accompaniment in chords, mostly *pianissimo*, with two bars *forte* towards the middle, one

*mezzo-forte* a little further. Yet it is impossible I think, not to realise that Kœchlin—intentional or not—has disengaged and greatly intensified whatever elements of pessimism and gloom lurk behind Verlaine's homely utterances. Without introducing any incongruous element, he tells us good deal more than we might have found in the poem. And the musical atmosphere which he provides is far different, not only as regards tone, but as regards quality, from what we might have expected, for instance, from Fauré or Debussy.

Again, in his setting of Samain's 'Accompagnement,' he is not interested by the ripple and play on the surface, nor by the elusive fluidity of the imagery and of the emotions which it directly excites, but solely by the undercurrents which he finds far beneath and reveals to us in quiet but impressive language. The same thing occurs in 'Soir d'Été' ('Paysages et Marines'), where he makes straight for the unspoken and indelible drama underlying the emotions immediately perceived.

He is no less attracted by the tranquil charm of classical bucolics, idylls, and elegies than by the topics that are richest in dramatic or picturesque possibilities. No homage greater than that embodied in his 'Poème Virgilien' could be paid in music to the Muse of Virgil. Among his songs, countless numbers, from the charming 'Ancienne' and 'Le Repas Préparé' (that latter almost as extraordinary a *tour de force* as Ravel's 'Surgi de la croupe et du bond') to the less interesting 'La Jeune Tarentine,' illustrate the tendency of his, which has also given rise to the unpublished 'Études Antiques' for orchestra.

## II.

Of Kœchlin's technique—which affords us a better means of classifying him than do the other features of his music—practically the same can be said as of his art generally considered.

The 'Sonatines,' written for young musicians, uniformly reveal in him the artist capable of expressing himself fully and in original wise through the medium of the plainest idiom and a minimum of technical resources. In 'Paysages et Marines' he ranges from the greatest simplicity to the utmost complication.

The writing of those twelve pieces is at times unlike anything known before, and the composer's innovations are in their way as striking and as useful as Ravel's in theirs; but with the difference that they are in no wise an extension of the essentially 'pianistic' style of writing which we owe chiefly to Chopin and to Liszt.

There is no dearth of music for piano-forte written in ignorance of the Chopin and Liszt tradition: but as often as not, that music sounds thin and hollow, unless written on safe, conservative lines. Kœchlin's labours under no such disadvantage.

He makes no call on virtuosity as generally understood. He has no use for runs, for complicated figuration, for ornamentation of a

ind. If his pianoforte music is difficult to play, is because it requires, besides a great variety of such, a perfect knowledge of phrasing, and great presence of mind—especially with regard to the distribution of the notes between the two hands.

Most of the 'Paysages et Marines' are written in three staves, and this is the kind of thing with which the performer has to contend:



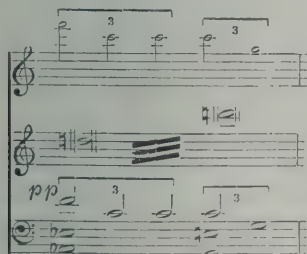
('Soir d'Été.')



('Paysage d'Octobre.')

Of course, such passages are quite easy to play almost right: but it is very difficult to progress beyond the 'almost.'

At times, having tasked the two hands to the utmost of their resources, he feels that he would like 'just a little more to make it enough': artistically indicating, for instance, the desirability of duplication in a higher octave:



('Sur la Falaise.')

The use of three staves ensures greater clarity; and therefore, even in places where two might have been made to suffice, is all to the performer's advantage. One passage of 'Matin Calme' is written on four staves, the bottom one carrying nothing but a holding-note, and the top very few notes; but should we try to rewrite it on three, it would become difficult to read.

There is another point, however, which performers will consider as the very reverse of helpful. Kœchlin, in his pianoforte music, uses few bar-divisions, and gives no time-signature. In this matter he is quite uncompromising. Even when his metres are perfectly symmetrical, he writes them exactly as he does the ample, measureless melodies and arabesques that abound in the 'Sonatines' as well as in the 'Paysages et Marines.'

This, with him, is certainly no pose: to think of a pose in connection with Kœchlin is difficult. Obviously, there is a purpose behind the practice: and the purpose, in all likelihood, is on one hand to do away with the nuisance of ever-changing time-signatures, and eventually, of a different time-signature to each staff; on the other hand, to eliminate all possibility of mechanical playing, to compel the performer not to rely upon the assistance, at times misleading, of bar-divisions, but to realise the actual structure and phrasing—which in the long run is as helpful as the incorrect adjustment of a phrase, regular or irregular, within the compartments of bar-divisions, may prove inexpedient.

For that reason, but chiefly because they are full of imagination, vigour, and grace, I would put the 'Sonatines' in the very front rank of the contemporary works to be included in the young student's curriculum. No less than Bartók's 'Pieces for Children,' though in a far different direction, they will develop the taste as well as the senses of rhythm and hearing. In those respects I consider them invaluable. The set comprises perfect gems of music (such as the *Finale* of the fifth Sonatine, a rare instance of humour, poetry, and whimsical fantasy), and should be as welcome on the concert-platform as in the class room.

(To be continued.)

## PIANOLA MUSIC\*

By EDWIN EVANS

In the development of every modern invention there occurs, at the beginning, an awkward phase during which the majority of people, including those immediately interested, interpret it to themselves in terms of something else. We need go back no further than the early days of motor-cars. The idea that an automobile was a horseless carriage took so firm a hold upon what those concerned would have called their imagination, that we were treated to the ludicrous spectacle of a chauffeur sitting upright upon a box-seat, apparently driving non-existent horses. Further back we had railway carriages which retained a preposterous resemblance to mail-coaches. One could multiply such instances.

Musicians, generally speaking, have proved immune from this ambiguous attitude. They either accept or reject, and if they accept they do not assuage their conscience by pretending to take one thing for another. They reject, for instance, any attempt to provide them with a new notation, although the short-comings of the present one are realised. They reject all improvements upon the present keyboard, whether made by Janko or by Emmanuel Moor. But composers, on the contrary, have usually thrown themselves with great avidity upon the new resources offered by invention, not only using them, but, at least in the early stages, employing them to excess. It was so when the

\* The basis of a lecture delivered at Æolian Hall, London, on October 13.



brass was reinforced in the classic orchestra, and it was so again, not so many years back, when the celesta made its appearance. For some time composers seemed to have the illusion that no four pages of scoring could be complete without a tinkle from the celesta.

From past experience one would have imagined that the invention of the pianola would have had considerable consequences, that is to say, that the younger contingent of composers would have seized upon it as the very latest thing, and that, after a period of the usual abuse, we should have settled down by now to a reasonable employment of its attributes and proclivities. If nothing of the kind has happened the reason lies in the fact that not only composers, but musicians generally, have for once dropped into the attitude of mind described above. Just as the motor-car was regarded as a horseless carriage, the pianola, or rather the player-piano, has been regarded as a pianistless pianoforte, with a kind of chauffeur endeavouring to suggest the presence of another performer who is non-existent. The pianola is nothing of the kind. It is a piece of mechanism interpolated between the performer and his medium. Like all other mechanisms, its primary purpose is to lighten the mechanical side of human labour, the ultimate prospect being that the performer, relieved of the purely digital part of his labour, should be better able to concentrate upon the mental. It is no substitute for musical skill. Perhaps it demands even greater skill than playing the pianoforte. At all events such has been my impression sometimes on attending pianoforte recitals. Such are the functions of the pianola considered historically, with an eye on the future. It is, of course, obvious that they do not appear thus in the light of ephemeral opportunism, which fastens itself, as usual, upon the idea that it is a substitute. But the interpolation of mechanism has the effect of fashioning a new instrument. To my mind the player-piano has the same relation to the pianoforte as the harpsichord to the harp. The process has been carried one step further; that is all.

Even the keyboard is a mere survival, governed by some tenacious practical considerations, chief among which is the circumstance that many people, in their homes, like to have a keyboard available as occasion demands, as well as the use of the player-piano. For that reason the keyboard will probably be retained in all instruments intended for domestic use, but I am quite confident that, in course of time, instruments will be made for public performance, and especially for orchestral purposes, from which the keyboard will have disappeared. The mechanism of the pianola will then operate directly upon a piano-action, modified to suit the new requirements. It is also possible that an instrument thus simplified will permit of many mechanical improvements which are not practicable in its present cumbersome form.

To a musician the most interesting speculation as to the future is the effect of the new device

upon composition. So far as can be seen at present, it is chiefly what may be termed the ornamental side of composition that will be affected. We do not look to the pianola for new musical forms, new harmonies, or for tone-colour not to be obtained from the present pianoforte, or for rhythmic combinations unknown to present orchestras. But we do look to it for new patterns and new methods of figuration. However detached their musical thought may be, composers have hitherto obviously been influenced by the shape and limitations of the human hand, whatever the instrument for which they happened to be writing. The entire art of modern pianistic writing, reared upon the foundations laid by Chopin and Liszt, bears the imprint of the human hand. To mention only one feature, the *arpeggio* in all its manifold forms has sprung, not from abstract musical inventiveness, but from the possibilities which are open to a hand upon a keyboard. Freed from this limitation, the imagination of musicians is enabled to give us a wealth of decorative devices totally different from those with which the pianoforte has made us familiar. The pianola, with its eighty-eight fingers, can execute arabesques at any speed, regardless of the number of notes employed, and, what is more important, of their relative position — factors hitherto governed by the possible extension of the hand. It can also give us a profusion of rhythmic patterns, and especially of combined rhythms, such as no pianist could execute. Combined rhythms are always a difficulty to pianists, even the best of whom generally give us an impression, rather than an accurate presentation of them. With the removal of this difficulty, ingenuity is at once set free. And, whatever its detractors may say, ingenuity has always been a liberal contributor to the development of musical ideas.

What the influence of this new device is likely to be none can say at present, but the history of the pianoforte affords some clues. Though I have been unable to find historical confirmation of the fact, I have always held that there was an æsthetic basis for the early use, in contrast, of the term sonata and toccata, the former implying more the effect of inflection, and the latter a dynamic effect. The distinction I have in mind is not absolute. We cannot separate entirely one kind of music from the other. But of the existence of the two types there can be no question, and, so far as the pianoforte is concerned, the distinction is related to the dual nature of the instrument itself, which is a member at the same time of the great string family, and of another group, which for want of a better name might be called the dulcimer family. I well remember a conductor of other days, who, disliking the instrument intensely, used to give vent to his feelings by referring to it as chromatic percussion. The two styles are perpetuated in the broad distinction between *legato* and *staccato* touch.

It was the romantic movement that gave the occasion for the preponderating development of

the inflective type as compared with the other. I often wonder whether the invention of the modern pianoforte was not even a contributory cause to that movement. However much may be written at the desk, there is no doubt that the pianoforte has been a favourite instrument with composers, and when its tone was enriched, and its mechanism improved, to a point where a sustained *cantabile* became possible, it is not unreasonable to suspect that their ideas may have been unconsciously influenced by it. But, whatever the reason, in the 18th century what I have called the toccata type held its full share of service to music, as, for instance, in Scarlatti; in the 19th century it elapsed to an ancillary position, and the sonata type became prominent. In the 20th century this has produced the inevitable reaction. The pendulum is swinging the other way, and composers have arisen who seek to express their ideas by the dynamic juxtaposition of notes rather than by their inflection. When endeavouring to elucidate the aims and intentions of composers, I have so often been misinterpreted in the sense of being made to espouse all the opinions, however divergent, of my subjects, that I must here digress to explain that I hold no brief for one type of music as against another. The more that different styles find free play, the richer music will be. There should be equal opportunity for all, and any attempt in the 20th century to show that one method supersedes another would be just as harmful as the opposite process was in the 19th. The fact remains, however, that the ideas of certain composers of to-day require precision in execution, but not the sentimental inflection of the individual performer. Obviously, composers imbued with these ideas, the pianola must prove very attractive. It has inflectional possibilities, which are being steadily improved and may attain perfection; but to-day these are not its strong point, and their use is at the discretion of the performer. If the composer indicates that he desires a passionless, mathematically accurate presentation of his music, there is no other instrument that will fulfil his wishes as completely as the pianola. Even in the music of the past, works corresponding to the toccata type display the instrument to the best advantage.

When therefore I addressed myself to a number of composers to ascertain whether they felt inclined to experiment, I was not in the least surprised to find, relatively speaking, reluctance among those in whom the inheritance of the Romantic movement was still a strong influence, and alacrity among those whose reaction from that movement was most marked. I wrote in all to about twenty composers, British, French, Italian, and Russian. One of them, Igor Stravinsky, had already given attention to the same subject, and in reply to my application, confronted me with his attitude as a *fait accompli*. The others acquiesced more or less promptly, but many who readily gave promises have found that the problem has more aspects than they suspected at the

time, and there are still several compositions to come in.

Apart from its great and manifold possibilities, the problem presents many pitfalls. The composers have told me very frankly of the temptations with which they were beset. One of these was that of indulging in a quite unnecessary profusion of notes. Another was that of being led astray in pursuit of mere stunts. A third, perhaps more insidious, was that of permitting the natural exhilaration of handling such extravagant possibilities to give their ideas too easily a humorous tinge. The device is capable of producing comic effects, but these are only one of a multitude of potentialities, and, precisely because they come easily, they are best avoided until the latent serious resources of the instrument have been more fully developed.

Another point that requires discussion is the adaptation of orchestral works for the pianola. Opinion here has passed through several successive phases. At first it was deemed sufficient to cut the roll from an ordinary pianoforte arrangement. Then the preference was given to arrangements for four hands, and even two pianofortes. Then musicians intervened and insisted that the rolls should be cut from the full score. They in turn were not completely in the right. Orchestral works need a special adaptation for the pianola. Just as an expert arranger for the pianoforte will interpret pianistically the figuration that is characteristic of the strings, frequently modifying its pattern completely, a new interpretation is required of such characteristic passages in order to obtain a really significant rendering on the pianola. Mere transliteration is not enough; the terms do not retain their meaning. A kind of translation is required. But this does not apply to all orchestral music. Contemporary composers who take the view described above, and express themselves dynamically, appear to need no editing. This again throws light upon their methods. I discussed the question with Stravinsky, who said that, while some of his earlier works would require, here and there, a slight adaptation to make them effective on the pianola, 'Le Sacre du Printemps' could be taken note for note as arranged for the pianoforte. This has been done, and the result justifies his view. It is of course impossible to reproduce orchestral colour, but I regard the reproduction of this work on the pianola as perhaps the most satisfying result hitherto obtained, the explanation lying in the music itself rather than in any perfection of method.

Some commentators have been at pains to inform me that the above suggestions are not new. Mr. Ernest Newman, for instance, describes me as having taken up an idea that had been in general circulation for some time, and instances the now defunct *Piano-Player Review*, whose circulation was, however, never sufficiently general for a copy to reach me. I discussed them at the conclusion of my lectures on 'The Foundations of 20th Century Music,' a synopsis of which



appeared in the *Musical Times* of August, 1917. Even then the only novelty was the claim that the pianola might come to be regarded as one of those foundations, as the pianoforte was a century earlier. Obviously, one cannot pretend to the discovery of an idea which should have occurred to every musician, even if it did not, the moment the pianola had been invented. I take this opportunity for disclaiming any such presumption. My only claim is that, whilst others talked or wrote, I have been doing.

Phantasy Minuet	...	...	...	Howells
Tre Improvisi	...	...	...	Malipiero
Rhythmic Dance	...	...	...	Goossens
Etude for Pianola	...	...	...	Stravinsky
Trois Pieces	...	...	...	Casella

Prelude—Valse—Rag-time.

An excerpt from 'Le Sacre du Printemps'

Stravinsky

## THE MUSICAL PRESS

There is so much liveliness in the world of musical journalism just now that a few words on the subject may be allowed. New journals come, and occasionally go, or are swallowed by others. On the whole, however, musicians may congratulate themselves on the fact that public interest in the art is now sufficient to justify the issue of over a dozen journals where fifty years ago only two existed—the *Musical Times* and the *Monthly Musical Record*. It seems to be too readily taken for granted that the established journals look on newcomers as opponents. There could be no greater mistake. That there is room for all is proved by the fact that each is more or less identified with some special aspect of musical activity. This is true even of journals which aim at being as general and comprehensive as possible. We ourselves have the best of evidence that the success of a new journal is not as a rule obtained at the expense of those already in existence. Musicians either read no such journals at all or they read several. A new one is tried, and if it is satisfactory, or if it deals with a department so far neglected by the musical press, it is added to the list. It supplements, but rarely supersedes. It may even help the existing organs. Owing to the publicity that attends its birth it invariably taps a circle of readers new to musical journalism, and a proportion of these new readers sooner or later find their way to other periodicals of the kind. A good example of a new journal helping old ones is supplied by the *Musical Mirror*, a copy of which has been sent to us for review. The *Musical Mirror* has just completed its first year, and we wish it many happy returns. It fills a place in the scheme of things because it is avowedly a kind of link between the ordinary press and the out-and-out musical paper. It has one feature for which the older journals should return thanks. A page of each issue is devoted to extracts from the chief

articles in the current music press, under the heading 'You Should Read . . .' Can there be any doubt that this page has sent a good many readers to the journals quoted? It is the best of advertisements, costing the quoted journals nothing and providing the *Mirror* with a page of plums, free.

The position of the musical press in regard to news is becoming difficult. When these journals first appeared, the daily press gave little or no space to musical matters, and the handful of people who wanted news of that kind were content to take it in monthly allowances from the few magazines devoted to the art. To-day not only the daily press of London and the great provincial centres give a good deal of space to music; many smaller weekly journals in country districts contain a column written, not by one of the ordinary reporting staff (as would have been the case a few years ago), but by a local musician, or a journalist competent to deal with the subject. As a result the news columns of the musical monthlies are liable to contain a proportion of matter that is far from fresh, and it seems likely that such journals will eventually reduce their news department to a bare record of important events at home and abroad for purposes of reference. With the space thus saved, they will be able to develop a section devoted to articles, reviews of new books and music, pianola rolls, and gramophone records, so doing valuable work that for obvious reasons can rarely be done with anything like completeness in the ordinary press.

In an article in the *Birmingham Post* recently 'A. J. S.' passed the musical journals in rapid review. He was, on the whole, blandly encouraging to all of us, giving a kindly pat with one hand and (lest any should be unduly puffed up) a gentle dig with the other. In regard to the *Musical Times*, however, he said one or two things that were inaccurate, or that showed an imperfect realisation of the journal's aims. He considers that 'the attitude of the *Musical Times* towards [modern?] music is dignified; with a foot firmly based on the classics, the other does little mild adventuring into regions not too far removed to disturb its balance.' We are sorry anything in our columns should strike 'A. J. S.' as 'dignified,' because dignity seems to us to be a quality in which the musical press can well afford to be abstemious. Had it been less dignified (and perhaps a little more impudent) in the past, it would be in a far more flourishing condition than it is. As Mr. Edwin Evans pointed out in an article on this subject in the *Musical News and Herald* of October 8, the comparatively small circulation of the entire musical press

. . . is in some measure due to the sins of the past. People fell, or were led, into the habit of regarding musical journalism as a dull affair, which in most cases it was, and the harassed editors of to-day, one and all, have to live down the memory of that dullness as best they can. In a certain sense we are engaged in the same struggle as, until recently, the British composer.

This by the way. We plead guilty to having the foot in contact with the classics, though it may remind 'A. J. S.' that that foot has not always been 'firmly based.' Occasionally it has given the prostrate great ones a gentle kick by way of protest against the average musician's slavish and critical attitude towards classical music. As to that 'mild adventuring,' here is a pinch of cold salt: the *Musical Times* was the first journal to give anything like a comprehensive survey of the work of living native composers. From January, 1919, till the midsummer of 1920, Mr. Edwin Evans contrived a series of articles dealing with Frank Bridge, Arnold Bax, Benjamin Dale, Eugène Goossens, John Ireland, Gustav Holst, Lord Berners, Herbert Howells, and Vaughan Williams. These are not brief sketches, but exhaustive—even exhausting—studies, in some cases running to as many as twenty columns, with copious music-type examples. Our columns have contained since 18 lengthy articles on Déodat de Séverac (Leigh Henry), Malipiero (G. Jean-Aubry), Stravinsky (Leigh Henry), modern Spanish music (Leigh Henry), César Franck (Sydney Grew), d'Indy and Fauré (M.-D. Calvocoressi), Parry (H. C. Miles), &c. Just drawing to a close is a series of articles on young Italian composers by Guido M.atti—Castelnuovo-Tedesco, Davico, Casella, Guiard—some of whose names were hardly known in this country a year ago. In addition there have appeared articles and reviews of new music galore. We are sorry to take up an attitude that savours of stuffiness, but a glance at the indexes of our past few volumes justifies some pride so far as consideration of modern music is concerned. If 'A. J. S.' can name any other journal that has given more space to this department, he should do so. If he cannot, his patronising reference to our 'mild adventuring' is simply mild nonsense. No less off the spot is his remark that the *Musical Times* 'provides far more news than any serious musical student ought to have time to assimilate.' Our news columns are not provided for the use of students, and we should be very much surprised—even sorry—if readers of the kind tempted to 'assimilate' them. We include them because the publication of musical news still remains a function of the musical press, though, as was said above, it tends to become less so in view of the increased space given to the subject in the daily and weekly papers. Musical journals as a whole will never be able to discontinue their news pages, however much they may wish to do so. Not only public libraries, but many readers bind their copies annually, and a good deal of the subsequent value of the volumes depends on their completeness as works of reference. In our own editorial office hardly a day passes without our past volumes being overhauled, either on our own account or on behalf of a correspondent, and in nearly every case the inquiry concerns the news columns. A reference of this kind is far more easily traced in a musical journal than in the files of the daily press—a fact that no doubt occurred

to the foreign Ambassador who recently sent a messenger to this office asking for particulars of the first English appearance about twenty years ago of a certain Continental singer.

Of course, a journal that attempts to provide a kind of birds-eye view of the musical activities of the whole country runs a risk of including a proportion of small beer chronicles. In this connection, however, readers must not hastily decide that the report of a choral or orchestral concert in a small country town is necessarily less important than the account of the doings of the so-called 'international celebrities' who tour the country with a limited supply of hackneyed works. The musical life of the community depends far more upon the number of people who make music themselves than upon the crowds who manage to subscribe imposing totals in guineas in order to hear a self-styled 'queen of song' deliver a string of platitudes that would never get a hearing if written for pianoforte or orchestra. None the less, we are prepared to admit that local correspondents do occasionally send us news that is unimportant, and that a proportion of this news is liable to escape the blue pencil.

On this point, however, 'A. J. S.' does us less than justice. Speaking of our news columns, he says:

The student is not thrilled, for instance, to hear that the choir of Backwater-cum-Poges Parish Church have just done somebody's 'Penitence, Pardon, and Peace.'

With some apprehension we hastily searched the local news of our past few volumes, and to our relief had quite a long way to go before finding one reference to a work of that type. Evidently 'A. J. S.' based his remark on what he thought the *Musical Times* might be expected to contain—a very easy-going method of criticism.

The musical press so rarely discusses itself that we hope readers will allow us to take this opportunity for dealing with another point that is always more or less in the air, and which appears to be in need of clearing up. The present is a good moment, because the matter has lately been touched on by several writers, our *Birmingham Post* friend among them.

What is an 'independent' musical journal?

The usual and hasty answer is: 'One that is not issued by a firm of music publishers.' Such appears to be the opinion of 'A. J. S.,' who evidently holds that our only independent journal is that excellent monthly contemporary whose advertisement pages are almost equal to those of the whole of the rest of the musical press put together. But a moment's thought will show that a journal which has behind it a powerful publishing house, and is therefore in a position to set little store by revenue from advertisements, is really far more independent. It owes its existence to one publisher: the other journal depends upon the support of dozens.



Speaking of the periodical in question—*Musical Opinion*—‘A. J. S.’ says:

I suppose its complete independence involves a considerable widening of its standards, and it is anyhow to the credit of the paper that its editorial columns make no concession to its advertisement pages.

If ‘A. J. S.’ wishes to test this latter point we advise him to send to the editor a denunciatory review of a work advertised in the pages referred to. Of course his denunciations would be declined, or would be watered down. And why not? The advertisers in a journal are its customers. Every business man, from the coster on the kerb to Mr. Selfridge in his Bargain Basement, lives by favour of his clients, and would think twice before offending them. Why should we expect the publisher of a musical journal with space to sell by the inch to be more foolhardy than any other business man? Works for review sent by an advertiser can be judged with frankness only if they are first-rate. The feeble ones must be passed over or dealt with discreetly. There must be some ‘concession,’ however slight, just as there must be give and take in all business relations. The journal ‘A. J. S.’ so highly praises has every virtue he claims but one—‘complete independence.’ As this virtue is possessed by no other musical journal in this country (or in any other, so far as we can discover), we are sure its proprietors will not mind the fact being pointed out.

In this connection we note that Mr. Percy Scholes, in the current issue of the *Music Student*, speaks of that paper as being ‘financially independent.’ But as the *Music Student* is owned by a firm of educational and musical publishers, and as thirty of its sixty pages are devoted to advertisements, we fail to see where ‘independence’ of any kind comes in. Again we do not imply that the magazine is any the worse for that; we merely want to blow away the foggy views that hang around this question. The plain, brutal fact is, that under present conditions a musical journal cannot exist without the backing of a powerful publishing firm, or of an institution or group of institutions.

How little this fact need interfere with its breadth of outlook is easily proved. The *Musical Times*, the *Musical News* and *Herald*, the *Sackbut*, the *Musical Standard*, the *Monthly Musical Record*, the *Choir*, and *Fanfare* are all owned by music publishers. Yet, to quote Mr. Edwin Evans’ article again, ‘there is scarcely one that can be regarded, in the narrow sense, as a house organ.’ A reader may as a rule go through their pages without being aware of the fact that they are owned by music publishers. As to our own policy in this respect, we hope we may be forgiven for quoting once more the testimony of Mr. Ernest Newman, especially as it applies also to some of our contemporaries. In the *Observer* of May 18, 1919, he said:

Except that they have naturally wished to make their papers as sound business propositions as possible . . . the owners of the present musical journals do not come

any more than the owners of any literary or political journal do under the reproach of betraying a trust for money. When has the fact that the *Musical Times*, for example, belongs to Messrs. Novello & Co. stood in the way of free discussion in its columns of most subjects under the sun? I say most subjects, because one is naturally barred. No man in his senses would expect Messrs. Novello & Co. to allow the *Musical Times* to be used for *disparaging* their own publications, any more than we should expect the *Daily News* to print articles against cocoa, or the *Tablet* articles against religion. Messrs. Novello have used their journal singularly little to push their own publications, while the paper has afforded a free platform for every musician who has had anything to say that was worth saying. The wares of other publishers have had much more space allotted to them in the editorial columns of the *Musical Times* than the wares of Messrs. Novello have.

If ‘A. J. S.’ wants a more generous measure of independence than that credited to us by his predecessor on the *Birmingham Post*, we fear he will have to wait a long, long while for it.

One other point. Mr. Scholes thinks there are too many musical journals. He says that ‘the proper policy at present is not to bring into existence new musical papers, but to combine, consolidate, and improve those that already exist. We do not agree. In this, as in most other things what is wanted is not combination, but competition, fierce but friendly. Only in that way can improvement come. ‘Combine’ sounds good—a variant of ‘Union is strength.’ But how it is liable to work out in practice is well shown by the recent combination of the *Music Student* and the *Musician*. The latter has had an experience similar to that of the young lady who went for a ride on a tiger:

They returned from the ride  
With the lady inside . . .

At all events, we see no trace of the *Musician* since it went for a ride with the *Music Student*.

## THE JUBILEE OF THE ‘MAGIC FLUTE’

SEPTEMBER 30, 1921

A hundred and thirty years have elapsed since the first performance of ‘Die Zauberflöte,’ and still Mozart’s masterwork stands in ‘splendid isolation,’ solitary and misunderstood. Its glorious melodies raise the enthusiasm of listeners; its golden humour rejoices the hearts of men. But who can say ‘I have grasped the hidden meaning of the work? While acknowledging the great value of the music, we have ever declared the text a piece of nonsense, and this opinion has become tradition. Is it possible that the great Mozart could have written such divine music to a silly fairy-tale?

Let us briefly examine the history of the libretto. The full meaning of the masterworks of the German classics—of Lessing, Wieland, Herder, Goethe—cannot be grasped without the admission of the influence of Freemasonry, with its purely human character, embracing the civilised world during the second half of the 18th century. Yet nowhere are the masonic ideas expressed more powerfully and

more artistically than in the 'Magic Flute.' Mozart is a member of the oldest Lodge, 'Zur gekrönten Öffnung,' at Vienna. No egotism had caused him to become a Freemason, but real humanity, the wish to help others. He composed masonic songs, choruses, and cantatas, which are, as it were, preparatory studies to the 'Magic Flute.' When Schikaneder (1751-1812), an actor, theatrical manager, and a friend of Mozart, first broached the subject of the 'Magic Flute,' he did not mean to suggest a masonic opera. The subject was taken from Wieland's 'Dschinnistan,' a collection of fairy-tales (vol. iii.), and the first Act was written when he heard that two other operas on the same subject, with music by Wenzel Müller, were about to be produced. This caused him to alter the character of the story altogether. It has been suggested that Karl Ludwig Gieseke, a member of Schikaneder's theatrical company, who had written several successful plays, was the author of the 'Magic Flute.' Gieseke was a member of Mozart's Masonic Lodge, and he had actually worked at the plot of the 'Magic Flute' from a Mason's point of view; but it has been definitely proved by Komorzynski\* that he did not possess the poetic gift to write the text to Mozart's opera. Doubtless he had a share in the work, since it can now be shown that Schikaneder himself was a Freemason and a member of the Lodge 'Die Wachsende zu den drei Schlüsseln' at Regensburg.† Up till 1790 Freemasonry was in a flourishing condition. All the leading men in literature, art, and politics, including the Emperor Joseph II., were Freemasons. After the year 1790 the Roman Catholic Church began seriously to attack the Order. Under Leopold II. (1790-92) the patronage of the nobility was withdrawn, and Freemasonry seemed to require an apology. It will never be ascertained whether Schikaneder himself evolved the happy thought of placing his subject under the waning star of the Masonic Order, or whether other factors were instrumental in this respect. Doubtless Mozart, himself an enthusiastic Freemason, caused Schikaneder to give the fairy-tale of Wieland a deeper significance. He watched over the plot and its symbolism, giving masonic ideas a pronounced expression, and leaving the technical part to the experienced Schikaneder. Thus the text to the 'Zauberflöte' is a mottled work. Schikaneder did not take the trouble of revising the first Act according to the suggestions of Mozart and Gieseke. Hence there is a break in the characterisation of the persons, who in the second part are developed in quite a different manner from what had been planned in the fairy-tale-like first Act. Yet there is no cause to criticise too severely. The knowledge of the damage is its own correction, for Mozart has with his sublimely uniform artistic music supplied what which is wanted. The music becomes a means of inspiring the highest ideals of man; it lays bare the deeper meaning of the somewhat superficial ones; it takes away the commonplace character and reveals the harmony of truth and love.

'Die Zauberflöte' was first performed on September 30, 1791, in the theatre 'Auf der Wieden,' with great success, and the authors were much disappointed. The audience did not under-

stand the significance of the work. A Berlin report of October 9 says:

The new machine comedy, 'Die Zauberflöte,' with music by our Kapellmeister Mozart, which was given at great cost and much scenic splendour, did not achieve the desired success because the plot and language of the piece are too bad.

Nevertheless Schikaneder gave the opera again and again. Within twelve months he could book the hundredth performance, after a lapse of four years the two hundredth, and the 'Magic Flute' pursued its triumphant course.

Schikaneder has been accused of having treated Mozart shamefully by printing and selling abroad the score of the 'Magic Flute.' When Mozart died (1791) the opera was hardly known in Germany. He could not, therefore, have called Schikaneder a rascal, nor accused him of reaping great profit out of the joint work. Probably Schikaneder thought that with Mozart's death he had no obligations towards the family. Frau Mozart, and Nissen, her second husband, naturally made a great hubbub, and the many enemies of Schikaneder are responsible for this fable of his knavery.

Although the success of the 'Magic Flute' was assured, the opera could not save Freemasonry in Austria. The Emperor Francis II., himself an enemy of the Order, closed in 1795 all Austrian Lodges. Mozart did not live to see the effect of these drastic measures. He had died not knowing that his masterwork was destined to bestow the laurel wreath of the martyr upon Freemasonry.

F. ERCKMANN.

## SOME ITALIAN COMPOSERS OF TO-DAY

By GUIDO M. GATTI

### VIII.—VINCENZO TOMMASINI

During the first ten years of this century there were to be found at Rome some composers—all from the Santa Cecilia school of composition—who may be triumphantly produced as arguments against the faded legend of the ignorance of Italian musicians—ignorance that is, of those things not strictly belonging to their art. This accusation is now, we repeat, absolutely unfounded; not so was it, alas! in the 19th century, when composers hardly realised the distance in poetical, human, and literary values that lies between a drama of, say, Shakespeare and a play by Scribe, Legouv  , or Sardou. And of this ignorance there is no lack of examples in Italy and perhaps also in other countries.

The Roman composers of whom I speak were intimately acquainted with the secrets of art, considered as the expression of beauty, and had a good knowledge of general literature, the plastic arts, and philosophy—or at least so much philosophy as is strictly necessary for the right understanding of artistic matters.

Three of their number have interested us particularly, viz., Domenico Alaleona, Vittorio Gui, and Vincenzo Tommasini. They are about the same age, and, although possessing different temperaments and aims, have spent some years in the same surroundings. I will speak of the first in a future article; to the second, reference has already been made in a hasty sketch in the October number of the *Musical Times*; the present chapter is devoted to Vincenzo Tommasini, whose name should not be quite unknown in England—at least not to those who have followed the performances of the Russian Ballet.

\* Emanuel Schikaneder. 'Ein Beitrag zur Geschichte des deutschen Theaters.' (Berlin, 1901.)

† Beyer. 'Schikaneder und seine Beziehungen zum Freimaurer-Orden.' (Bielefeld, 1912.)



A few words will suffice for Tommasini's biography. He was born at Rome in 1880, and studied the violin under Pinelli and composition with Stanislao Falchi. Taking a classical degree, he for one year frequented Max Bruch's school in Germany. But of this there is practically no trace in his work, so far removed is it not only from that of the composer of the famous 'Kol-Nidrei,' but also from modern German romanticism in general. It may be said that at first sight Tommasini, by reason of certain characteristics which are perhaps more technical than spiritual, seems to have sprung from the fount of musical inspiration that centred at Paris towards the end of the last century. It is certain that from his early youth there has been a warm bond of sympathy between the Roman musician and the musicians and artists in general who had rallied round the standard of Claude Debussy. This sympathy was partly instinctive—a fraternity of temperament—and partly intellectual, due to the fact that Tommasini, being highly-cultured and sensitive to refinements of style and expression, was interested in making clear to himself the exquisitely logical art of Debussy. Thus it can easily be understood that the Frenchman found a fervent listener in the young composer whose discriminating taste made him feel out of place—*dépaycé*—in the Italian musical world of that time, which was either frankly uncultured and crude, or ostentatiously infatuated with Teutonism—Wagnerism especially—the insincerity and superficiality of which could be detected from afar. And thus the first works of Tommasini—or, rather, the first that are worthy of criticism, and that serve to delineate the personality of the composer—are undoubtedly influenced by his love for Debussy. Especially is this the case with the 'Poema erotico' for orchestra and the String Quartet in F. Of Tommasini's preceding works, those written between 1899 and 1908, I know only three Melodies for mezzo-soprano in a rapid, romantic style, and the Overture 'La vita é un sogno,' which is little more than a composition written for an examination by a pupil of good temperament and technical training. It is not possible, therefore, to speak of his early theatrical attempts—the 'Medea,' given at Trieste in 1906, and the 'Amore di Terra lontana,' which has probably never been performed. The libretti of both operas are by the composer himself, Tommasini being in this respect one of the first Italian musicians to follow Wagner's example.

The 'Poema erotico' was performed at the Augusteo at Rome, and was not too well received by the public—the same public, be it observed, which in 1911 hissed 'L'Après-midi d'un faune.' Tommasini's work followed the lines of Debussy's art, and moreover it was a case of a young composer who stood aloof from the Mascagni and Puccini tradition, and so might prove a rare and dangerous beast. But no one could conscientiously deny the value of the 'Poema erotico' in so far as it revealed powerful constructive skill and a fine, vibrant sensibility. The term 'constructive skill' that is here used may well be emphasised, as it is, in the writer's opinion, characteristic of all Tommasini's music, which, however much its charm may lie in the beauty of harmonic tints and in the atmosphere enfolding it, is always solid thematically and strongly wrought. The melody circulates freely—not cabined and confined, but full of expression and emotion. Even in the most evanescent passages—and Tommasini has given us several of these poetical impressions, in

which the musical sensation is awakened by a lyric vision, of nature—it is always apparent that the composer felt the necessity for a model that would not unduly fetter his creation, but which was necessary in order to focus, so to speak, the emotion of the listener on the central point of the picture. Those who reproached the 'Poema erotico' for its Debussyan tendencies forgot that it was firmly grounded and developed solely on one theme—which was then found to be too short, *i.e.*, not corresponding to the traditional Italian hall-mark—and that the composer has succeeded in elaborating it in every conceivable manner in order to express the different moments of his vision.

This manner of Tommasini's is still more strongly marked in the Quartet in F, and moreover a point reached when assimilated peculiarities and ripe studies are happily blended with qualities that are instinctive, thus forming the style of the artist, a style at once individual and independent of any outside source. To call this Quartet—which must still be classed among the best work of the Roman composer—Debussyan is to emphasise certain features which are wholly external and contingent, and to ignore other deep and unchangeable, which are characteristic of melodious and lineal and which stamp the composition as unmistakably Italian. This affirmation is not based on the treatment of the composition from a technical point of view—the method of development or instrumental details—but essentially on the quality of its thematic material. The themes of the first movement are really beautiful, and, however much sheer technique may be revealed in a varied and interesting play of counterpoint, yet they always retain their ego: the emotion is always alive and vivid; it is never sacrificed for redundant elaboration. This first emotion, half sentient, half mystic, which pervades Tommasini's themes, can be discerned in all his compositions, and the more closely we study the musician's work, the more clear and luminous does it become. His score may be arduously wrought to the last stage of nobility and refinement, but his fundamental thought, the root of his emotion, remains simple and glowing with life.

This fervour, this passion, this robust vein of lyricism which combine to impart warmth to the work of Tommasini even when it seems veiled under the patina of coldness—which I believe is nothing but the artist's fear of giving too free vent to his feelings—are found again in the two 'Chiari di Luna' for orchestra which, conducted by Arturo Toscanini, have had a great success. These two *sensazioni notturne*, one sad and contemplative ('Chiese rovinate'—'Churches and ruins'), redolent of dead and gone things, the other lively and gay, though the gaiety is slightly languid ('Serenate'—'Serenades') have won the admiration of connoisseurs by the skill of their orchestration. But let us meditate awhile on the poetic charm of the two pictures—for this is why we love them—and on the revelation of that imaginative vitality which alone renders a work of art worthy the name. We must remember that Vincenzo Tommasini is a Roman, and therefore susceptible, as only a Roman can be, to the fascination imparted to ruins as seen by moonlight, when the spiritual vision can conjure up the teeming life of receding century-waves, whose pathos to-day inspires mingled feelings of veneration and regret. The musician who, from the summit of the Coliseum, has looked out over the expanse of the Forum by moonlight, knows well that

pressions that are created by broken columns, rouetted walls, cavernous and mysterious shadows, and marbles, and dark cypresses, all in a scale of musical values springing from the minor key of the night, borrowed light. The first of Tommasini's Nocturnes is full of this music, at once so tenuous and so capable of imparting unforgettable emotions. It is, by little, as we listen, we live again those moments that seem almost a dream, and which transport us to another world. No higher praise can be given this composition, which is in itself among the most beautiful things in modern Italian symphonic literature.

The second of the Nocturnes transports us to other surroundings. We are still in a world of dreams, but now smiles rule the day, and we recall, maybe with a slight feeling of nostalgia, the quiet evenings of our youth, romantic walks and adventures which spring to mind, sometimes in ideal shape. It is a gaiety that is never noisy, and at bottom is even sad, that Tommasini has evoked, delicately, and in the slightly mannered and languid style of the 18th century.

The same 18th century sensibility made possible the musical comedy 'Ugnale Fortuna,' which won a prize and was performed at Rome in 1913. The plot is slight, the characters have a touch of Goldoni, and though the work is not wholly excellent, yet it has moments of adequate expression and an unusually flowing style. It is a sensibility too that assured the perfect collaboration of Scarlatti and Tommasini in the charming ballet 'Le donne di buon umore,' which is a model of orchestration of the sonatas for harpsichord where the sonority and every spirit of the instrument and the period are created symphonically in a way that leaves nothing to be desired.

It is not hazardous to affirm that the Debussyan tendency in some of Tommasini's works—re-affirmed lately, although with the reserve mentioned above, in the 'Cinq mélodies (de Franz Toussaint)'—is nothing but the other side of this love for the century in which it is possible to trace more than one of the roots of modern French art, whether it be that of Debussy (in a prevalent spiritual sense) or that of the ultra-modern anti-impressionists (in a specially technical sense). In both cases it is as a bridge spanning the 19th century and connecting the 18th with the 20th.

The reader will already have observed that all Tommasini's work is lyrical rather than dramatic, and that from the Quartet in F up to the present day it all tends to express the contemplative and static features of his inner life rather than those which are active and dynamic. And it is under this aspect that it should be considered. As in the case of other contemporary composers, we must not look for what the musician has not desired to place there: that is to say, dramatic pictures of life or tempestuous vicissitudes of conflicting passions. We must seek purely and simply the lyrical effusion of an artist whose eyes and ears and mind are open to receive the varied aspects of the world and of nature, and who has succeeded in selecting the most delicate means in order to express them. Fortune has gifted Tommasini with the possibility of being composer-creator only—a rare enough case among young Italian musicians, who, besides being composers, are either concertists or teachers, and must therefore

divide their activity, dedicating only a part of it, and not always the greater part either, to creation. Tommasini is at leisure to create only when his intuition is fully matured, and to return as often as he will to those pages which do not satisfy his self-criticism. Hence we see that his output preserves fairly wide intervals, and there are lengthy periods in their chronology without the appearance of any important creative work. Between 'Chiari di Luna' (1915) and 'Il Beato Regno' (1920-21) we find few original works: two 'Liriche' of Carducci for tenor and orchestra, which we do not feel able to judge from the arrangement for pianoforte, the 'Cinq Melodies' (of Franz Toussaint), in which we are reminded more than once of Debussy's 'Chansons de Bilitis,' and the Sonata in A for violin and pianoforte. In this work also—which, to speak frankly, does not seem among the best of Tommasini's compositions—the lyrical character prevails. A first movement, constructed entirely on undefined and dreamy themes, sinuously unfolding, is followed by a *Molto sostenuto* and a *Finale* in the form of a *Scherzo*, which latter is the most successful bit of the Sonata and is reminiscent of the principal efforts of Tommasini in this direction (for example in 'Humour,' the second part of a suite for orchestra). The whole Sonata, in which the pianoforte has often an undue predominance—and in this, probably, lies its principal defect—has a vague, spiritual resemblance to Brahms' Violin Sonatas, especially the Sonata in G, which it owes to the melancholy tenderness and grace of the first two movements. (Reference is made, of course, to a Brahms who had lived at the present day and had known the work of Debussy and Ravel.)

Brief is the step from the spirit of the Sonata to that inspiring the composer's recent symphonic poem. Carried away by the beauty of the Gregorian chant and by the fragrance of mysticism and purity attaching to certain themes of the liturgy, so intimately bound up with the poetry of the great cathedrals and the solemnity of the Roman Catholic worship, Tommasini produced 'Il Beato Regno.' To his artist's spirit, which has drunk at the fountain of beauty of every nation, the unsullied chalice of the Gregorian chant appeared as a new inspiration and initiation. Hence he has not sought those modal technical possibilities which might be extracted from it (the reader will have noticed that I specially emphasise the spiritual and human value of Tommasini's music, taking for granted the technical, which is very great). He has borrowed only its expressive essence, and with but few themes evolved a poem to which he has given the Dantesque name of 'Il Beato Regno.' The themes are those of the Requiem, the Veni Creator, and the Salve Regina. These form the groundwork of a vast composition, solidly constructed on ample and simple lines that serenely unfold and become gradually more and more spiritual as, progressively, they lose their material weight, so to speak. This poem has not yet been performed. It will be given in the next symphonic season at the Augusteo at Rome. So far as can be gathered from a rapid glance at the score, it may be said that the composer has, symphonically, advanced yet another step. All through the unfolding of the composition there appears to be never a moment in which sonorous expression overpowers a pathos that, calm in its liturgical inspiration, is still passionate; Tommasini seems to have given to the themes he has chosen their appropriate atmosphere



which enfolds them as does the cloud of incense in the sanctuary.

And probably it is safe to add that the musician has intimately and humanly felt the emotion of the religious chant—that is to say, that he has drawn from it his inspiration not merely decoratively and externally but as signifying a deeply rooted and tenacious faith which does not abandon the spirit of a man however unprejudiced he may be. Tommasini, the man of the world, the refined artist, roaming almost continually from one capital of Europe to another, from Madrid to London, from Paris to Vienna, has found once more in his inner soul this sheltered nook, where maybe he has rested and perchance discovered that perfect equilibrium which is alike the ideal of man and of artist.

#### WORKS OF VINCENZO TOMMASINI

1899. Three Melodies for mezzo-soprano and pianoforte.  
 1900. String (Quartet in A minor. (Unpublished.)  
 1901. 'La vida es sueño.' Overture for orchestra. (Schott, Mainz.)  
 1902-04. 'Medea.' Opera in three Acts. (Unpublished.)  
 1907-08. 'Amore di terra lontana.' Opera in 3 Acts. (Ditto.)  
 1909. 'Poema erotico.' For orchestra. (Ditto.)  
 1910. String Quartet in F major. (Hamelle, Paris.)  
 1911. 'Ugnale Fortuna' ('The same luck'). Comic opera, in one Act. (Sonzogno, Milan.)  
 Prelude à 'L'Hymne à la Beauté.' For orchestra. (Unpublished.)  
 1912. Suite. For orchestra. (Ditto.)  
 1915. 'Le Donne di Buon Umore' ('The Good-Humoured Ladies'). Arranged from Scarlatti. (Chester, London.)  
 Three pianoforte pieces (Câlina, Berceuse, Gaminerie). (Hamelle, Paris.)  
 'Chiari di Luna' (Moonlights). For orchestra. (Ricordi, Milan.)  
 1. 'Chiese e Rovine' ('Churches and Ruins').  
 2. 'Serenate' (Serenades).  
 1916. Sonata in A. For violin and pianoforte. (Hamelle, Paris.)  
 1918. Four *a cappella* choruses for four voices. (Unpublished.)  
 Two Melodies (G. Carducci). For tenor and orchestra. (Ricordi, Milan.)  
 1919. 'Cinq Mélodies' (F. Toussaint). Voice and pianoforte. (Sénart, Paris.)  
 1920-21. 'Il Beato Regno' (The Blessed Reign). For orchestra. (Unpublished.)

#### WHY USE WORDS?

A not uncommon observation made of songs is, 'What a pity the words are so stupid!' Indeed, with a good many English songs the comment is almost inevitable, and one begins to tire of its constant reiteration. But if the remark happened to be 'A nice song but the music is silly,' one would want an introduction to the speaker, since one would realise that here at last was an ideal listener. Unfortunately language being intelligible, though possibly without meaning, makes the primary attack upon the perceptions of the audience. The music being unintelligible (in the sense that it cannot be related to experience), though possibly full of meaning, has to be content with a subordinate position. The mind of the average listener is incapable of doing thoroughly with one sense more than one thing at the one time, and no matter whether the music be good or bad, an audience expects to hear the words. The will to appreciate the musical element of a performance of song is shaken and enfeebled by the effort to elucidate the verbal element. The dramatic

art need not be cited in opposition to this suggestion, since, consisting as it does of simultaneous speech and action, it is not an analogy. It implies on the part of the audience the use of two senses, hearing and sight. But opera, which doubles the work of the ear, is the climax of the impossible, and it may be reasonably doubted whether the people who say the enjoy opera, or appreciate opera, are musicians at all.

The average being when he acts as audience to performance of song is, to state it crudely, either musician listening to music or else he is a literary man listening to literature. It is sometimes urged that neither of these statements is a true or complete presentation of the facts, but that what is listened to is the specific æsthetic form—entitled 'song.' This is a parallel to the statement that in the perfect orchestra there is only one instrument—namely, the orchestra. These are theories, and they do not satisfy, even at that.

As well might one say of painting that both picture and frame must be regarded together. It is true that I see the frame, but it is the picture that I look at. True also, the frame often makes or mars the picture, but again, it is the latter that counts—and we can always change the frame. We do not say 'Here is a frame, let us paint a picture for it.' But what the song-writer says is 'Here is a poem, I set it to music.' The musician comes second. Suppose that he wants to compose a song, that the impulse to do so is wholly spontaneous and is not the result of extraneous influence in the form of literature. Before his work can be performed, he has laboriously to search for suitable words or, brilliantly and quite fortuitously, to find them. He then has to 'set' them to his music. This sequence may or may not be the rule in composing, but when performance ensues the words take precedence and may make or mar the song, whether the music be good or bad. It is they which obtain first place in the consciousness of the listener, and the music (that is to say, song) is relegated to the position of being merely a more or less effective means of making the words tell.

To push the argument further, the foreign-born art song or *lied*, the words of which are without significance to one ignorant of the language, would seem to provide additional, if negative, proof of the contention that words, as words, are confusion at—though through no inherent fault of their own—fulfil, in music, the function of the red herring. In this case they make the song only because they cannot possibly mar it. The latter they cannot do for they have no meaning; the former they must do simply because they are there. In ceasing to be understood intelligibly as words, any meaning they may have being thus refused an entrance into consciousness, they yet enable the song to be sung as music. The song thus stands or falls by its music alone. The words make the song, but only in the sense that the canvas makes the picture. I do not need to know German in order to enjoy a Brahms *lied*. The pleasure which I experience in listening to 'Erinnerung' is complete. The fact that the singer is enunciating (to me) meaningless syllables does not detract from this enjoyment, and I am not called upon to dilute my concentration on the music with an attempt to grasp the words. In fact, it is quite possible that if I did know German and could understand the words, the song might be completely ruined for me. These words make the song I enjoy but only because they happen to be words, and the

become, instead of as in the English song the primary influence, a less than secondary one. They indeed as they ought to be, the menial assistants of the music. They serve only to body it forth, and thus put in the proper relative position.

Articulate syllables are certainly essential to enable voice to render music satisfactorily, but, language being handy, words have been assigned a perennial wholly undeserved status in the practice of song-writing. The result is that there has been imported into music a burden of ideas and concepts which are repugnant to it, and which lead to dilution even to adulteration of what ought to be the sullied stream of human song. The fact that a German song can be fully appreciated by one who does not know German suggests indeed that words are anything more than mere combinations of letters not required at all. 'Erinnerung' might be in German as much as 'I care'.

The remedy is obvious: 'Let song-composers abandon language—good and bad.' They might have the latter, in any case, to the critics. Let them choose words and their train of inappropriate ideas. Let them compose vocal music as they would violin music. Let them write for the voice without being hampered by poets (and others). Let them give birth to a new fantasy and disport themselves in a hitherto unexplored and immeasurable realm of freedom, bringing thus a fresh delight to vocal music. We shall then have natural and unconfined song, freed from references to material phenomena (e.g., tears, mountains, roses) and untrammelled by the clumsinesses of mere speech. We shall have our 'Sonata for tenor and pianoforte' and our 'Nocturne for alto and string quartet.'

The means to do all these things are within the reach of every composer. A baby can string together 'vocalises' sufficiently varied to suit any mood. Surely a composer can do the same. I picture him yearning to write song. Seized with a singing idea he sets it down, caresses it in his mind, and gradually moulds it to his will. It becomes an accomplished fact and is ready for performance. He finds it is playable, and he likes it. But he cannot find it for song. He has no words. What is he to do?

His anticipated search for suitable words (reversing the normal procedure) need not be groaned over. In a few moments he constructs the necessary vocalises, plosive, dental, or labial in character; guttural, sibilant, and so on, in accordance with the need of his music. His song is now capable of performance as he intended. If his music is right, everybody will be pleased and the composition will not be damaged by the intrusion of language. The human voice is set at liberty for use in free music, unhampered by useless words and untainted by alien ideas. And if the publisher looks askance, it can always be called a folk-song from the Ainu or a Patagonian love-lyric.

G. M. C.

Mr. W. R. Anderson is giving a series of ten University Extension Lectures and Classes at Kingsway Hall, on 'British Music and Musicians,' the dates being Monday evenings from October 3 to December 5. The lectures begin at 6.15 p.m., and the price of admission is one shilling.

The Carnegie United Kingdom Trust issues a reminder to composers that works submitted under the scheme for the publication of musical compositions should be received by the secretary of the Trust (East Port, Dunfermline) by December 21.

## A NOTE ON RAMEAU

BY CAMILLE SAINT-SAËNS

(Authorised translation by Fred Rothwell)

Rameau, the greatest French composer of the 18th century, whose works held so important a place on the stage, had become almost forgotten in the 20th. A few pieces for the clavichord and the delightful chorus, 'En ces doux asiles,' were almost all that anyone knew of him, for practically the whole of his work had remained unpublished.

This injustice has now come to an end, thanks to Durand, who undertook the gigantic task of publishing the complete works of this marvellous genius, the contemporary and rival of Sebastian Bach. Not that he possesses Bach's supreme elegance and wonderful fecundity of production, for his style is uneven and *gauche*, and occasionally disconcerting; nevertheless, the *gaucherie* and inaccuracy are not the work of an unskilful artist. As a matter of fact, they are something quite different; it might be said that in the progress of the various parts he works in obedience to special laws that are independent of the requirements of the ear. His superiority is along other lines, e.g., in his genius for dramatic effect, and in a profundity of knowledge which has enabled him to work out a musical system and to make surprising discoveries in the realm of harmony. He holds supreme sway in the theatre just as Bach does in the church. The reason they are both mentioned in the same breath is because they are so totally different each from the other.

Some years ago an attempt was made to restore his works to the stage; the result has not been what was anticipated. It must, however, be acknowledged at once that this was not the fault of the composer, the interpreter, or the public. This does not prove that the resurrection is impossible, failure being due to difficulties that had not been suspected.

These are of several kinds. The first we encounter is owing to the fact that the pitch in the 17th and 18th centuries was a tone lower than it is at the present time. The old organs, even as they were in my own youth, left no doubt whatever on this point. The strange thing is that this low pitch existed in France alone; the works of Handel, Bach, Mozart, and the Italian scores of Gluck, in their mode of dealing with the human voice, show nothing which would lead us to suppose that the pitch was very different from our own; and yet no sooner do we examine a French score than we find ourselves confronted with music that it is impossible to sing.

Whereas everywhere else the four usual parts of the chorus were divided, half and half, for male and female voices—soprano, contralto, tenor, bass—in the French scores all the female voices are united in the treble, sometimes divided into firsts and seconds; the other three parts, *haute-contre*, *taille*, and bass are male voices. The *hautes-contre* are first tenors; the *tailles* are second tenors and baritones. These first tenor parts, however, soar to inaccessible heights; it has even been thought that the *hautes-contre* were special voices which are no longer to be heard. If this part is entrusted to tenors, we have, as the result, intolerable screams and cries. Sung by contraltos, all its dash and brilliancy depart and it loses whatever value it possessed.

As a matter of fact, in interpreting this music as it is written we find that it has been transposed a note higher. The voices, when not transposed out of their bounds, find themselves badly placed; the

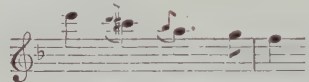


singers, in a state of perpetual inconvenience and constraint, are unable to give their parts the true accent or to pronounce the words distinctly—a matter absolutely indispensable in works where declamation is of such importance.

Consequently, we must resign ourselves to transposition. Now, this is not so easy as might be imagined; it is really very delicate work. Moreover, even in the case of transposition, the *hautes-contre* are still occasionally too sharp; this is due to the fact that in those days they sang *en voix blanche*, an emission of sound which greatly facilitates the attack of high notes, though the voice thereby acquires a timbre similar to that of street cries, one which our modern ears would not tolerate for a moment. In certain cases, then, recourse must be had to the use of female voices. This I have effected in two admirable Psalms of Rameau, which are thus made suitable for concert performance.

This, however, is nothing compared with the work of interpretation, strictly so called. In these days music is written almost exactly as it should be performed. In the past such was not the case, use being made of conventional signs which had to be translated. When executing ancient music as it is written, we are like a man spelling out the words of a foreign language which he is unable to pronounce.

Apparently the greatest difficulty is connected with the *appoggiatura*, which is not used nowadays. Each one interprets it as he pleases, after his own taste. Now, this is not a matter of taste, but rather of erudition; the question before us is not to know what we prefer but what the author intended to write. The key of the mystery lies in the violin method of Mozart *père*. In the library of the Conservatoire there are three editions; the oldest is the correct one. We are greatly amazed when we note the difference between the written sign and its true interpretation. At one of the Conservatoire concerts, having to play the D minor Concerto of Mozart, I was considerably puzzled over the bar:



and was not a little surprised to discover that it had to be translated thus:



On other occasions, the *appoggiatura* should resolve into a rest, which is then replaced by a note.

It will be seen, in the example quoted, that the final quaver, when played, becomes a semiquaver. The reason of this is that, in former times, the 'arithmetical' value of the notes was not taken into account as it is nowadays; a breve was a breve, devoid of any precise value. Moreover, whenever in Handel or in Rameau we find this rhythm:



it should be translated thus:



This rhythm is met with very frequently, especially in Handel.

Finally, there are innumerable signs the interpretation of which is occasionally impossible; contemporary methods indicating that they can be described, and that to perform them one must have heard them sung by a professor. Fortunately in all probability these embellishments were not indispensable; they appeared in such profusion owing to the prevalent bad taste of the times, and we need not regret their disappearance.

One thing more, however. A close study of the works has convinced me that the values of the vocal parts are approximate, and that we must take in consideration, declamation, not notation, if we are to interpret the melody part, and not merely the recitative in accordance with the real intention of the composer.

The composer himself seems to have delighted in piling up difficulties by continually changing the tempo; two-, three-, and four-time incessantly follow one another, and the two-time measure has to be twice as rapid as the four-time.

It is impossible for players to find their way credibly out of this labyrinth; preliminary study is needed if any practical result is to be attained.

Shall I speak of the instruments? These do not offer any considerable variety. The habit of accompanying the recitative on the clavier, which might be tolerable in a small hall, has become impossible in a large one for audiences accustomed to the powerful sonorities of the present day. The orchestra of old was made up quite differently from the present orchestra: several flutes, oboes, and bassoons, occasional horn and trumpet. This could not have been very harmonious. Modern orchestration effected with the requisite taste and discretion, similar to that with which Mozart enriched 'The Messiah' and 'Alexander's Feast,' would assuredly make these works more attractive, if not more valuable. All the same, a very respectful and a very light pen would be essential to the task.

The difficulties are great, though not insurmountable, and we may hope that the day will come when the music of Rameau, regarded in its true light, will no longer be confined to the erudite, but will be acclaimed by the masses.

## The Musician's Bookshelf

BY 'FESTE'

The Preface to the new edition of Henry Davey's 'History of English Music' (Curwen, 25s.) tells us that its publication was delayed for several years by the war and other causes. This delay may well prove a blessing in disguise, for there can be no doubt that the book comes at a time when we are far more interested in our musical past than we were in 1911. When Mr. Davey's History appeared in 1895 there were few who did not think that his enthusiasm for speaking of our past glories did more credit to his heart than to his head. Looking back over the quarter of a century we may well feel astounded at the ignorance of musicians concerning the fine periods of our native music. That we know so much more to-day is largely due to this very book, and it is fitting that a new edition should appear at a time when this knowledge is not merely antiquarian or theoretical, but to a considerable extent based on actual acquaintance with the works brought to our hearing by Dr. Terry, Mr. Kennedy Scott, Mr. Roy Shore, and others. In the main the book stands with few alterations or modifications, so there is

for further review of a volume that, easily giving some carping criticisms on its appearance, has long been recognised as a standard work. Its justifiable pride Mr. Davey brings forward the best of evidence as to the practical value of his book. He says that Dr. Terry, 'when asked where he covers all the old English music, replies, "In Davey's History."' The author adds, 'Perhaps the most satisfactory result of my labours is that Dr. Terry was impelled to examine, score, and bring to practical use many unknown works that I had mentioned.' When the resurrection of our Tudor music is completed by the Carnegie Trust, let us not get that the first step was taken in 1892 when Mr. Davey began this book.

The new edition is brought up to date by an appendix entitled 'Recent Musical History.' Here there is a falling off, mainly because the author has given himself too little room. Thirty pages is a skimpy allowance of space in which to treat of a period so crowded with musical activity as the past twenty-five years. But even apart from the drawbacks of limited space there are signs that Mr. Davey seems to have entered on his part of his work with something less than his usual care. The treatment of living composers is necessarily brief, but it need not have been haphazard. Only by such a term can we describe the rationing of space and capital letters. Several composers whose importance is by no means in proportion to the size of their output are honoured by paragraphs, while Alfred Davies, Vaughan Williams, Gustav Holst, Alford Gardiner, Frank Bridge, Edgar Bainton, Herbert Howells, John Ireland, George Butterworth, and others, are lumped together in a few lines. Frank Bridge is described as a 'violinist of the first rank.' He may be, but his fame as an executant rests on his viola playing. Will Lord Berners glow with pride on hearing that he 'well represents the talented amateur'? Hardly. And the average talented amateur will be surprised to hear of his lordship as an honour bearer. We are accustomed to various kinds of mis-spelling in dealing with foreign composers, especially of the Muscovite breed, but authors usually stick to one form throughout a book. This chapter gives us Tschaiikovski and the even less usual and very frisky looking Tchaikoffsky. A page worthily devoted to the Promenade concerts, but oddly no mention is made of the two men to whom we owe them—Sir Henry Wood and Mr. Robert Newman. Sir Henry receives his only mention a few pages later, when, in an eight-line paragraph dealing with conducting, we are told that he, 'and afterwards Gordon Ronald and Adrian C. Boult, have long been successful.' The success of the last-named none of us will dispute, but it is too recent to be described as 'long been.' And there are others of our younger men who should have had a place in this paragraph. There are Hamilton Harty, Julius Harrison, Frank Bridge, Eugène Goossens, Albert Coates, to name only five that at once come to mind? The fact is that in no department of musical activity have we made greater progress than in this matter of conducting. And a reference to Sir Thomas Beecham, which merely tells us that he 'took charge of opera' is inadequate; as a purely orchestral conductor Sir Thomas has long been in the front rank—not only in England, but in Europe.

Speaking of hymnody, Mr. Davey makes no mention of such new collections as the 'Oxford Hymnal' and the 'English Hymnal'; and of the

1904 edition of 'A. & M.' he finds nothing better to say than that it 'is scarcely an improvement on the original, either on the poetical or musical side.' Probably the opinion of most people who have carefully studied the new edition would be that it failed of popular success just because it is a marked improvement on the original. No matter how fine its new tunes, or how much better and purer its versions of old ones, all have the double disability of being unfamiliar, and of having to make their way against the strongly-entrenched old favourites. Moreover, the edition appeared about twenty years too soon. For every ten people ready in 1904 for a stronger type of hymn there are a thousand to-day.

Mr. Davey laments the passing of the old Monday and Saturday 'Pops,' and thinks their place is poorly filled by the 'many straggling chamber concerts still given in London.' The latter may be less 'imposing, representative, and complete' than the old 'Pops,' but there are other qualities more suited to our needs to-day. London gets an enormous quantity of good chamber concerts during the season, with a great variety of players and composers represented. Not many of us would change this fine, confused feeding for the somewhat prim meals that ceased about 1900. Mr. Davey admits that 'the sluggish policy which year after year put forward the same familiar works rendered by the same artists' may have contributed to the decline of the 'Pops.' The same danger attends any long-continued enterprise of the kind, and on the whole we are better served by our present system, or want of system, in which a great many chamber music combinations, native and foreign, have to compete for favour.

However, it would be a mistake to dwell overmuch on this Appendix, partly because the appendix itself is perhaps a mistake. The manifold activities of the past quarter of a century call for nothing less than a volume; an attempt to glance at them in a few pages is foredoomed to failure. We can afford to ignore the thirty pages involved in this case, because of the indispensable four hundred and fifty-nine which precede them. The main body of Mr. Davey's History stands as it has stood since its first appearance—the one volume which nobody interested in the musical past of this country can do without.

From this book which matters very much indeed we descend with a thud to one that matters far less than is right in such a portly and expensive volume—'My Life of Song,' by Madame Tetrassini (Cassell, 21s.). No public performer makes more astute use of the daily press than Madame, by means of interviews, photographs (the last we saw showed her nursing a young crocodile!), and paragraphs. This book is exactly what the interviews and paragraphs would lead us to expect, only a good deal more so. The skill with which the author has managed to write a book of over three hundred pages without devoting more than an occasional line or two to music is perhaps the most impressive point about the work. Of the far, far too numerous records of trivial incidents take the following as a sample:

While playing on the cobbles with which the streets of Florence were paved, I often had an unfortunate tumble, though never a serious accident. Sometimes I would go home to my mother crying over a bruised limb, or a cut knee, or a lost plaything which had been forcefully taken from me by an older and stronger child with whom I had unwisely played.



Pooh! that's nothing. The clinkers and brickbats with which the alleys of my native Pudsey were paved when I disported my young self there seventy years ago indented and bruised my more prominent and fleshy parts fearfully, and as for cut knees, there was surprise if I didn't bring home two per day. But when I write 'My Life of Scribbling' I shall say nowt about it. Nor shall I hold forth on the amount I managed to earn and spend, partly for reasons that may occur to you, but even more because the matter concerns nobody but myself and the income tax assessor. But Madame makes no bones about telling us of her fees, and of the haggling over them. Why is it that no artists but singers and prizefighters ever do this sort of thing?

In the final chapter, which contains a handful of practical advice to young singers (though nothing that their commonsense should not have told them already), Madame discusses the future of coloratura music:

This music is no longer being written, singers no longer study it, and yet people crowd to hear it. The critics and the people that go to the opera talk of the modern music of France, Germany, and Italy. But I do not believe this older style of music will die. No, it cannot die. For is it not natural music, the music of the birds?

You will note that, according to Madame, the critics do not discuss the modern music of England. How little she thinks of our English school is shown elsewhere, when, speaking of interviewers, she says, 'sometimes they wanted me to say some very foolish things, such as . . . that England could produce as great composers as Italy.' And lest you should imagine that she is concerned with the group of Italian composers who are struggling hard to lift their native music out of the operatic rut, she says:

. . . do the admirers of the very modern music really know how great is this old Italian music? . . . The day will come, however, when there will be born another Donizetti. Then coloratura music will take a new lease of life. It may be that one or two great coloratura singers may first arise so as to inspire the new Donizetti. Yet he will come, and the world will assuredly welcome his advent.

Well, those who live the longest will see the most, but at present nothing in the musical world seems more certain than that the day of operatic stars, whether in skirts or trousers, is drawing to a close. A great singer will always hold us, but a diminishing number of us will go to hear him—or even her—singing this natural music of the birds as compiled by Donizetti & Co. Tetrizzini may very likely be the last of the female line, as Caruso was almost certainly the last on the male side. But she will keep the coloratura flag flying a long time yet:

I have no present intention to bring my career to an early close. Far from it. My voice to-day has only just attained to complete maturity. I hope to use it for the enjoyment of my fellow-creatures for many years to come.

Of the many naive passages in the book the following is perhaps the best:

Florence, like most other Italian towns, has never shown quite the same measure of appreciation of my singing as London, New York, Petrograd, Sacramento, San Francisco, and Buenos Ayres have done. The last four have bestowed on me the freedom of the city and other honours. Perhaps it is because Florence has been so intimately associated with such great names as Dante, Michel, Angelo, Machiavelli, and others famous in the arts that it considers a prima donna to be comparatively unimportant.

Perhaps! There could be no better quotation with which to lay aside this amusing and depressing chronicle.

Acoustics, like political economy, is a disscience, so far as the musician is concerned. It may be of enthralling interest to clever folk who have made all sorts of delicate scientific appliances, but the musician is apt to be impatient of its elaborate explanations of tonal beauties that lose rather than gain by being explained. But since we must have books on acoustics, need they be unintelligible to a plain man? Apparently John L. Dunk thinks this should be. At all events his 'Hyperacoustics' (Dent, 5s.) may be counted on to leave all but a stray reader or two in a state of mental collapse. Before we can get on with the book we have to wrestle with a glossary of six pages. The constituents of this glossary seem to be for the most part inventions of the author. Let us try to hunt out the meaning of one reference. 'Yoke (*Jugato*). The Tone Ray, which yokes the concomitant species in the Hemicyclic Matrix, being Bi-tensorial both.' Turning back to 'concomitant' I find it means 'The duality of species peculiar to the tones of the Hemicyclic Matrix.' Obviously, a Hemicycle is a half-cycle, but being still less clear than I was to be, I turn it up, to read 'Half a cycle, particularly referring to the Pythagorean dextral, which contains the seven "white" notes.' Perhaps Matrix will help us: 'A conditionally limited group of tones selected from a Domain.' This kind of Domain being unfamiliar, must be pursued: 'The region over which a Matrix can be translated, i.e., the possible modular of a key.' I have just consulted a recently published standard work on acoustics for the musician, and find it free from such cloudy verbiage. The body of this book of Mr. Dunk is even worse than the glossary. The farther it goes the more it bristles with umbrals, contradeterminators, orthogonal concomitances, permuted educts, extramurs, appments, centrons, contra-suboscillants, dyads, impellants, parasyntony, &c. Technical terms are necessary in any science, and we may easily understand that acoustics must have a bigger share than most, but surely their prime use is to supply the deficiencies of the ordinary language. If a fact can be stated without their aid it should be so stated. But apart from the over-use of such terms, Mr. Dunk seems to be anxious to avoid anything like plain English. For example:

Out of these acoustic conditions the practical requirements of performance—claviature of instruments and convention of notation—tend to crystallise a limited system. . . . Most young students find notation and claviature quite complicated enough, and the average performer soon finds his limitations. Hence the general desideratum is the smallest range of sounds as domain, and as nominated system, that is capable of doing what is required. Thus such an economic generality obtains predominance over the many possible, proposed (and freak) systems of notation and claviature, which tend to quietly die out in spite of some excellent sponsors.

Now, if Mr. Dunk means what I feel sure he means by the above, could he not have said so about twenty words—mostly short 'uns?

From the Faith Press comes 'Plainchant' by the late Dom Gatard, O.S.B., No. 4 of the admirable Church Music Monographs (4s. 6d.). Part 1: 'Description of Gregorian Chant'—deals with tonality, rhythm, nature, and structure of the melodies and notation. Part 2 is a historic

etch of Plainchant, treating of its origins, and periods of its preservation, decadence, and restoration. No one is likely to speak with greater authority on this subject than the late Precentor of Farnborough Abbey. A disciple of Dom Mocquereau at Solesmes, he made the study and propaganda of plainsong his main object in life. He has left his findings in this book of seventy pages, pressed with a lucidity that surprises us until we remember that before he went to Solesmes he was a teacher of English at Nantes, making himself proficient by annual visits to this country. Clergy and choirmasters in need of a simple and persuasive manual on plainsong, either for their own study or passing round among unconverted laymen, will find just what they want in this monograph. In W. Edmund Quarry's 'Dictionary of Musical Compositions and Composers' (Routledge, 5s.) we have a courageous attempt at a well-nigh impossible task. The compiler's object is

... to furnish the British and American musical public with a quick and convenient means of reference to any musical composition that can claim some degree of musical value, fame, or permanent notoriety, or to any work that may be of interest to the music student or antiquary.

Obviously the carrying out of such a scheme with thoroughness would demand a small library, treated in a modest scale, as in this volume, is necessarily so far from being comprehensive that reference to its pages would always be somewhat of a gamble. Moreover, the compiler faced with a problem. His scheme of course compels him to include many works which are so little known that nobody is likely to want information about them, e.g., 'I know that my Redeemer liveth,' and a host of other Handelian airs and choruses, besides the stock oratorio and operatic numbers by other old composers. Mr. Quarry would have done well to have claimed a discretionary power of omission, so that his pages could have been made more complete in regard to less familiar things. As it is, there are some curious omissions. Two settings 'Who is Sylvia?' are mentioned—those of Bishop and Edward German, but no mention is made of Schubert's—at all events, under its English title. A few slips are inevitable. I note that a cantata by Parry's is given as 'Beyond these voices there is peace.' Let us hope there is! A valuable feature is a classified Bibliography. The book is a first step towards what might become one of the most useful of reference books.

'A Handbook on the Technique of Conducting,' by Adrian C. Boult (Hall, Oxford; Goodwin & Tabb; Arnold Reeves, 3s.) is a set of first principles put together for the members of the conducting class at the Royal College of Music. Nothing could be more practical or concise. Mr. Boult points out in his preface that the class was founded not for the purpose of bringing into being a school of virtuoso conductors, but rather to enable the general practitioner, the organist, or the schoolmaster, to make the best use of any conducting chances that may come their way. There are few towns that have not their choral society or orchestra, or both, usually directed by men who have had no opportunity for experience or instruction in a difficult art. This pamphlet will be the best of substitutes for attending class. The various sections deal with Technique, Position, the Stick, Grasp of the Stick, Movement,

Practice, Preparing a score, Rehearsal, Performance, Accompaniments, and a Few General Points. There are no musical examples, but (far more important) there are twenty-four diagrams giving the movements of the stick for various kinds of *tempi*, and for awkward starts. The book is interleaved with blank pages for notes. As Mr. Boult says, 'the language is telegraphic,' and he hints at the possibility of a larger work 'when these notes have been well tested.' Meanwhile, here is practically all the average conductor need know in order to feel safe and confident in regard to the main technical points of his job.

Something new in the way of a glossary is Francesco Berger's 'Musical Expressions, Phrases, and Sentences, with their corresponding equivalents in French, German, and Italian.' (William Reeves 2s.) The references are not confined to terms of technique and expression. Mr. Berger includes such useful phrases as 'It will not do so,' 'It should be thus,' 'He is a pupil of Mr. X.,' 'She pleases the public,' &c. One almost looks to see if the gardener's niece is doing anything musical with that pencil of hers. Altogether twelve hundred and fifty references are given. A good deal might be said as to the admirable arrangement, &c., of this handy little book, but (to quote page 24) it takes too long—*Ça dure trop longtemps*. *Es dauert zu lange*. *Dura troppo*.

### MUSIC AND LETTERS

The October issue is even more than usually full of good things. There is a further instalment of song-translations, with articles on the subject by the Editor and M.-D. Calvocoressi. Of the remaining articles we have enjoyed specially that giving notes of a violoncello lesson with Casals, Francis Toye's 'The Plain Man and his Music,' and A. Brent Smith's set of little essays, 'Written at Random.' An editorial note announces that 'a scheme for widening the scope and appeal of *Music and Letters* is under consideration.' Both scope and appeal seem to us to be in no need of widening. If the readers of such a fine publication are fewer than should be the case, the remedy seems to be not a widening of the policy but a lowering of the price.

### Music in the Foreign Press

AN EDUCATIONAL FUNCTION OF TO-DAY'S MUSIC

In the July issue of *La Douce France*, Georges Migot wrote:

In artistic education, the ordinary method is to start with the oldest works, and gradually lead up to the works of the present time. However logical it may be to consider the course of science as one in which progress is continuous, there is no such thing in art: the appearance of the greatest works is altogether unconnected with chronology. Why not study our own period first, with its idiom whose gradual constitution we are witnessing, and thence proceed towards the styles and idiom of the past? After having learned to play Debussy's pianoforte pieces, for instance, we shall find it easier—quite apart from questions of technique—to interpret Mozart's or Haydn's. The labour devoted to comprehending the meaning of contemporary utterances, to following the creative mind in operation, will assist us in understanding the utterances of the past in their now set form.

A. Mangeot having expressed in the *Monde Musical* (August) his doubts as to the practical



consequences of Migot's suggestion, that writer contributed further remarks in order to make his views clearer (*Monde Musical*, September):

Ancient works are no less complex than modern works. No work is simple, for every work is the product of an infinite variety of ideas, impressions, and intentions. A work is described as simple only when all the elements or means to which it owes its constitution have been defined and codified—that is, at the time when it becomes a fair prize for the pedagogue. Is it indeed necessary to await the time of codification in order to acknowledge the worthiness and educational value of a work? A sense of hearing trained on Mozart alone may prove inadequate when one first confronts Debussy. But the converse is not true. At the time when a vocabulary is forming, the roots of words are perceptible. But who can foresee the changes which those words will undergo in the course of evolution? For that reason, it is easier to disengage the simplicity underlying the complexities of a period than to infer complexity from simplicity. Experience shows that the study of the classics often fails to give interpreters a true insight into the general principles of musical architecture. Interpreters trained on modern works, the intelligent comprehension of which will be made easier by the promptings of their instinct or sensitiveness, will be better prepared to understand the classics in the spirit, not in the letter only.

#### FRENCH COMPOSERS AT WORK

*Le Monde Musical* (September) begins an interesting survey of the doings of French composers during the summer months:

Louis Aubert is finishing a Poem for orchestra; Pierre de Bréville is at work on a Suite for organ and a Pianoforte Quartet; Alfred Bruneau is 'hard at work,' but keeps his own counsel; Charles Kœchlin is writing 'Heures Persanes' for orchestra, a Pianoforte Quintet, and finishing the scoring of various works; Georges Migot, who is a painter as well as a composer, has been busy preparing a private exhibition (his fourth) and writing three orchestral pieces and a Ballet; Darius Milhaud has written a Psalm for male choir a *cappella*, worked at the second Act of his 'Euménides,' and completed the first section of a Symphony for ten string instruments; Léon Moreau has written a Ballet to a scenario by the late Robert d'Humières; Saint-Saëns has set to music poems by Ronsard and other authors of the same period, and written Sonatas for oboe, clarinet, and bassoon.

#### A GERMAN CORRESPONDENT ON THE BRITISH PUBLIC

In the *Zeitschrift für Musik* (October 1), S. K. Kordy writes:

The recent changes in the British public's attitude towards music are stupendous. Greater maturity of judgment, greater spontaneity in the appreciation of new works, soundness and refinement of taste co-operate with the Britisher's inborn sense of beauty and proverbial phlegm in determining that attitude. No music which the London public has once rejected stands a further chance, but if a new work proves acceptable then British audiences can be as enthusiastic as any southern. Many modern and ultra-modern composers from France and from Russia, by acclimatising in music the bizarre and the ugly, have contributed to check the progress of taste. But the public has taken the musical sins of Debussy, Ravel, Stravinsky, and of Schönberg the Viennese calmly, manifesting distaste only when actually experiencing discomfort. It is all to the honour of the typical British temperament, so restrained, and seemingly so shy, that it leads audiences to reject works which teem with cacophonous absurdities. It is absolutely certain that modern musical ugliness will never find its way into the hearts of the London public. For that public German music in general, and Wagner's in particular, is the supreme idol, the object of wonderful devotion, and enjoys a popularity of the loftiest kind.

#### PHILIDOR

In the *Revue Musicale* (October) Georges Edgès Bonnet devotes an essay to the works of the composer, now practically forgotten.

Philidor's music is remarkable for its grace and wit and for the excellence of its workmanship. 'Le Maréchal,' 'Sancho Pança,' 'Le Bûcheron,' and 'Le Sorcier' are full of interest and vitality. His masterpiece is 'Tom Jones,' composed soon after the appearance of Fielding's novel in a French translation. That work is one of the finest in the repertory of opéra-comique. In concert music his best achievements are a Te Deum and the 'English Ode,' written for the festivities in honour of George III.'s convalescence.

Philidor is essentially a French musician, akin in spirit to Rameau, a master of technique. He displays more vigour and versatility than Dun Montigny, or Grétry. Grimm and Framery, his contemporaries, rightly called attention to the affinities between his style and that of the Mannheim symphonists. At times, he foreshadows Mozart, and even Weber and Beethoven.

#### POLYTONALITY

In the same issue Jean Deroux gives a useful conspectus of contributions by various French authors to the theoretical justification of polytonality. His conclusion is:

Two different things are lumped together under that one label: on one hand the practice, current in Debussy's works, of using non-tonal notes in view of colour effects; on the other hand, the association of two tonalities, each unequivocally determined, not only for the eye and mind, but for the ear. At present, however, it is practically impossible for the ear to perceive two tonalities simultaneously; the actual impression remains one of non-tonality. Perhaps things will be different when composers who resort to such methods will have mastered the new technique which their employment calls for. Let us postpone judgment meanwhile.

#### HONEGGER'S 'KING DAVID'

In the same issue, Robert Godet speaks highly of the music written by Arthur Honegger for the play by René Morax produced at the Théâtre du Jura, Switzerland.

#### THE REASON WHY MUSICAL CONDITIONS ARE IMPROVING IN THE UNITED STATES

In the *Signale* (September 28) Dr. Heinrich Möll writes:

Everywhere in the United States signs of an increasing fondness for music are forthcoming. People sing and play in the barracks, in school-colonies, in students clubs and holiday-camps, on the railroads. . . . Only those people will be astonished to notice the progress who still think of the United States as an Anglo-Saxon country. The facts are that, while the Anglo-Saxon element is increasing but slowly, the musically-gifted Slavonic nations of Eastern Europe contribute the main contingent of immigrants. With them come representatives of other countries—Italians, Germans, French, Hungarians, Jews, Scandinavians, Irishmen, Greeks, whose musical gifts exercise a beneficial influence. If headway is not more speedy, it is solely because, in the matter of education, Anglo-Saxon tradition, with the puritanic and anti-artistic pall in its wake, still prevails. The sooner it vanishes, the better the prospects of musical culture in the country.

#### SERGHEI TANÉÏEV'S CHORAL MUSIC

In the *Zeitschrift für Musik* (September 1) Gerhard Streike praises Tanéïev's *a cappella* music, especially the Quartets, Op. 24, and the Cp. 2 for mixed choir. M.-D. CALVOCORESSI.

## CHRISTMAS CAROL ARRANGED FOR MIXED VOICES, UNACCOMPANIED.

Words by FELICIA D. HEMANS.

Composed by CUTHBERT HARRIS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

*Andante con moto.*

PRANO.  
O love - ly voi - ces of the sky, That hymn'd the Sa - viour's

ALTO.  
O love - ly voi - ces of the sky, That hymn'd the Sa - viour's

TENOR.  
O love - ly voi - ces of the sky, That hymn'd the Sa - viour's

BASS.  
O love - ly voi - ces of the sky, That hymn'd the Sa - viour's

*Andante con moto.*

(For practice only.)

*mp*

birth! Are ye not sing - ing still . . on high, . . Ye that sang

*mp*

birth! Are ye not sing - ing still . . on high, . . Ye that sang

*mp*

birth! Are ye . . not sing - ing still . . on high, Ye that sang

*mp*

birth! Are ye not sing - ing still on high, Ye that sang

*mp*

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Originally published as a Carol for Unison with Accompaniment in *Novello's School Songs*, No. 680.



*dim.* *mf*

"peace," sang "peace on earth?" . . . To us yet speak the strains . . . Where -

*dim.* *mf*

"peace, peace on earth?" . . . To us yet speak the strains Where -

*dim.* *mf*

"peace," sang "peace on earth?" . . . To us yet speak the strains Where -

*dim.* *mf*

"peace, peace on earth?" . . . To us yet speak the strains . . . Where -

*cres.* *f*

with, in days . . . gone by, Ye bless'd the Sy-rian swains, O

*cres.* *f*

with, in days gone by, Ye bless'd the Sy-rian swains, O voi - ces.

*cres.* *f*

with, in days gone by, . . . Ye bless'd the Sy-rian swains, O voi - ces,

*cres.* *f*

with, in days gone by, . . . Ye bless'd the Sy-rian swains, O voi - ces,

*mf* *dim.* *mp* *rall. e dim.* *p*

voi - ces of the sky, O voi - ces of the sky!

*mf* *dim.* *mp* *rall. e dim.* *p*

voi - ces of the sky, . . . O voi - ces of the sky!

*mf* *dim.* *mp* *rall. e dim.* *p*

voi - ces of the sky, . . . O voi - ces of the sky!

*mf* *dim.* *mp* *rall. e dim.* *p*

voi - ces of the sky, . . . O voi - ces of the sky!

*mf* *dim.* *mp* *rall. e dim.* *p*

voi - ces of the sky, . . . O voi - ces of the sky!

*mp a tempo.**mp a tempo.**mp a tempo.**mp a tempo.**mp a tempo.**cres.**cres.**cres.**cres.**cres.**dim.**mf**dim.**mf**dim.**mf**dim.**mf*



*cres.* rays earth may not dim— Send them to guide us

*cres.* rays earth may not dim— Send them to guide us

*cres.* rays earth may not dim— Send them to guide us

*cres.* rays earth may not dim— Send them to guide us

*cres.* yet, O star . . . which led to Him! Send

*mf* *dim.* yet, O star, O star which led to Him! Send them, send

*mf* *dim.* yet, O star, O star which led to Him! Send them, send

*mf* *dim.* yet, O star, O star which led to Him! Send them, send

*mf* *dim.* them to guide us yet— O star which led to Him.

*f* *dim.* *p* *rall. e dim.* *pp* them to guide us yet— O star which led to Him.

*f* *dim.* *p* *rall. e dim.* *pp* them to guide us yet— O star which led to Him.

*f* *dim.* *p* *rall. e dim.* *pp* them to guide us yet— O star which led to Him.

*f* *dim.* *p* *rall. e dim.* *pp* them to guide us yet— O star which led to Him.

*f* *dim.* *p* *rall. e dim.* *pp* them to guide us yet— O star which led to Him.

## New Music

PIANOFORTE MUSIC

So far I have heard of no public performance of Mr. Kaikhosru Sorabji's Sonata No. 1 (London & Continental Music Publishing Co.), nor have I seen any pronouncements thereon by my brother reviewers. No doubt they have been waiting for an opportunity for hearing the work before passing judgment. Anyhow, that is my case. Not often is one so baffled by the printed page. Sir Henry Hadow, Mr. Ernest Newman, and others who are fond of hearing music mentally in a comfortable armchair, undistracted by the noise of performance, may (or may not) have a delightful half-hour with this work. I seem to remember receiving a prospectus in which we were told that the Sonata is so difficult that it cannot be memorised. Certainly Mr. Sorabji is entitled to such credit as is due to the composer of what is probably the most difficult pianoforte work in existence. But music of this type should be written for an automatic instrument, not one calling for the agency of human fingers. Mr. Sorabji would have done better to publish it straight away as a player-piano roll. I hear that a Sonata No. 2 is on the way, so perhaps we will consider the suggestion. Some worrying adventures at the keyboard with No. 1 leave me with few impressions, which I set down with diffidence. Properly played—which it is not likely to be until it is made available for the player-piano—the Sonata should prove wildly exciting. Like too much modern music, however, it appears to suffer from a want of contrast. It is in one continuous movement, and we look in vain for an occasional bit of simplicity. Three staves are employed, practically throughout, and as a rule the topmost of the three is to be played in octave higher than written, this being indicated by the sign *viii* placed at the beginning of the stave. The resources of the keyboard, like those of the player (and hearer) are strained to the utmost. It is difficult to see how some of the effects can be made clearly. But of course one never knows how far clarity is the aim of the modern composer. Some of the passages wherein both hands play a series of unrelated chords over a pedal point, e.g., a long string of minor triads on this plan :



over a C natural—can never be otherwise than confused in effect. No doubt the composer wants just that effect, but he must not complain if very few of us share his liking for it. (By the by, this kind of writing, for all its desperately original appearance, is as purely mechanical as any series of common chords by the despised old composers.) The febrile character of the Sonata is indicated by the liberal use of such directions as *irrigineux*, *Tourbillonnant*, *Pulpitant*, *Sauvage* :

*très rude et dur*, *Avec langueur et épuisement*, *En délire*, *Éclatant radieux*, and other stimulating flowers of speech, which seem to owe something to the later Scriabin, as does also a good deal of the music itself. What a long way we have travelled from the old days when music was a recreation and a solace! Once the heavenly maid was young: now she seems to be degenerating into a neurotic old harriidan. All the same, I look eagerly for a chance of hearing this extraordinary work. I note that Mr. Sorabji has thoughtfully—perhaps ironically—reserved the right of performance.

The 'Three Mood Pictures' of W. G. Whittaker (Winthrop Rogers) are further exasperating essays in dissonance. 'Satyrs' has the right tang about it, and we tolerate the ugliness as a whole because of the title. 'A Trill' gives us a prolonged shake for five pages—sometimes high on the keyboard, sometimes low—while all sorts of conglomerations of notes are piled up. There are plenty of consecutive bare sevenths. I suppose there is some point in them, but I must confess that to my old-fashioned ears these particular ones sound like octaves which have met with an accident. The third piece, 'A Lament,' has a poignant and impressive middle section, but much of the remainder wrings my feelings in the wrong way. On the whole, I like Mr. Whittaker far, far better as a choral writer.

Ivor Gurney's Five Preludes (Winthrop Rogers) are as a box where sweets compacted lie after the roughnesses of Sorabji and Whittaker. Mr. Gurney is so bold as to write music which can be read with fair ease, both mentally and at the keyboard. His Preludes are very pleasant essays of two or three pages apiece, moderately difficult, and with a decided flavour of Chopin.

Two effective and well-contrasted pieces published under one cover are Edward Mitchell's 'Rêverie' and 'Dance Scherzo' (Elkin). The 'Rêverie,' with its extensive lay-out, calls for good management of pedal, and the Dance gives scope for any amount of vigour and brilliance.

Leff Pouishnov as a player we know. Here he is as a composer, with an attractive piece called 'Quand il pleut . . .' (Enoch). We all know what happens quand il pleut on the pianoforte, and Mr. Pouishnov doesn't disappoint us. He makes no tremendous demands technically, and he writes music all the time.

Shall we ever again meet the Sibelius of 'Finlandia,' 'En Saga,' and 'Valse Triste'? His recent orchestral works made us ask the question, and his growing list of new pianoforte music seems to answer it in the negative. In his Twelve Selected Pieces in two books (Chester), we could easily overlook the lack of poetic or emotional impulse if there were invention or originality of any kind, but regretfully we have to say there is none. Stay! there are some surprises in 'The Aspen,' but unfortunately the composer is not responsible for them. They are due to the fact that the signature throughout is wrong—four sharps instead of five.

A very attractive work is Ernest Austin's second Sonata (Chester). Thoroughly pianistic and warmly expressive, it calls for a good player, and gives him a due result for his effort, which is what all too little modern music does. It is none the worse for reminding us of Chopin in his more virile moments.

In two pieces by John Ireland, 'For Remembrance' and 'Amberley Wild Brooks,' published separately (Augener), extremes meet. The first is in the somewhat harsh vein characteristic of a good



deal of the composer's work. We wonder if he is expressing all that he wants to. He is tremendously in earnest, but it seems as if a touch of cynicism pulls him just as he is about to let himself go. This is infinitely better than stopping over, of course, especially as his music has invariably an intellectual quality that makes it improve on acquaintance. Still, I wish he would thaw more frequently. 'Amberley Wild Brooks' is a first-rate piece of water-music. It glitters and burbles, and does all that the old time-honoured pianoforte brooklets have ever done, but it leaves that discredited family far behind in that it is full of originality. It is a brilliant piece of writing—one for tip-top players only, be it added.

A good set of transcriptions is A. M. Henderson's book of a dozen pieces drawn from Handel, Rameau, Purcell, Haydn, Bach, Clerambault, Lully, &c. (Bayley & Ferguson). They make available some delightful old music, and are very valuable as studies. Mr. Henderson does not overdo things, and his amplifications are practicable and pianistic.

H. G.

## PIANOFORTE DUETS

A very brilliant affair is the four-handed version of Lord Berners' 'Fantaisie Espagnole' (Chester). It bears the ordeal of transference from the orchestra remarkably well, chiefly because so much of its effect depends upon incisive rhythms rather than on instrumental colour. It is rather difficult, of course, and, above all, it calls for players who are ready to let themselves go. A pair of such pianists could make these three movements irresistible.

Difficult in a different way is Benjamin Dale's duet arrangement of Delius' Orchestral Ballad, 'Eventyr' ('Once upon a time'), which has just been issued by Augener. Renewing acquaintance with it in its new dress, one wonders why it is not more often heard in its original form. Has it been played in London since its first performance some years ago? It is a very picturesque work, full of variety and colour, and with some real tunes. It differs from the Berners duet in that we cannot forget its orchestral form, even if the indications of the scoring were not present to remind us, whereas the 'Fantaisie Espagnole' might well pass for pianoforte music, so clear-cut is it in texture. Both works will be prized by duettists who want music which calls for real study. The increasing number of orchestral and chamber works of large scale issued as pianoforte duets is a welcome sign that this delightful form of ensemble playing is getting back some of its lost prestige. Its value as a means for obtaining a thorough knowledge of abstruse modern works can hardly be overestimated, especially in the case of musicians who live away from the larger centres of population, and so have few opportunities for hearing such works in their original form.

## SONATAS FOR PIANOFORTE AND VIOLIN

Mr. Adam Carse's Sonata in C minor for violin and pianoforte (Augener) is a very pleasant little work. It follows the usual lines, being just lively enough to avoid commonplaces and easy enough to be within reach of players of moderate ability. It contains not a single chord or figure that could not be quoted in a work on academic theory. But it has the defects of its qualities. It is not very stimulating; it does not stir the imagination.

For stimulus, depth of thought, and originality we must turn to Mr. Arnold Bax, whose first Sonata in E has just been published (Murdoch). It is inevitable that those who like the Sonata of Mr. Carse should find the Bax work a nut too hard to crack.

That is all that need be said on this head for, of course, the words beauty and ugliness have been used so often that they have lost a definite meaning of their own. In artistic matters they have become utterly meaningless. The important thing is the sincerity of the presentation. Mr. Muirhead Bone does not draw country houses or sunsets in the way of the old etchers, yet no one has ever said that was choosing ugliness. Mr. Nevinson paints New York, yet his paintings delight all who see them. Mr. Arnold Bennett writes about the Five Towns but no critic has ever suggested that his books were unpleasant because that district is unlovely. For the onlooker, for the reader, for the music lover, all that really matters is that the painting, the page, the score should express a sincere thought or deeply felt emotion.

For our part, we prefer the sincerity of Mr. Bax to the accomplishment of Mr. Daniel Gregory Mason whose Sonata for pianoforte and violin has just been issued (Society for the Publication of American Music). That this work is technically excellent must be taken for granted by all who know Mr. Mason's record. He never falls a victim to the attraction of the high register of the fiddle, as Mr. Bax does occasionally. Pianoforte and violin are well balanced; everywhere are evident signs of good workmanship and good taste. And yet the general atmosphere is close, academic—and rather formal. In England there are a score of composers who have the same aims as Mr. Mason. But here there are also others who want to break through the barriers that limit that horizon. The attempt may not always be successful; masterpieces are not and never have been written as newspapers at a fixed hour, daily. But the aim is perfectly legitimate and perfectly sincere.

F. B.

## SONGS

Not long ago the solos in Bach's oratorios and cantatas were held to be unvocal. Singers who have been brought up on Handel, with his comfortable vocal line and simple accompaniments that supported and never distracted, found themselves in the toils when attempting any but the easiest of Bach's air. They at once decided that Bach did not know how to write for the voice, not observing that the unexpected difficulties arose from the fact that Bach and Handel approached the song from a totally different point of view. Handel wrote a vocal solo, Bach a piece of chamber music in which the voice was merely one of the instruments. Obvious the latter type calls for a singer who is a musician also. Indeed, so severe is the demand on the ensemble side as a rule, that we might almost lay down as an axiom that to sing Bach well one must have a voice, but must have musicianship. The only complaint as to the 'unvocal' character of Bach's writing has been exploded with the similar charge against Wagner. The issue by Novello of four sets of solos from the cantatas is the best evidence as to the change of view on this point. The soprano set contains five songs, including the familiar 'My heart ever trusting'; the alto, four; the tenor, five (among them 'Fast my bitter tears are flowing,' in which Gervase Elwes was so often heard); and the bass,

r. In this last set, by the way, is one of Bach's st beautiful songs, 'Whom Jesus deigns,' from the 'Hou Guide of Israel.' The accompaniments to the os are as a whole rather difficult, being polyphonic texture, and of a type not easily reduced to key-ard idiom. But they are full of beauty and interest, and well repay the study called for. Now t Bach's name has begun to appear in the vocal o classes of competition festivals, these four ums, being handy in size and low in price, should very useful.

Coming to modern songs, our chief need just now for a liberal supply of examples that shall bridge gap between the banal royalty ballad and the it-rate original work. The latter makes as a rule too heavy demands on singer and accompanist—pecially the accompanist. The singer who is not sure of the musicianship of either himself or his mist may dislike the feeble order of song, but he is ore or less driven to it. Of course what is said ove must not be taken to imply that such oderately difficult songs need necessarily be a grade ow the first quality. On the contrary, we know at many of the great things in the song repertory e comparatively simple. But there is an unfortunate idency among our song writers to put far too uch into the accompaniment. Often this fault goes th a starving of the voice part. The plan seems to o allot to the singer any old casual series of tes, and then show what extraordinary harmony e poor bald apology for a tune can be made to rry. The result is like oil and water—you may put em together but they won't mix. And why do mposers who have the trick of turning out an ractive popular song think that in order to write at is called an 'art song' they must become struse and diffuse? A good (or bad) example is a t of five songs by Easthope Martin in the Enoch t Song Library (Enoch). Mr. Martin is well able catch the popular ear; must he lose it when he comes 'artistic'? The songs are settings of poems e Maselfield, and include such direct things as 'An d song resung,' 'St. Mary's Bells,' and 'Cargoes.' Mr. Martin had not had the terrible word 'art' ore his eyes, he would have given us the straight-ward music called for, and which he is so well able supply. Instead, he has sprinkled his pages with e latest fashionable harmonic pungencies. The onsie seamen 'cannot 'down the lusty ale' but to a rain more suitable to a love song, and the 'Dirty ritish coaster' butts through the Channel to a ries of chords that suited the 'haven in sunny alestine' and 'the tropics by the palm green shores' e preceding verses—for no better reason pparently than the mistaken notion that an 'art ng' must not be simple and straightforward.

Such elaborations as there are in the pianoforte art of Julius Harrison's 'Three Sonnets from occaccio' in the same series are in keeping, because e the romantic atmosphere of the text. These three ngs are for high voice. 'Fiammetta Singing' is ll of fine opportunities for good singers and layers.

Edward C. Bairstow's setting of Whitman's well-known lines 'When I heard the learned astronomer,' or low or medium voice, is another number in this Art ng Library. It is a capital example of a song that oes straight to the point and scores. Musicians will ppreciate the touch of humour in the accompaniment, e pedantry of the learned astronomer being flected by a familiar imitative and sequential

*cliché*. There is real poetry in the close, short and unpretentious though it be.

A baffling example of modern song writing is Alfredo Casella's 'L'Adieu à la Vie,' a set of four lyrics from the 'Gitanjali,' of Rabindranath Tagore, done into French by Andre Gidé (Chester). The pianoforte part must surely be the last word in complexity. The composer frequently calls for an extra stave, sometimes two extra staves—indeed, at the close of the second song he spreads himself over no less than five! Both hands play a loud chord low on the keyboard, then one *ppp* up aloft, after which the right hand puts in the middle a chord without sounding the notes, and sustains it after the other chords have been released, in order to produce harmonics. How far off would these be heard? There are some fine moments in 'L'Adieu à la Vie,' e.g., the remorseless tread of the bass at 'Jour après jour j'ai veillé pour t'attendre. . . . ' the *lontano* on pages 7. and 8, and the strident opening of 'A cette heure du départ,' &c. But as a whole we can make little of them from a mere trying over; we must wait for a performance.

Eugène Goossens' three songs, 'Philomel' (Richard Barnefield), 'Melancholy' (John Fletcher), and 'The Appeal' (Sir Thomas Wyatt), published separately (Chester), show the composer at his best. The simple passages are original—note, for example, page 3 of 'Melancholy,' with its bell effect, and the greater part of 'The Appeal'—and the unusual harmony is always convincing. It does not give us an impression of being experimental, or of being dragged in because the composer thinks such things are expected of him, as is the case, for example, with a good deal of Casella. The three songs are published also in one book with accompaniment for string quartet, in which form they should be even more successful than with pianoforte.

Roger Quilter has written accompaniments to some old English popular songs (Winthrop Rogers). Of the three so far received—'We be three poor Mariners,' 'Drink to me only with thine eyes,' and 'Over the Mountains'—the last is perhaps the best. 'Drink to me' is a trifle over-sweet, and (for this writer at all events) the 'Three poor Mariners' is spoilt by a dreadful lapse in the first bar of page 5, where a chord of the augmented sixth is dragged in, emphasised, and tenutoed, with what seems to be sheer cussedness. 'Over the Mountains' is delightful, the pianoforte part being a model of what such arrangements should be.

John Ireland's 'The journey' (Enoch) is bold and straightforward in its voice part, with an accompaniment that does a lot with little fuss or difficulty. As was said above, we need lots more of this type of work in order to show that a song need not be banal in order to make a ready appeal.

Even more simple is George Butterworth's setting of Wilde's 'Requiescat' (Augener). It looks like a mere sketch, but a good singer could make a poignant thing of it. The other type of singer will think there is nothing in it. There isn't—for him.

Paul Edmonds' 'The Pegasus' (An Imitation Nautical Song) is a setting of one of J. C. Squire's parodies, the victim being Sir Henry Newbolt. It is a genuinely funny affair. (Enoch.) It will be specially enjoyed by singers and audiences who have 'The Old Superb,' 'Drake's Drum,' 'The Little Admiral,' &c., at their fingers' ends.

A. Herbert Brewer's 'Jillian of Berry' (Chappell) is a cycle of three songs sung with much success at



the Hereford Festival by Mr. John Coates. They show a light touch and deftness that suggest Edward German.

Finally, here is Arthur Bliss' 'Madame Noy,' a grim piece of humour very brilliantly carried out. (Chester.) The original accompaniment for six instruments has been reduced to an effective and not over-difficult pianoforte part. The cover is a black and white picture over which all beholders will rave—some because it is so art-y, the rest because it is so ugly. The gentleman playing the flute with two right hands (or is it left? one gets quite giddy trying to decide) is a joy for ever, though far from being a thing of beauty.

H. G.

#### CHORAL MUSIC

Two important works by Arnold Bax have just been issued by Murdoch. 'Of a rose I sing a song' is a Christmas carol for a small choir, harp, one violoncello, and one double-bass. The words are of the 15th century. The form is practically a set of variations on a theme in the style of an old carol. There is a strong modal flavour about it, contrast being supplied later by some modern pungencies. The setting of a passage relating to hell is daring, the basses being directed to sing with 'snarling tone,' the sopranos à 3 wailing 'ah,' and the violoncello and bass sustaining a gruesome pedal. In the closing pages the chorus is in eight parts. Nevertheless, the force employed must not be large, or the three solo instruments will be outweighed. The work belongs to the chamber music family, both in texture and intimate character. With a few really good voices to each part it could be made a delightful thing.

Large and powerful choirs will find as much as they can tackle—perhaps a trifle more—in Mr. Bax's 'Mater ora filium,' which is for double choir (unaccompanied). The composer has again gone to ancient sources for his text (another Christmas carol), this time drawing on a manuscript at Baliol College. The main theme is on plainsong lines, and the music ranges from the extremely simple to the exactly complex. There are frequent subdivisions, so that the choir is called on to sing in twelve parts—even fourteen for a brief space. Variety is provided by liberal use of semi-chorus effects and passages for a few solo voices. One of these, for three sopranos, calls for a singer able to sustain a high B *pp*, the choir ceasing and leaving her and her two companions in the air, so to speak—a delightful effect if it comes off. Not the least exacting point in the work is the rhythmical independence called for. It is good to see one of our most brilliant young composers turning his attention to a type of music in which this country can still hold pride of place. 'Mater ora filium' is dedicated to Mr. C. Kennedy Scott, who, it is to be hoped, will give us an early chance of hearing it.

H. G.

The musical season at South Place Institute (Finsbury Pavement, London, E.C.) opened last month, chamber concerts being arranged for October 2, 9, and 23. The programmes include Frank Bridge's Pianoforte Quintet, Ernest Walker's C minor Pianoforte Quartet, Walthew's Serenade Sonata for viola and pianoforte, and Herbert Howells' 'Lady Audrey's Suite.' The orchestra, under Mr. R. H. Walthew, gives a concert on December 4.

Dr. Vaughan Williams' 'London' Symphony received its first Australian performance on August 11 at the Conservatory Hall, Sydney, Mr. Henry Verbruggen conducting.

#### KNELLER HALL

It has to be seen to be believed: a steady stream of people trecking down a winding lane, and apparently going to a Cup Tie. When you know better you have to think of the bad, old Bayreuth days. Bayreuth—Festspielhaus; Twickenham—Kneller Hall: different surroundings, same expression of holy ardour on pilgrim faces. Well, thank heaven some folk know how to appreciate a first-rate band performance, because many of you who read this certainly don't. To you a military band probably represents a conglomeration of soldiers who play 'The Policeman's Wedding' down at the seaside. But all this is going to be changed soon, and Kneller Hall, the seat of the Royal Military Band School, has become, thanks to its untiring commandant, Col. Somerville, the refining through which the entire Army will be ultimately



Photo by

[Sydney J. Loeb.]

COL. J. C. SOMERVILLE.

supplied with players who are not only technically efficient, but who are imbued with a taste for good music and a desire to propagate it.

During the season from May to September concerts are given each week by the Students' Band of about hundred and sixty performers, which is conducted in strict rotation by aspiring bandmasters. On the first and third Wednesdays of the month the concerts are held in the afternoon, and devoted to what are (for military bands at any rate) truly creditable and ambitious programmes. The other concerts are held on Wednesday evenings, and some of these are 'grand,' the grandeur apparently consisting of a hymn and Last Post tacked on to the end. Otherwise the evening concerts are of a more or less popular kind; nevertheless jaded palates will find performance of, say, 'Finlandia' by a band of hundred and sixty players well worth tasting.

There is no band-stand in the accepted sense of the word, only a sloping platform on which the

yers settle like living bees; and there are no musical helps, so that the actual volume of sound is not stupendous—in fact perhaps not greater than that provided by twenty-five players in a very compact band-stand. But the body and the richness of tone are extraordinarily impressive—a marble face as against a stucco one of similar dimensions. The behaviour of the audience is beyond praise: there is very little talking and, I imagine, the minimum spooning, as the auditorium is planned on somewhat artan lines, and designed strictly for music-lovers and not for ordinary ones.

No conductor is allowed to direct more than one person at a concert, and as a result they put every person into the business. I was rather sorry for the concert recently, when they had to sustain a pretty heavy assault of baton charges from a set of enthusiasts who will ultimately have to tone down their methods considerably, as tongues can't go on wagging as fast and furiously as fingers—at any rate when they have to wag on instruments. But it's all very fresh, conventional, and entertaining, and an afternoon evening spent at Kneller Hall is a thing to be remembered.

Of particular interest was the concert given on September 29, when some of the new works sent in as a result of Col. Somerville's appeal (still valid, by the way) for compositions written directly for military bands were repeated. Fortunately Mr. Holst's fine though unequal Suite in B flat was included in the programme, though it does not belong to the class of work referred to. Without it, however, I am afraid the concert would not have possessed much distinction, as the majority of the new works performed gave more evidence of the contempt which composers and public generally seem to harbour for military band as a medium of expression than of any particular understanding for the opportunities it presents. Dr. Cuthbert Harris's 'Egyptian Scenes' reached bottom in this respect. It started with a creditable reference to the opening bars of 'Chun Chow,' and displayed throughout the composer's perfect familiarity with the masterpieces of Luigini and the lesser efforts of Grieg, Tchaikovsky, and Saint-Saëns. (Small wonder that Sir Charles Stanford, who was present, was seen to advance slowly but deliberately towards an adjacent duck pond.) The next item, again, by Mr. R. Iliffe, was actually entitled 'Hungarian Rhapsody.' Does Mr. Iliffe seriously consider that anyone in this country has the faintest interest any longer in a kind of clap-trap of which even the most distinguished specimens are third-rate? Fortunately Dr. C. B. Rootham's 'Processional' did not again turn the scale in favour of music. If it were work bore the magic name of Elgar or even if it were stock it would already be a stock item in the concert repertoire. Being however by a lesser known composer, it may well have to wait a few decades for recognition, especially if all audiences like that at Kneller Hall make its advent coincide with a sudden desire for material nourishment. This was a pure coincidence, but an unfortunate one, especially as the audience in question included a number of people whose duty it is to draw attention to such ill comparatively few good works that have been produced by British composers.

In conclusion, I must not omit to mention the efforts of the Male-Voice Choir, which gave some very creditable performances of a few part-songs. The idea of providing relief to instrumental studies by developing an interest in good vocal music is an

admirable one, and both Col. Somerville, its author, and Mr. C. T. Lofthouse, who is in charge of this branch, are to be congratulated on the results achieved. Secretaries of large London choirs who search despairingly for hefty and at the same time accurate male voices might do worse than drop a line to Kneller Hall.

R. L.

## THE ART OF CHALIAPIN

BY HERMAN KLEIN

It is only fair to bestow a certain amount of sympathy upon a great singer compelled by circumstances to limit his art to the vast, uninspiring milieu of the Albert Hall. Sometimes we are asked to make allowances for famous artists who have never appeared either there or anywhere else in England before. That ordeal makes the case harder still. Unforgettable examples of it were provided in bygone days by Materna and Niemann, the original Brünnhilde and Siegfried, at the Wagner Festival in 1877, and by the splendid quartet (including the tenor Masini) who sang the solos in the first performance here of Verdi's 'Requiem,' under the baton of the composer. Such artists as these, like others of similar calibre who came later, could always acquit themselves well enough to satisfy. But it would be absurd to suppose that, under Albert Hall conditions, they approached within measurable distance of the exalted heights to which they attained upon the lyric stage, amid their own peculiar environment.

So it came about with the gifted Chaliapin on the night of October 4. No one knew better than he that in this huge amphitheatre he was out of his element: for he is essentially a shining light—or whatever may be the masculine for *diva*—of the operatic stage; nor can he with all his talent sing in the concert-room save at a serious disadvantage. Still, there was no other course open to him if he was to appear in London at the present juncture, and he successfully fulfilled his self-imposed task of making money on behalf of his starving countrymen. That he should have achieved it with such brilliant results was remarkable in many ways. An audience of ten thousand would never, to begin with, have been drawn to the Albert Hall to hear a solitary singer, a stranger here for years and a celebrity in practically a different line of his art, unless the 'stunt' had been worked with unusual skill. Neither, again, would that audience have listened, silent and enraptured, to group after group of 'selected arias'—all sung in the unfamiliar Russian language, not one of them advertised or announced by name beforehand—had not the singer possessed an extraordinary personality as well as the requisite genius to conquer on the initial attack all the drawbacks and obstacles of the situation. It is this last point which is really the crux of the matter: not the question how the mere name of Chaliapin—the obscured reflex of an interrupted glory, the half-forgotten creator of a memorable experience—sufficed to draw the crowd, or the secret of the spell with which he held them enthralled during every instant that he stood before them.

His voice is by no means absolutely beautiful—in the sense, that is to say, that the voices of Edouard de Reszke and Pol Plançon were beautiful; and both beloved, like Chaliapin, to the category of the *basso cantante*. His quality resembles rather that of the Dutchman Van Rooy, who was a concert-singer some



time before Bayreuth discovered in him a new Wotan and there granted him his stage début. It has much the same timbre in the medium; it betrays the same tendency to tremble slightly in moments of tenderness; it has in a still more remarkable degree the capacity for a *mezza voce* of infinite delicacy, a lovely *fil de voix* that can be attenuated and prolonged to a gossamer film of sound without losing either continuity or charm. No other bass or deep baritone now before the public possesses this exquisite *mezza voce* in the measure that Chaliapin does. He uses it with discretion, that is to say, only when occasion demands; and with all the greater effect because his amazing control of breath-pressure enables him to either swell or diminish tone from or to this 'thread of voice,' so that it runs through the whole gamut of strength and volume of which his elastic organ is capable. The power of the voice, like its compass, is not really extraordinary. All the three singers above named could produce louder, broader outbursts of open vowel-tone and more resonant deep notes than Chaliapin, who has none of the heavy reverberating timbre of the typical Russian bass. But to make up for it he can mount to the loftier regions of a genuine baritone with the smoothness inseparable from a faultless scale, while his attack in that part of the voice is equally clean and true. His 'effects,' consequently, are always safe and interesting to listen to. Whether spontaneous or studied, they obviously belong to the equipment of the clever vocalist no less than of the accomplished actor.

So much for the attributes that proved of most immediate use to the artist in his first essay at the Albert Hall. With all his ability, however, he could afford no more than an occasional fleeting glimpse of the superb delineator of 'Boris Godounov' and 'Ivan the Terrible' whom we saw during the early Beecham seasons at Drury Lane. He seemed to have been aware of this, since operatic excerpts formed no part of his programme. It is one thing, however, to avoid, as every artistic singer should, the objectionable habit of attempting dramatic action on the concert-platform, and quite another to bring to the interpretation of a song every expressive nuance of utterance and tone-colour that words and music should call forth. But whereas Chaliapin is a great actor, a great histrionic interpreter of human tragedy and passionate emotions, he is not, in anything near the same transcendent degree, what we still call a great 'Lieder-singer.' The two vocations present him, so to speak, upon different planes, and it is the magnetic quality of the man, the individuality of his style, his astonishing variety and instant command of colour and feeling, rather than nobility and grandeur of delivery or perfection of vocal method, that enable him to triumph. One might even be able to pick holes in his singing of the Russian ditties that he loves so dearly. But nobody would think of denying that he lives every moment of the drama he unfolds, or with what vivid and graphic touches he compels his listeners to live those moments with him.

As might have been expected, the closer proximity between artist and audience possible at Queen's Hall tended to enhance both interest and enjoyment at the afternoon recital on October 17. The ever-changing shades of colouring and expression were the more convincing for being studied at close quarters. The true quality of the voice could be clearly discerned, free from echoes and the distortions due to acoustical vagaries. On the whole, too, one felt that Chaliapin was singing well within his

physical means, and more like the singer whom the writer heard in his magnificent delineation of Boito's 'Mefistofele' at the Metropolitan Opera House, New York, some fourteen years ago. It was really satisfying now in every way to hear him in Schubert and Schumann. The intonation in 'Ich groÙe Nicht' may have gone astray at a critical moment, but it may be doubted whether a finer rendering, 'Der Doppelgänger,' or even of 'Aufenthalt,' has ever been heard. And all in Russian, too! Truly Chaliapin is a unique artist.

## SOUTH STAFFORDSHIRE MUSICAL FESTIVAL

Mr. Alfred Moss, a Walsall business man who is primarily an amateur musician and a poet, began to work more than twenty years ago for a musical festival in his district. He got matters well forward at one time, but the musician on whom the organization would have depended died; this was Swinnerton Heap, conductor of Societies at Walsall and Birmingham. But Mr. Moss did not let his desire languish; the idea has never been far from his mind yet until Mr. Appleby Matthews became connected with Walsall music, he could find no one at once sufficiently capable and courageous to bring it into effect. The Festival was projected last March, and carried through satisfactorily from October 8 to 15.

Apart from a day at Lichfield, when a special service was held in the Cathedral, all the concerts were given at Walsall. Walsall is not altogether typical of South Staffordshire, nor is it the largest of the South Staffordshire towns. But it is the one with a Town Hall, or, indeed, any other building suitable for concerts. At Wolverhampton, for example, concerts are given either in the swimming-baths, the water being drawn off and the bath floor covered over, or in the drill hall, a place designed for the convenience of two or three battalions of soldiers. Walsall impinges upon the Black Country, and among the towns of the district are Willenhall, Wednesbury, Great Bridge, Hednesford, Tipton, Cannock, Pelsall, Bilston, West Bromwich, Telford, Bloxwich, Darlaston, Tettenhall, Blackheath &c., also the two great suburbs of Birmingham, Handsworth and Smethwick. But all this district is practically one enormous town; and the fundamental idea of the Festival is to bring about something of an amalgamation of its music. Walsall Town Hall is a fine room, with a good organ, and is part of a massive group of architecture that always astonishes visitors. Until neighbouring towns build suitable halls, the Festival must continue to be held at Walsall.

The present Festival was rather hurriedly arranged, and there is little need to discuss its defects, since these will be modified next year. The principal weakness was the appearance at concerts of performers who had no artistic abilities pronounced enough to justify their temerity, and *per contra* the non-appearance of other musicians who were unable to push their artistic claims. As the Festival is entirely democratic, this particular defect is contrary to its nature. A second weakness was one which eventually will be a cause of strength, and lay in the over-ambition of the various choral societies. For societies severally provided the concerts, and each determined that its programme should be the most striking of all. Therefore, difficult works were selected—works which few societies, other than those of the highest rank, could perform. The worst

re prepared with the meticulous care a little male-choir devotes to the study of its competition-pieces; rehearsals, indeed, were almost continuous through the summer and autumn, and the society arrived at a remarkable technical efficiency and an exact knowledge of the notes of compositions. But beyond this, little was saved in the Festival performances; the soul of music was lacking. A third defect which I will mention was the inclusion by one or two solo singers of music which it was an impertinence to offer. These singers were severely trounced in the local press, and they will probably not pander again to their own vanity and to the weaknesses of their audiences. Victories are sometimes won by the rank and file, and the nation behind them, against the confused hesitations and pessimism of the generals. This truism is reflected in connection with the South Staffordshire Festival. The choral societies never despaired of success; but as late as the end of September the Festival organizers determined to abandon the undertaking, until their move was crushed by the greater determination of Mr. Matthews to continue it. The main outline of the Festival was as follows:

Monday, October 10. — Wolverhampton Musical Society (Mr. Joseph Lewis): Choral Fantasia, 'Miriabilia' (Clifford Roberts); 'Vanity of Vanities' (Bantock); 'Go, song of mine' (Elgar). At this concert Mr. Frank Mullings, a native of Walsall, sang some Bantock and Strauss songs, and Mr. Claude de Ville played some Chopin.

Tuesday. — Walsall Philharmonic Society (Mr. Appleby Matthews): 'Gerontius.' The solo singers were Mr. Mullings, Miss Mary Foster, and Mr. Charles Harrison.

Wednesday. — Cannock Choral Society and Walsall Madrigal Society (Mr. Joseph Yates): 'News from Whydah' (Balfour Gardiner); 'Death on the Hills' (Elgar); 'God's time is the best' (Bach); and Madrigals. The Arthur Hytch String Quartet played several pieces, and joined with Mr. Arthur Jordan in a performance of the song-cycle, 'On Wenlock Edge,' of Vaughan Williams.

Thursday. — Wolverhampton New Choral Society (Dr. Darby): 'Hymn of Jesus' (Holst) and 'The Music-Makers' (Elgar). Miss Foster sang some Bantock songs, and Miss Margaret Harrison the 'Air de Lia' from Debussy's 'L'Enfant Prodigue.' There were several orchestral items, among them William J. Fenney's romance, 'Early Spring.'

Friday. — Walsall Philharmonic Society: 'The Hound of Heaven' (William H. Harris); 'Requiem of Archangels for the World' (Julius Harrison); and the first part of 'Hiawatha.' Mr. Mullings sang Bantock's 'Now,' the accompaniment having been orchestrated for the occasion; and Mr. Mullings and Madame Parkes Darby sang the duet from 'Lohengrin.'

The two Saturdays of the octave were filled with competitions for solo singers and choirs. All the performers were South Staffordshire folk, and the composers of new works (Harris, Harrison, and Roberts) are closely connected with the district. The City of Birmingham Orchestra played at four of the concerts. The audiences were large, except on Wednesday. The income of the Festival exceeded the expenditure, but only because the conductors and the choral society worked without pay. A similar generous appreciation of the significance of the Festival on the part of all connected with it would have resulted in the creation of a good fund which could have been used next year in some process of educating the inhabitants of the district to the true appreciation of music. The audiences

were magnificently enthusiastic, but rather in the way of sport than of art.

Except for the performances of the Walsall Philharmonic Society (which had unwisely saddled itself with more than it could carry), the choral works were given with remarkable power, precision, and safety. Bantock's choral symphony is as a series of seven enormous part-songs; but the choir ended as fresh as it began. 'The Music-Makers' was a heavy work to listen to, lacking the charm of its fancy and the beauty of its 'pure' music. Holst's novel composition marched boldly through its course; but metrically—not rhythmically. One of the best pieces of work during the week was the finely dramatised performance of 'News from Whydah.'

Harris' 'Hound of Heaven' will not do for Francis Thompson's poem. I say this with regret, for Dr. Harris is a very fine musician, and a genuine composer who will do good work in the future. His piece has many charming touches, and a considerable amount of beauty. But it is entirely away from the poem, as he himself, perhaps, now perceives. I am astonished the Carnegie adjudicators recommended the setting; either they had not read the poem, or, reading it, had not understood it. Harrison's 'Requiem' is a piece of vigorous and straightforward music, well in keeping with Trench's poem, and a successful attempt to avoid conventional musical expression on the one hand, and modernism on the other. 'Miriabilia' is based on some passages from Psalm 119. It is an example of the good style of present-day choral writing. If Roberts had not been seduced into pictorial writing in the middle section, one could have said it was a work of homogeneity.

S. G.

## London Concerts

BY ALFRED KALISCH

The most striking musical event in London since last I wrote has been the reappearance of Chaliapin. He has given two recitals—one at the Albert Hall and one at Queen's Hall—both of which were crowded. He may still be described as 'the great singer among actors and the great actor among singers.' It would be difficult to say to which of his two sets of qualities his extreme hold over an audience is chiefly due. His voice seems in itself to be fresher and rounder than it was when last he sang here in opera; but he has developed a skill in singing high notes *pianissimo* which is astonishing in a bass. He is a real interpreter, and makes each song a complete little drama, which is intelligible to most of us, although naturally the subtleties escape those who do not understand Russian. He publishes a booklet containing the English words of some songs, and announces which one he is going to sing, which of course is of some help to the audience.

In one or two of his songs, notably Rubinstein's 'Could it remain thus for ever' and Lishin's 'She Laughed' (a song of no great value in itself), his mastery of drama and pure singing were extraordinarily fine. Still it is in the more dramatic songs that he will be chiefly remembered—as, for instance, in Rimsky-Korsakov's song describing a Prophet's Vision, or Glinka's song narrating the Ghostly Midnight Review held by Napoleon's spirit, and above all in 'The Two Grenadiers.' He plays havoc with Schumann's rhythms (which may be partly due to the Russian translation), and takes liberties even



with the time of the 'Marseillaise'; but no one who heard it will forget its dramatic strength, or the pitch of excitement to which he roused the audiences—but let us pray that no student will try to copy it. His declaiming of Moussorgsky's 'Song of the Flea' was a masterpiece of sardonic vocal humour. His singing of Schubert at the Albert Hall showed his limitations, but at Queen's Hall his singing of Schumann and Schubert was much more satisfying. His two concerts must have produced a goodly sum for his famine stricken country.

#### KUBELIK AND OTHERS

The concert of Kubelik at the Albert Hall was a distinct disappointment. His second Violin Concerto, with which he began, was not a good choice for an audience which presumably came to hear him play his familiar repertoire, and was not in the least disposed to criticise a new work. It is a Concerto with a programme analogous to that of 'Tannhäuser,' but somehow the conflict between the good and the evil was not made very convincing. The best movement is the melodious slow movement. It requires a player who plays with dramatic force and much variety of tone-colour, and it is just in these respects that Kubelik was always least impressive, and he did not seem comfortable with the Albert Hall Orchestra, which was conducted by Mr. Nedbal. When he played some of his old favourites he was in much better trim. Although it was generally felt that his tone had lost somewhat of its power, his old familiar skill and ease roused the audience to wonted enthusiasm.

At the Albert Hall, too, there have been concerts by Madame Tetrassini, Madame d'Alvarez, and Miss Felice Lyne, all of whom satisfied their old admirers by their singing of the kind of songs with which their names are chiefly associated. Madame d'Alvarez has, if anything, gained in artistry. The skill with which she made a song of subtle and intimate sentiment like Debussy's 'Chevelure' effective in the Albert Hall was nothing less than masterly. The general public, however, was, not unnaturally, more impressed by her singing of Bizet's 'Ave Maria,' which was also in its own way an achievement.

#### NEW ENGLISH SONGS

An interesting concert was given by Mr. Steuart Wilson at Æolian Hall. He is one of our most thoughtful singers, and is always interesting. He would be more interesting if he paid greater attention to vocal charm. His concert was noteworthy for the number of modern English songs which he introduced, among which John Ireland's new song-cycle, 'The Land of Lost Content,' taken from the 'Shropshire Lad,' was perhaps the most important. It is distinctive music, but the interest is too largely confined to the pianoforte part. Dr. Vaughan Williams' 'Merciles Beautee,' a setting of lines of Chaucer with string trio accompaniment, reflects the atmosphere of the three poems very ably, and the cheerful last section was irresistibly encored. There were other new songs by R. O. Morris and Rebecca Clark, which were worth hearing. The total impression made by the concert was, however, that most of the composers worked with their brains rather than with their hearts, and did not compose in response to any particular inner impulse.

The singing of Miss Tilly Koenen is always artistic and satisfying, and another artist of unusual excellence as an interpreter is Miss Marcia van Dresser. The other most notable vocal concert has been the joint recital of Madame Donalda and

Mr. Mischa Leon, who showed their versatility singing songs by over twenty composers.

M. Moiseiwitsch has given a pianoforte recital Queen's Hall, at which he introduced the new set 'Nature Poems' by Eugène Goossens, which a particularly ingenious and attractive, and should be heard often. M. Moritz Rosenthal gave the first of his series of historical afternoons on October 1, and it was extremely interesting. He has very much changed from the Rosenthal of old, who used to twist the classics to his own ideas, sometimes with good deal of unnecessary violence. Now he generally subordinates himself, and only very rarely over-emphasises his own personality; and also he very rarely relapses into the hardness of tone which used to spoil his playing of old music. In this respect his playing of some Preludes and Fugues of Bach and the familiar 'Harmonious Blacksmith' Variations is admirable, and his treatment of the rhythms was a supremely artistic; they flow on without the tiresome pauses at the beginning of bars which some people seem to think the first essential to the playing of the classics.

The return of Mr. Solomon, after a long period of study under M. Cortôt, created a good deal of interest because of the successes he achieved as a prodigy. He is now eighteen, which is called the most trying time for any artist. At that age it is not long possible to claim indulgence on the ground of youth, while complete maturity is humanly speaking impossible. Technically Solomon has developed to an extraordinary extent, and he has a fine, full tone which always remains musical. His interpretations are marked by genuine and spontaneous feeling, and express a highly sympathetic musical personality. When, in process of time, they gain in intellectual depth, he should take a very high place among contemporary players. Mr. Jack Karshinsky, who gave his first recital at the end of September, is a young player of considerable natural gifts, which still require careful cultivation. How far his occasional rhythmic weaknesses were due to lack of complete technical control is uncertain. Mr. Braïlovsky has also given a recital, and fully confirmed the judgment that he is one of the artists of the future, and M. Pouissin goes from strength to strength. Last, not least, Miss Katherine Goodson has returned after a long absence abroad with her fine gifts still further developed.

There have been a good many novelties at Promenade Concerts during the last four weeks. The first was the Orchestral Overture, 'Love and Light,' from the 'Birth of Arthur,' by Rutland Boughton. It is instinct with the romantic feeling which marks most of Mr. Boughton's work, and the climaxes are of great emotional intensity. The Prelude and Call from 'Mary Rose,' by Norman O'Neill, proved as effective in the concert-room as it did in the theatre, where it added greatly to the emotional effect of the drama. Eugène Goossens' 'Tam o' Shanter,' conducted by the composer, is not exactly a novelty, but very unfamiliar, and the growing excitement it depicted made a great effect on the audience. It was very pleasant again to hear Mr. John Gerrard Williams' 'Pot-pourri' for orchestra. Mr. O'Connor Morris' Violin Concerto, which was played on October 6 by Mr. Godfrey Ludlow, is a pleasant work, effective for a soloist, written in a vein of sincere and simple feeling, but somewhat eclectic in style. The composer has not yet quite found himself. On the same

ing Santoliquido's orchestral piece, entitled 'The Perfume of the Oasis in the Sahara,' was also heard for the first time. If we must have pseudo-orientalism written in careful compliance with worn-formulae, we may as well encourage home industry.

Malcolm Sargent's 'Impressions of a Windy Day' is a vigorous piece of mood painting with a genuine open-air feeling, and deserves to be heard again. On October 13 Mr. Arthur Bliss conducted his 'Mélée Fantastique' for orchestra, which has all the characteristics of exuberant high spirits and is in making the best of unusual orchestral combinations.

The characteristics of the season have been as a rule the continued popularity of the classical nights, and the enthusiasm with which the public has greeted larger excerpts from the Wagner operas.

The principal feature of the first of the Queen's Hall Symphony concerts on October 8 was M. Cortôt's playing of Saint-Saëns' fifth Concerto. He managed to throw quite a new light on the work, but not to convince us that it is equal to Saint-Saëns' best music. It was interesting to hear Scriabin's early second Symphony, written at a time when he had not entirely thrown off the Chopin influence. Holst's 'Planets' again deeply impressed the audience.

#### NOTES FOR NOVEMBER

The first Philharmonic concert, on November 3, has no novelties. The programme consists of the 'Orchestral Variations of Elgar' and 'Ma Mère l'Oye,' and 'Petrushka,' and all musicians will be interested to hear M. Cortôt play Brahms' first Piano Concerto. The second programme, on November 17, contains one or two novelties—Arnold Bax's Concerto for viola, played by Mr. Lionel Tertis, and Holbrooke's Symphony, 'Les Homages,' which is practically a novelty. The Symphony by Brahms' No. 3. M. Casals is the soloist at the third concert, on December 1, at which de Sabato's 'Jeu de Venet' will have its first performance. Signor de Sabato is a young Italian composer, son of the well-known conductor of the chorus of the Monte Carlo Opera. Another novelty is the Ballet Music from the Opera 'The Perfect Fool,' by Holst.

The programme of the second London Symphony Orchestra concert, on November 7, includes 'Ein Leben' and Holst's 'The Planets.' On November 21 M. Moiseiwitsch will play D'Erlanger's Piano Concerto for the first time. On November 28 M. Pouishnov plays the solo part of Holbrooke's 'Wynnyap-Nudd,' and the programme includes Elgar's 'Falstaff' and Scriabin's 'Divine Poem,' with Mr. Albert Coates as conductor of all.

Two of Mr. Goossens' series of four Orchestral Concerts take place during November. On the 9th the novelties are J. R. Heath's Symphonic Poem 'The Builders of Joy,' Ravel's 'Alborada del Gracioso,' Schönberg's Five Orchestral Pieces, and Strauss' 'Thus spake Zarathustra'; on the 23rd the novelties are Holbrooke's 'Bronwen,' de Falla's Suite from the Gitaneria 'El Amor Brujo,' Cyril Scott's 'Aubade,' Debussy's 'Rondes du Printemps,' and Béla Bartók's 'The Wooden Prince.' At the third concert, on November 12, Stravinsky's much condemned Symphony in memory of Claude Debussy and the 'Sacre du Printemps' are in the programme for general request.

We are glad to make the announcement that the *Musical Times* has been adopted by Trinity College as its official organ of publicity.

## Opera in London

By FRANCIS E. BARRETT

OPERATIC BEGINNINGS: THE CARL ROSA SEASON: GILBERT AND SULLIVAN: OLD VIC. ACTIVITIES

There is only just time this month to place on record that the sounds of opera have once more been heard in the Metropolis. At the moment of writing we are just at the beginning of things represented by the opening of the Carl Rosa season at Covent Garden and the initial stages of the Gilbert and Sullivan series. Of the one I can at least say from the list of subscribers and the cordiality with which the opening performance of 'Samson and Delilah' was received that the story of opera in English enters upon a new chapter. As to the Gilbert and Sullivan there is the incontestable fact that on the first night of all Mr. Rupert D'Oyly Carte made the significant announcement that the season would be extended from January to April. These facts make clear an obvious demand for opera, both grand and light. How the demand has been met I can better say next month. It must suffice that 'Samson' went well, always bearing in mind that the company had made no special changes in the cast for the occasion.

Then at the Old Vic., where opera has never ceased to be, the winter season has opened under the happiest conditions. I note that the orchestra has been raised, so that everything is brought into line and the way made clear for that large orchestra of which I have spoken. The season opened with 'Carmen' and 'La Traviata,' and 'Faust' followed. I notice with satisfaction that music is penetrating into the Shakespearean performances which are so prominent a feature of the educational scheme. At the production of 'As you like it' at the end of the month, incidental music specially written by Mr. Roger Quilter was used. Details of this and other matters I must defer until the December issue.

#### THE NOVELLO CHOIR

There are still vacancies for a few tenors. Application should be made to the secretary, Mr. H. A. Griffith, the Novello Works, Hollen Street, W.1. The Choir makes its first appearance of the season on November 5, at St. Martin-in-the-Fields, at 3.30 p.m., when the programme will include Bach's 'Jesu, Priceless Treasure.' Mr. Thomas Fussell will play violin solos by Bach, Handel, &c.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

A Saturday afternoon Chamber Music Club is being formed in connection with the Bedford Institute Orchestra. The club will be coached and directed by Mr. Henry F. W. Horwood (late of Queen's Hall and Philharmonic Orchestras). Amateurs wishing to join should apply at the Institute (adjoining Bishopsgate Goods Station, G.E.R.), on Wednesdays, at 6.30 p.m., or write to E. J. COATES, 86, Highbury Hill, N.5. 'Cellist would like to join trio or quartet. Practice classes, &c. Two or three evenings weekly.—Apply 18, Chesney Grove, Hunslet, Leeds, Yorks.



Tenor and bass wanted to balance a musical party with own orchestra and L. R. A. M. pianist. Rehearsals Thursdays, 7-9 p.m. Central London.—W. T., 12, Sandmere Road, S.W. 4.

Advanced pianist wishes to meet with a capable violinist. Classical and modern music. Would also collaborate in trio (pianoforte, violin, 'cello).—BENNIE SOPHER, 388, Victoria Road, Crosshill, Glasgow.

'Cellist wishes to meet capable chamber musicians, Wallasey district.—RAWCLIFFE, 12, Westminster Road, Wallasey.

There are vacancies for instrumentalists and vocalists (ladies and gentlemen) in the Bowes Park Choral and Orchestral Society, in connection with the Carter Memorial Club, St. Michael's-at-Bowes. Weekly rehearsals commenced in September.—All communications to Mr. ALBERT HAZELL (conductor), 54, Belsize Avenue, Palmers Green, N.

The Croydon Symphony Orchestra (conductor, Mr. W. H. Reed, F. R. A. M.) invites applications from amateurs for all instruments. Rehearsals commenced end of September, on Fridays, at 8.15 p.m., at South Croydon. Full particulars from hon. secretary, C. J. E. CABLE, 118, Fairholme Road, Croydon.

The Fulham Cecilian Orchestral Society has vacancies for good amateur brass and wood-wind, 'cellos, &c. Double-bass provided. Rehearsals Mondays. For membership apply hon. secretary, 209, Munster Road, Fulham, S.W. 6.

Wanted for special musical services to be given at an Islington Church in October, November, and December next, the help of a small orchestra which would provide illustrative music to addresses on Rossini, Haydn, and Beethoven.—Mr. WILL F. SALMON, 58, Berwick Street, W. 1.

Pianist and 'cellist (young men) would like to meet violinist for regular practice. (Nottingham.) Large library of classical and modern music.—'LENTON,' c/o *Musical Times*.

Good 'cellist, capable of playing classical and modern chamber music, is invited to join pianist and violinist for the study and practice of trios, quartets, &c. Large library available. Herne Hill, Norwood, or Clapham districts.—W. H. C., c/o *Musical Times*.

Lady pianist (trained) wishes to play in trio or quartet, also wishes to meet good pianist with whom to play pianoforte duets. (London).—E. L., c/o *Musical Times*.

Lady pianist desires to form or join chamber music party Tuesday or Wednesday afternoons or evenings. Could arrange for rehearsal room. Brighton and district.—M. I., c/o *Musical Times*.

Lady viola player seeks practice with orchestra or chamber music party. London, S.W. district preferred.—'OMEGA,' c/o *Musical Times*.

Young tenor vocalist-violinist would be glad to meet capable pianist (lady or gentleman) for mutual practice. Wakefield district.—S. M., c/o *Musical Times*.

Young violinist desires to join trio or quartet for practice and study of classical and modern chamber music. Hampstead or Brondesbury district.—Write F. C. W., c/o *Musical Times*.

The Balsall Heath Amateur Orchestra requires good instrumentalists of all kinds (pianoforte excepted).—ALBERT BASTICK, 122, Edward Road, Balsall Heath, Birmingham.

Accompanist (lady) would like to practise with singer or violinist. London, S.W. district preferred.—M. G. H., c/o *Musical Times*.

Gentleman pianist wishes to meet three or four stringed instrumentalists with view to mutual practice of advanced chamber music.—L. R. A. M., c/o *Musical Times*.

'Cellist and viola players are invited to join a musical party (voices and strings). Rehearsal, Thursdays, 7-9, Central London.—Apply, 'ENTRE NOUS,' 43, Great Russell Street, W.C. 1.

Soprano and tenor required for small party on quartet basis, with own orchestra. Practice room, New Oxford Street. Thursday evenings.—Write secretary, 12, Sandmere Road, S.W. 4.

Lady pianist would like to meet 'cellist and violinist for practice.—L. B. B., 24, Acol Road, West Hampstead, N.W. 6.

Amateur Orchestral Society in North London (Stol Newington and Clapton) has vacancies for good instrumentalists. Second season commenced Monday, October 24.—Write for particulars to A. W. ROBINSON, 11 Brooke Road, N. 16.

Small amateur orchestra just forming requires services male or female musicians—violinists, 'cellists, wood-wind and reed players. Preferably resident in South West London.—Write or call, V. B., 34, Frances Street, Battersea, S.W. 11.

Experienced and enthusiastic string quartet losing a leader requires a first-class amateur violinist to act that capacity. Practices weekly in North London.—'BEAUMARIS,' c/o *Musical Times*.

There are vacancies for good amateur instrumentalists both sexes in the Wandsworth Technical Institute Orchestra, High Street, Wandsworth, S.W. 1. (Conductor, Mr. Claude Landi.) Rehearsals, Tuesday 8-9.30 p.m. No fees. Music provided.

Orchestra (Brixton Brotherhood). There are vacancies for all stringed instruments, and cornet, flute, clarinet, and oboe. Rehearsals on Thursday evenings at 8 o'clock St. Matthew's Church Schools, Church Road, Brixton commenced October 27.—Apply, E. G. MEDLEY, Free Press Office, Brixton Road, S.W.

Amateur solo violinists and amateur orchestras required co-operate in musical recitals at St. John's, Clapham Rise on the second Sunday evening in each month and on the last Monday evening of each winter month.—WALLACE B. BREACH, organist and choirmaster, 42, Honeybrook Road, S.W. 12.

[Will 'LENTON' kindly send us his address?—ED.]

## Church and Organ Music

### SALISBURY CATHEDRAL

A crowded congregation attended the eleventh Festival of the Cathedral choirs of Salisbury, Winchester, and Chichester, held on September 26, this being the revival of the Festival after the break caused by the war. Evensong was sung at 3, the music including Walmisley's *Magnificat* and Nunc Dimittis in D minor, S. S. Wesley's 'O Lord n God,' Greene's 'O clap your hands,' and Alcock's 'And heard a great voice,' the fine anthem composed for the seven hundredth Anniversary of the founding of Salisbury Cathedral. Dr. F. J. Read played the introductory voluntary—Merkel's *Andante* in F—and the assistant organists of the three Cathedrals also shared in the organ playing, Mr. Cuthbert Osmond (Salisbury) accompanying Miss Hilda Bird (Winchester) playing Parry's 'Prelude on the Old 104th,' and Mr. P. G. Dore (Chichester) Lyon's *Postlude* in C sharp minor. Dr. W. G. Alcock conducted.

### SOUTHWARK CATHEDRAL

As usual, a striking programme of Special Music Services has been arranged for the present season: December 10, Brahms' 'Requiem'; December 31, Carol; February 5, Elgar's 'For the Fallen' and Dvorák's 'Stabat Mater'; February 11, Bach's 'God's time is the best'; Mozart's G minor Symphony and the 'Creation' (Part 1); April 1, the 'St. Matthew' Passion; April 29, Motet. All these services (at which the London Symphony Orchestra will assist) are on Saturday afternoons at 4, and no tickets are required.

At the annual meeting of Exeter and District Organist Association, of which Dr. Ernest Bullock is president, on October 8, the Association found itself in a satisfactory financial condition. Mr. H. T. Gilberthorpe, hon. secretary, reported that forty-eight members were on the books. A useful lending library of two hundred works had been formed, under the care of Mr. Denis Read. It was decided to hold meetings from October to May at intervals of two months instead of monthly as previously. The first meeting for the season will take place on November 10 at Crediton, where at the invitation of the vicar, the Rev. F. Smith-Dorrien, and organist, Mr. C. G. Church, the members will inspect and hear the new Harrison organ which has been built there as a War Memorial at a cost of nearly £5,000.

The arrangements of the Bristol branch of the Church Music Society for 1921-22 are as follows: A lecture on 'The Music of the Church Services,' by Martin Shaw, on November 21; on January 5, a lecture on 'Some Mid-Victorian Writers of Church Music,' by Sir John McClure; a congregational practice on January 28; and a Hymn Festival on February 25, conducted by Mr. Geoffrey Shaw.

A series of recitals will be given at St. Clement Danes Church, on the Wednesdays in November, at 1.10 p.m., by the following blind organists, in the order named: Mr. H. V. Spanner, Mr. Sydney Jones, Mr. Sinclair Logan, the Rev. H. E. C. Lewis, and Mr. H. C. Warrilow. All hold the F.R.C.O. diploma, one is a Mus. Bac., two are L.R.A.M., and one A.R.C.M. Nothing could be more eloquent of disabilities overcome.

Congregational hymn practices have been started at Newcastle Cathedral, conducted by Mr. William Ellis. They have aroused much interest, and as a result some fine unison singing is anticipated. At the opening practice the Vicar of Newcastle, Canon Newsom, and the Bishop of Carlisle were present, and about two hundred people took part after Evensong in rehearsing some fine hymn-tunes.

Mr. Alex. McConachie gave a Bach recital at Christ Church, St. Kilda, Melbourne. The works performed were Toccata and Fugue in D minor, Andante from Violin Concerto in A minor (played by Mrs. Frederick Newton), Prelude in B minor, Aria 'My heart ever faithful' (Miss Violet Heath), Adagio (Toccata and Fugue in C), and Toccata in F.

At the Annual Convention of the Canadian College of Organists a special service was held, at which the anthems were Boyce's 'O where shall wisdom be found?' and Wesley's 'The Wilderness.' After the service an organ recital was given by Mr. H. A. Fricker, his programme including Bach's Prelude and Fugue in A minor, Jongen's Chant de Mai, and Healey Willan's Epilogue.

A new organ was opened at Low Fell Presbyterian Church on September 22, recitals being given by Mr. James M. Preston and Mr. A. Ernest Belmont. Mr. Preston's programme included Smart's Overture in D, Remigio Renzi's Toccata in E, Harvey Grace's Caprice, and Liszt's 'From Crag to Sea' March. Mr. Belmont played Bach's Toccata and Fugue in C, and Guilman's Funeral March and Hymn of Seraphs.

Marcel Dupré gave a recital on the famous Schultze organ at St. Mary's, Tyne Dock, on October 10, playing Bach's Toccata and Fugue in D minor, Gibbons' Voluntary in A minor, Franck's Pastorale, the *Scherzo* from Viërne's second Symphony, and his own Prelude and Fugue in G minor, besides improvising. Mr. Arthur Laycock, cornet soloist of St. Hilda's Brass Band, played trumpet and cornet solos.

The opening recital at the dedication of a new organ, built by Messrs. Rushworth & Dreaper, at Mold Parish Church, was given by Dr. H. C. L. Stocks. Karg-Elert's Prelude on 'How brightly gleams,' Bach's Fugue in G minor, and Guilman's Prayer and Cradle Song were included in the programme.

Mr. Royle Shaw gave a lecture on 'Old English Church Music' at Sidmouth Parish Church on October 13, and on the preceding evening a congregational practice was held there, conducted by Major Trevilian.

Mr. Herbert Hodge will, according to his usual custom, play the test-pieces set by the Royal College of Organists for the January examinations at his organ recitals during November at St. Nicholas Cole Abbey.

The following obituary notice appeared in *The Times* on September 27. GOSS.—At 23, Dorchester Road, Weymouth, Julia, third daughter of the late Sir John Goss, in her ninety-fourth year.

A lecture on 'Carols for all Seasons' by the Rev. G. R. Woodward, illustrated by a small choir under the direction of Mr. Alan May, will be given on November 12, at 3 p.m., at St. Mary Aldermary, Queen Victoria Street.

On October 8 the City Temple Choral Society sang 'Elijah' at the City Temple. Mr. Allan Brown conducted, and Mr. G. D. Cunningham was at the organ.

Mr. James M. Preston gave the opening recital on the new organ built by Messrs. Blackett & Howden, at St. Andrew's Presbyterian Church, Blackhill. Among the items on the programme were a Fugue by Reubke, Pierné's Serenade, and Guilman's Fantasia on two English Melodies.

The series of eight recitals just given at Glasgow Cathedral by Mr. Herbert Walton were attended by 13,618 people, hundreds being turned away on some occasions. The largest attendance was 3,088, and the average 1,702—a very remarkable record.

Mr. Herbert C. Morris, for over twenty years organist at St. David's Cathedral, South Wales, has been appointed to a similar position at Queen Street Congregational Church. A very successful Hymn Festival was conducted by Mr. Martin Shaw at St. Werburgh's, Derby, on October 4, in which a large and enthusiastic congregation took part.

### THE ORGAN

The second number of this new quarterly strikes us as being better than the first (good as that was), because the actual musical interest is greater. We hope the publishers will realise that, numerous as are the readers interested in the antiquarian and constructional side of the organ, there are even more interested in its repertory and technique. We regret that pressure on our space prevents us from detailed review of the October issue. We must be content with cordially commending it to our readers.

### ORGAN RECITALS

Mr. J. A. Bellamy, Parish Church, Sidmouth (three recitals)—Capriccio alla Sonata, *Fumagalli*; 'Sursum Corda,' *Elgar*; Choral Prelude and Fugue on 'A stronghold sure,' *Luther*; Toccata in G, *Dubois*; Sonata No. 2, *Mendelssohn*.

Miss Christina Chalmer, St. Clement Danes, Strand—Prelude and Fugue in D minor, *Bach*; Pièce Héroïque, *Franck*; Choral Preludes: 'Christe, Redemptor Omnium,' *Parry*; 'Martyrs,' *Harvey Grace*.

Mr. J. A. Meale, Central Hall, Westminster (six recitals)—Sonata No. 3, *Mendelssohn*; Fantasia and Fugue in G minor, *Bach*; Concerto No. 2, *Handel*; Theme with Variations, *Faulkes*; Fugue on a trumpet theme, *Krebs*; Final (Symphony No. 1), *Viërne*; Marche Triomphale, *Karg-Elert*.

Mr. C. H. Trevor, St. Paul's Cathedral, Calcutta (four recitals)—Chorale Study in D minor, *Karg-Elert*; Choral Prelude 'Come now, Saviour' and Fugue in the Dorian Mode, *Bach*; Entrée Pontificale, *Bossi*; Scherzoso, *Rheinberger*; Cradle Song, *Viërne*.

Mr. E. E. Vinnicombe, St. Peter's, Sudbury (two recitals)—Sonata No. 6, *Mendelssohn*; Toccata in A, *Bonnet*; Largo ('New World' Symphony).

Mr. H. A. Fricker, Metropolitan Church, Toronto (three recitals)—Sonata in D minor, *Rheinberger*; Toccata and Fugue in D minor, *Bach*; 'Finlandia'; Chorale No. 1, *Franck*.

Mr. R. W. Pringle, Hawarden Parish Church—Sonata No. 1 (two movements), *Mendelssohn*; March on a theme of Handel, *Guilman*; 'Question,' *Wolstenholme*.

Mr. Hugh W. Wood, St. Paul's, Southport—Overture 'Ruy Blas'; Barcarolle, *Bennett*.

Mr. G. Virgil Dawson, Mount Zion Congregational Church, Sheffield—Funeral March and Hymn of Seraphs, *Guilman*; Capriccio, *Faulkes*.

Mr. Fred Gostelow, Luton Parish Church—Overture in C minor, *Hollins*; Méditation-Elégie, *Borowski*; Toccata in F, *Bach*; Pastorale and Finale (Sonata No. 1), *Guilman*.

Mr. J. A. Tatam, St. John's, Lowestoft—Fugue in F, *Bach*; 'Chant de Mai,' *Jongen*; Rhapsody No. 1, *Howells*; Fantaisie Pastorale, *de Severac*; Bridal March and Finale, *Parry*.

Mr. Herbert Walton, Glasgow Cathedral (two recitals)—Toccata and Fugue, *Parry*; Rhapsodic Variations, *Walton*; Sonatina, *Karg-Elert*; Gavotte, *John Pulein*; Air with Variations, *Handel*; 'Finlandia.'

Mr. Leitch Owen, Edge Hill Parish Church, Liverpool—'Answer,' *Wolstenholme*; Prelude and Fugue in C minor, *Mendelssohn*.



Mr. Herbert Hodge, St. Nicholas Cole Abbey (eight recitals)—Toccata in E minor, *Tombelle*; Scherzo (Sonata No. 5), *Guilmant*; Fantasia in E minor, *Silas*; Fantasia and Fugue in G minor, Prelude and Fugue in B minor, and Toccata and Fugue in D minor, *Bach*; 'Legend,' *Harvey Grace*.

Mr. A. M. Gifford, St. Mary's, Old Hunstanton—Postlude, Berceuse, and March in E flat, *Guilmant*; Offertoire in E flat and Légende, *Salomé*.

Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Festive March, *Smart*; Prayer and Cradle Song, *Guilmant*; Concert Rondo, *Hollins*.

Mr. Thomas Grosch, Kentish Town Congregational Church—Prelude and Fugue in C minor, *Bach*; 'Visione,' *Rheinberger*; 'Pomp and Circumstance' No. 1.

Mr. Claude A. Forster, St. John's, Forfar—Chorale Preludes on 'Rockingham' and 'St. Ann's,' *Parry*; 'La Nuit,' *Karg-Elert*; Toccata (Symphony No. 5), *Widor*.

Mr. W. J. Lancaster, Bolton Parish Church—Air and Variations, *Hesse*; Fantasy-Prelude, *Macpherson*; Chorale Prelude, 'Jerusalem on High,' *Karg-Elert*; Sonata No. 4, *Mendelssohn*.

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (two recitals)—Fugue (Pastoral Sonata), *Rheinberger*; Passacaglia, *Cyril Scott*; Allegretto in B minor, *Lemare*.

Dr. Louis A. Hamand, Malvern Priory Church—Finale from Sonata, *Reubke*; Larghetto with Variations, *S. S. Wesley*; Elegiac Romance, *Ireland*; Kieff Processional, *Moussorgsky*.

Mr. Harold M. Dawber, Bedford Wesleyan Church, Leigh—Idyll, *Alan Gray*; Introduction and Fugue, *Reubke*; Fugue in D, *Bach*; Légende, *Dawber*; 'Finlandia.'

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Pièce Héroïque, *Frank*; Fantaisie in E flat, *Saint-Saëns*; 'Sœur Monique,' *Couperin*; Epilogue, *Healey Willan*.

Mr. Wallace G. Breach, St. John the Evangelist, Clapham Rise—Madrigal, *Lemare*; Andantino in G minor, *Frank*; Triumphant March, *Aleck*.

Dr. R. Walker Robson, Christ Church, Crouch End (five recitals)—Introduction and Fugue (Sonata in B flat), *Rheinberger*; Légende, *Vierne*; Prelude in B minor, *Bach*; Maestoso, *MacDowell*; and a Beethoven programme. St. Lawrence Jewry—Introduction and Passacaglia, *Reger*; Carillon, *Vierne*; Prelude, Fugue, and Variation, *Frank*.

Mr. Stanley E. Lucas, Harecourt Congregational Church, Highbury—Prelude and Fugue in G, *Mendelssohn*; Fugue in E flat, *Bach*; Prelude and 'Angel's Farewell' ('Gerontius'); Marche Héroïque, *Saint-Saëns*.

Mr. Allan Brown, Crystal Palace (eight recitals)—Sonata Britannica (last movement), *Stanford*; Sonata in B flat, *Faulkes*; Toccata in G, *Dubois*; Fugue, *Reubke*; Suite No. 1, *Borowski*; Prelude and Fugue in C minor and Prelude in E flat, *Bach*; Imperial March, *Elgar*.

Mr. Ezra Edson, Primitive Methodist Church, Westgate, Barnsley—Sonata da Camera, *Peace*; Intermezzo, *Hollins*; Réverie, *O. Mansfield*.

Mr. Bertram Hollins, Beckenham Congregational Church—Prelude and Fugue in D, *Bach*; Air with Variations, *Smart*; Fantaisie Rustique, *Wolstenholme*; Sonata in E flat, *Bach*; Toccata in F, *Widor*.

Mr. Julian Farmer, Andover Parish Church (two recitals)—Choral Song and Fugue, *Wesley*; Variations on an original Theme, *Stuart Archer*; Introduction and Fugue, *Reubke*; Dithyramb, *Harwood*; 'Finlandia.'

Mr. G. W. Harris Sellick, Macfadyen Memorial Church, Chorlton-cum-Hardy—Allegro Maestoso (Sonata No. 2), *Claussmann*; Madrigal, *Lemare*; Toccata and Fugue in D minor, *Bach*.

Mr. G. Bernard Gilbert, Town Hall, Stratford—Sonata No. 3, *Mendelssohn*; Sketches in D flat and F minor, *Schumann*; Fugue in E flat, *Bach*; Solemn Processional March, *C. J. B. Meacham*. (Songs by Miss Edith Barnett and Mr. Arthur Frith.)

Mr. G. McNaughton Harvey, Holy Trinity, Tulsa Hill—Preludes in C, *Bairdston*; Réverie, *Edward Watson*; Epilogue, *Wolstenholme*; Chorale Prelude, 'By the Waters of Babylon,' *Bach*; Pæan, *Harwood*.

Mr. H. C. Warrilow, National Institute for the Blind—Con spirito in D, *Smart*; Andantino in G minor, *Frank*; Fugue in D, *Bach*; Andantino in G minor, *Wolstenholme*; Overture in C minor, *Hollins*.

Mr. Fred W. Gerrett, Southgate Parish Church—Overture in C, *Fricker*; Caprice, *Guilmant*; Chorale No. *Frank*; Finale from Op. 52, *Schumann*.

#### APPOINTMENTS

Mr. Claude Hughes, organist and choirmaster, Pro-Cathedral, Calgary, Alberta, Canada.

Mr. Stanley E. Lucas, organist, Harecourt Congregational Church, Highbury.

Mr. Frank H. Mather, organist and choirmaster, St. George's Passaic, New Jersey, U.S.A.

Mr. Ivor Richards, organist and choirmaster, Finchley Parish Church.

Mr. Arthur W. Robinson, organist and choirmaster, St. Cyprian's, Regent's Park.

Mr. John Rodgers, organist and choirmaster, St. Saviour's Denmark Park.

## Letters to the Editor

### THE STUDY OF CHURCH MUSIC

SIR,—Your review of my article on the above in the new edition of the 'Dictionary of Organists' needs reply.

(1) In the quoted paragraph 'Plainsong was the outcome of a primitive era'—as expressed—'before the sense of key or tonality had developed,' my intention was to draw attention especially to the primitive sense of key. Or does not dispute the presence of beautiful melody, not that there are beautiful melodies also to the Sequence Intros, &c. My own experience of these dates from the Plainsong Festival held in St. Paul's Cathedral in 1888, thirty-seven years ago, so that I am no novice in the matter.

(2) As to the accompaniment of the Responses in the Church of England services, your reviewer says, 'Mr. Westerby thinks the Responses should always be accompanied lest the choir form the habit of losing pitch.' My point is not that of the choir, but of the congregation. The Responses are the property of the congregation, and pointed out in the article the 'inevitable result' of the 'lack of support for the congregation,' and as, I say, 'surely the first thing should be the encouragement and support of the congregation to sing their own responses promptly, up to pitch, and in time.' As to the singing in tune of unaccompanied choirs, my thirty-five years' experience as a choirmaster goes to prove that it is a rare feature of even the very best choirs. Your reviewer says 'should not it [the choir] develop the habit of singing in tune.' Certainly, if the material will permit the ideal should be aimed at, but all the same it is one rarely attained, as any series of tests would show. A single choir boy, who has a slight cold, or who has got unlate, is sufficient to pull down a whole choir. Unaccompanied singing in tune I look on not as a 'habit' but as an idea dependent on physical conditions. And if a trained choir singing unaccompanied may easily lose pitch, what about the mixed, untrained congregation. As one who has frequently sat in the congregation I have felt the want of organ support. Most organists seem to think only of the choir, and the support given by the choir to the congregation from an east end position is very slight.

(3) I regret I did not verify the quotation as to the 'enormous amount of Welsh secular folk-song' present in the English Hymnal. I was on holiday when I wrote the article, away from books of reference. If the word Welsh is omitted the opinion quoted is not far out. Personally, I do not think that folk-song is in place in a hymn-book, as I put it, 'It is not always easy to get away from the secularity of folk-song.'

(4) It is not correct to speak of my 'obvious antagonism' to such revivals as those of plainsong and descant, which I am said to 'scorn as mediævalism.' My standpoint is as stated, 'We should test and try and eschew the rest.' Personally, I object to the idea of the High Church Party

all that is mediæval in Church music (as in ritual) is correct thing. You mention that I say 'handsomely,' there are 'fine melodies in plainsong'—on the other hand, there is of course, a good deal of the era of plainsong which is only fit for the waste-paper basket—as of the Church music of to-day. The revival of descant is much to be regretted for men communities, but it is impractical, and, as I have said, for mixed congregations it is 'a vain attempt to put the clock.' It is frequently difficult to get congregations to take their own part, and refrain from listening to the choir. The introduction of descant makes it still more difficult to prevent them from listening. We ought to transfer the interest from the choir to the congregation, not the other way round.

I still think that the chief point against the use of the *phella* or Palestrina school of compositions, is its non-representative, non-emotional nature. Music that does not touch the emotions is valueless. I have already written elsewhere welcoming the unearthing of the treasures of the old for Church compositions, but that does not mean we should use intelligent discrimination. Make the ideal a lofty one, as well as practical, test and try, and there will be less disappointment.—Yours, &c., HERBERT WESTERBY.  
Exley Road, Erith.

October 7, 1921.

#### SUMMER SCHOOL OF CHURCH MUSIC

SIR,—I notice one omission in the report of the proceedings, and that is the reference to any discussion on the singing of hymn tunes. It is not an exaggeration to say that in not one church out of twenty is any serious attempt made to sing the hymns with reasonable intelligence and intelligent expression. As a rule, there is an entire lack of feeling, and the words are often burlesqued. In fact, the singing of hymns is despised by the ordinary choir and its master.

A few months ago I was present at the evening service in a large parish church in Worcestershire. Capital organ, and choir, impressive anthem, and good sermon—and, and, kindly light, sung like a march, in double quick time, and with each and every chord accented. I am not a professional musician, but I have the honour of being able to describe myself as—Yours, &c.,

MUS. BAC.

We understand that hymn-singing was thoroughly dealt with at the Summer School by the conductors of the numerous churches—a method that, of course, made reporting impracticable.—ED., *M. T.*

#### WALTER DAMROSCH AND 'GROVELLING IN UGLINESS'

SIR,—The *New York Herald* of October 1 prints a long and interesting interview with Mr. Arthur Bliss regarding what purports to be an interview with me in *musical America*, in which I am made to express very severe criticisms on the modern English trend in composition. It cannot be of any great importance to England what I say, but any other American musician may think of English composers; but as I have many dear and valued friends among them, it is of great importance to me not to be misrepresented or misunderstood. I permit me to state, therefore, that in my interview I referred to a certain musical current which is now common in all Europe, and which manifests itself in France, Italy, Germany, just as much as it does in England. American composers do not largely figure in this, as we cannot as yet lay claim to a national music, even though we already have a small number of highly-talented American composers.

At the banquet given by the British Music Society last summer, I expressed myself very freely on this subject, but at the same time endeavoured to pay proper tribute to the excellent results which Great Britain has achieved in music. I mentioned especially not only your great friend Edward Elgar and Vaughan Williams, but several of the younger men whose work we are watching over here with much interest, and I laid special stress on the fact that thirty years ago not only the conductors, but a great part of the orchestras of London were foreigners, and that since the death of Sir Henry Wood, English conductors rank with

the best in the musical world, and English orchestras, thanks to such schools of music as the Royal College of Music, are composed almost entirely of native-born composers.

Mr. Arthur Bliss wonders why I still place Beethoven and Brahms on my symphony programmes. I have not yet lost my admiration for these masters, and to judge from the acclaim which your public still gives them, I fancy that there must be many in England who feel as I do.

I have never heard any of the compositions of Mr. Bliss, and therefore do not know whether I should class him as a disciple of that 'ugliness in music' which some of the younger school seem to worship.—Yours, &c.,

October 4, 1921.

WALTER DAMROSCH.

#### THE OPERAS OF BALFE

SIR,—Your Paris correspondent, Mr. George Cecil, reminds our Parisian friends that 'The Bohemian Girl' was once all the rage at Paris. He might also account it unto Balfe for righteousness that he wrote two operas for the Opéra-Comique, namely, 'Le Pinto d'Amour,' in 1843, and 'Les Quatre Fils Aymon' in the following year. Both these works contain some charming music, and both were eminently successful. And in 1845 his 'L'Etoile de Seville' was given for twenty successive nights at the Grand Opéra at Paris.

Apocryphal of Balfe, it is unfortunate that this genial composer should survive to-day by only one opera—and that not by any means his best work. I am not one of those superior persons who cannot understand the popularity of 'The Bohemian Girl,' nor am I by any means insensible to its charms, but I have sufficient appreciation of Balfe's genius to realise that he wrote many better operas, and it is by these that he should be known to-day.

Perhaps when the long looked for 'national opera' is established its musical directors will remember that the hand which wrote 'The Bohemian Girl' also created 'The Siege of Rochelle,' 'The Bondman,' 'The Painter of Antwerp,' 'The Puritan's Daughter,' and 'The Talisman'—all works of rare charm and high merit. I would venture to say that these works, old-fashioned though they be, contain far more real music and are capable of giving far greater pleasure than all the 'Chouls' and 'Routs' in existence.—Yours, &c.,

W. BARLOW.

Sandwich.

October 4, 1921.

#### 'THE IMPORTANCE OF CORRECT PLACING OF THE VOICE'

SIR,—I am obliged to Mr. Charles Tree for the information he has volunteered to give me concerning himself.

Although that 'young gentleman what has been singing' to the British public for the past thirty years' appears desirous of overlooking the fact, my two letters which you have been good enough to publish have dealt with the 'Importance of the correct placing of the voice.' I have no controversy with Mr. Charles Tree the singer; it is when he poses as a teacher of voice training that I disagree with him. In his replies to my letters, instead of treating the question at issue seriously, he goes off at a tangent and tries to save his face by indulging in more or less flippant banter, which leaves the subject discussed exactly where it was. That method of controversy is insufficient to annihilate the classical method which I favour.

It is my settled opinion that although people may talk, and even write profusely, about vocal methods and their application, no serious practical results can be obtained from that method of instruction. It is all nothing more than *camouflage*—interesting, it may be, theoretically, but the real work is done by the teacher with the individual pupil. The brain is capable of grasping any method intelligently described, but it cannot always communicate the knowledge acquired to the voice. Grave harm can be done in the process of making that attempt, because one may imagine a tone to be correctly produced when such is not the case. Holding that view I do not propose to accept Mr. Tree's invitation to lecture in public, and I shall only sing when it suits me to do so. Let me assure Mr. Tree that I in no sense resemble a bolt from the blue, and if he



has an ardent desire to know who and what I am, there is another simple way of finding out. Since he is such a busy man, in order to save him the trouble of searching for me, I shall date this letter from my private address.

The publication by you, Sir, of my letters has brought me much encouraging correspondence from various parts of this country, and even beyond its shores. Many vocalists have asked me to hear them with a view to appraising their voice and method. My inquiries have elicited information, proving beyond the possibility of doubt that great numbers of promising young voices are being trained, both in the metropolis and the provinces, by people who have not the remotest conception of what voice training means and involves. It no more follows that a mere instrumentalist can train the voice properly, than that a famous boat-builder can build battleships equally well. This appalling state of affairs ought to be dealt with energetically by those who are concerned for the future of our vocal art. Personally, I can see no effective remedy other than making voice training a closed profession.—Yours, &c., A. KEAY.

2, Gledstanes Road, W. 14.

October 3, 1921.

[This correspondence must now cease.—ED., *M. T.*]

#### GRAMOPHONE RECORDS

SIR,—With reference to the letter in the October number from your correspondent Mr. N. Schuster, on the subject of what he calls 'potted' versions of recorded music, this is a grievance I am glad to see ventilated, especially in your columns.

Mr. Schuster mentions the Overture to 'A Midsummer Night's Dream' as an example of this, but there are other glaring instances of such condensation, which, although not perhaps so prevalent at the present day, is still practised in some quarters. For instance, take the Overture to 'Oberon,' the second Hungarian Rhapsody, Elgar's 'Cockaigne,' and, above all, the Overture to 'Egmont' (this latter, by the way, commences somewhere about the middle of the actual composition in the record I have in view, which perhaps your correspondent is familiar with). Recordings do exist of the above subjects given in a fuller manner, but the tendency to 'cut' and compress is nevertheless present all the time, and there does not appear to me to be any necessity for obsolete versions that in many cases are absolute travesties, to be still on the market.

I have not ventured so far as to discuss the vocal or instrumental branches, where the evil is not quite so apparent, although many of the operatic excerpts are often very curiously arranged if they are not mutilated, but here no doubt the voice is the thing, the vehicle being of secondary importance. Instrumental items may be made comparatively satisfying, but to a large extent only by selection, and not always judicious at that, and many of the longer works have until recently been left untouched, perhaps we may say mercifully so, in that they have so far escaped the fate of orchestral works. In the field of chamber music proper the case is no better. The recording of works of this nature in a serious manner dates from a somewhat later period, and in spite of the excellence of a good deal of music rendered in this form, what might be termed the experimental stage does not seem to have been entirely left behind.

It is true that several of Beethoven's Quartets are available, but in what a shortened form! Other composers of course, suffer in like manner, as Mr. Schuster suggests of Mozart, not only in their instrumental, but in their orchestral works, such as we have had under review, and this will be their fate for some time to come, unless the recording of their music is considered a duty, and not left to individual taste or idiosyncrasy, nor the advertising of a particular make of record. Instead, it is not uncommon to find only isolated movements, giving the impression, however unintentional, that the complete work was not worth hearing; but if, in many cases, time-hallowed compositions are to be attempted at all, it is futile to make the interpreters, however well known, responsible for snippets.

Your correspondent has something to say on the subject of larger discs.

The time when discs of an increased area may be expected, may not be far distant—we have already had

20-in. Pathé's—but to make them a commercial proposition the existing methods of manufacture would have to be totally revolutionised, and this would include not only recording processes, but machines, and the method of playing them. Until that day dawns, the present small and narrow way can only be made more pleasant and profitable for intelligent gramophone users, by their own efforts, and a little more imagination and musicianship on the part of recording companies.

It is only fair here to note the vast strides the art has made, but, to sum up, surely we need not at this time have day be condemned to half-hour works on three mile records?—Yours, &c.,

L. F. D. HOWARTH

22, South Island Place, Brixton, S.W. 9.

October 9, 1921.

#### 'WOULD YOU LIKE THE POST?'

SIR,—In an issue of the *Daily Graphic* last month, there appeared (under the heading of 'Would you like a position?') a would-be sarcastic comment on an advertisement inserted in the public press by the Medical Superintendent of the Worcestershire Mental Hospital, Bromsgrove.

The advertisement was for 'Organist and Pianist (male or female), the successful candidate being required to undertake the duties of nurse.' The *Daily Graphic* wit addressed the following comment, 'I hope it is not suggested that a lunatic should act as organ-blower.' I have held a similar position (combining also the duties of choir-trainer with those of organist) for many years, and am therefore competent to speak.

As to the organist's work, at my present post there is much to do at the daily services, full choral service on Sundays at Festivals, sacred concerts, &c., and, though the choir is not from perfect, it is considered to be one of the best in the neighbourhood. The organ is now blown mechanically, as formerly it was not so, and then the blower was a patient (the wag's 'lunatic'). He was the best of blowers, and organists employing manual labour would appreciate him as an one.

Music is considered beneficial for the mentally afflicted, and the pianists' duties are manifold, comprising concert work, dance music, &c., with and without orchestra. Overtime, in duty hours, can be filled up with nursing work, and the Physiological Certificate may thus be gained, and consequent pecuniary benefit to the recipient.

The advantages of the three-fold post are numerous, and the remuneration (a not unimportant matter in these difficult days) is over and above what many R.C.O. Fellows and Associates are able to obtain. I strongly advise organists to take such a post when it offers.—Yours, &c.,

A MEMBER OF THE ROYAL COLLEGE OF ORGANISTS  
Holloway Sanatorium, Virginia Water.

October 12, 1921.

#### ORCHESTRAL MUSIC IN EAST LONDON

Of all the recent efforts that have been made to 'decentralize' the music of London the boldest is the series of East End Symphony concerts of the British Symphony Orchestra with programmes of 'Queen's Hall' standard. These concerts are held at the People's Palace on Sunday afternoons (at 3.30), with Mr. Adrian C. Boult as conductor. Each programme contains a Symphony and a British work. The dates are October 16 and 30, November 13 and 27, December 11 and 18. The success of the opening concert was very encouraging. The hall was well filled—about 1000 in room for more—and the audience appeared to take great delight in the following programme:

'Brandenburg' Concerto No. 3, in G (for strings)	Bach
'A Shropshire lad' ... ..	Butterworth
Symphony No. 2, in D ... ..	Brahms
'Francesca da Rimini' ... ..	Tchaikovsky

Each number was preceded by a short and unacademical explanation by Mr. Boult—a feature that appeared to be much appreciated. Probably the news that the concert proved so acceptable (without a song from beginning to end) will have spread and provided a full hall for the second concert. Future programmes include Armstrong Gilchrist's Ballet music, 'The Betrothal,' Elgar's Violin Concerto, Holst's 'Beni-Mora' Suite, Strauss' 'Don Quixote,' Beethoven's 'Mêlée Fantastique,' and Elgar's second Symphony.

## Sharps and Flats

Charlie Chaplin . . . is an accomplished musician.—*Sir Herbert Parker.*

Contrary to what some people think, I have no desire to encourage the young composer from composing. On the contrary, I have always encouraged him to compose busily, feeling sure that he will be better when he gets it out of his system.—*Ernest Newman.*

. . . Almost every musical paper is so devilish dull.—*nest Bryson.*

To read Mr. Percy Scholes' leading article in the *Music* for October . . . one is left with the general impression that the *Music Student* thanks God it is not as one of our musical journals, which are either ephemeral, or as propaganda for publishing firms.—*Ursula Greville.*

Alone, among the chaos of English music, the ballad-singer is efficiently, even aggressively, organized . . . What chance, when it comes to a battle for popular favour, have ragged levies of English composers against the trained army of Chappell and Boosey?—*Francis Toye.*

I am very interested in your venture, and shall be delighted to let you have things.—*Horace Shipp*, in a letter to the Editor of *Fanfare*.

You should have no difficulty in eclipsing the current musical periodicals. I should consider myself most happy to be numbered among your contributors.—*T. S. Eliot*, another.

It is a convention, and a more than usually blind one, to regard opera as a barometer of the love of music in a nation. Philosophically considered, opera is the first step from absolute music in the direction of the 'movies'.—*Edwin Evans.* When Philip Hale, of the *Boston Herald*, praises a pianist, you expect something good, but either the day after he praised Madeleine du Carpi was one of his off days, or last Wednesday was one of hers.—*Percy A. Scholes.*

## Obituary

We regret to record the following deaths:

ENGELBERT HUMPERDINCK, well known in England as the composer of 'Hänsel and Gretel' and the music to 'The Miracle.' Born in 1854, at Siegburg, he died at first architecture, which later he relinquished for music, obtaining in a short time three scholarships, *i.e.*, Mozart, Mendelssohn, and Meyerbeer prizes. Playfully he expressed his surprise that such a prize-crowned composer succeeded in becoming a tolerably respectable musician. He was intimately acquainted with Wagner, being for many years as his copyist, and supervising the musical studies of Siegfried Wagner. His sister, Frau Elheid Wette, wrote for a Christmas performance in her only version of the Märchen 'Hänsel and Gretel,' to which uncle Engelbert furnished some music. Without making of a public performance he welded these fragments into an opera. Richard Strauss recognised in this work a reaction against the bloodthirsty realism of the Italians, and had it performed on December 23, 1893, at Weimar, to great success. The new opera gained at once all German and soon all foreign stages. Humperdinck's music is described by the term 'amiable.' He avoided harshness of any kind. A master of orchestration, he wrote the best-sounding score of all modern composers, and he was a pianist to his finger-tips. As in music, so he was in life honest, straightforward. He had no enemies.

F. ERCKMANN.

KATHLEEN BRUCKSHAW (Mrs. Seymour Darlington), on October 10, well-known as a pianist of exceptional gifts, studied at Weimar under Stavenhagen (a pupil of Liszt), and afterwards under Busoni. Her first appearances in London were immediately successful, and she was soon at all important orchestral concerts in London and the provinces. Miss Bruckshaw also had talents as a composer. In September, 1914, she played a Pianoforte Concerto of Queen's Hall, under Sir Henry Wood.

H. A. J. CAMPBELL, for some years organist of St. Andrew's Church, Caversham, and formerly at Barnet Church. A musician of varied talents, he had been musical director in London theatres, acted as conductor of the Marquess of Anglesey's private orchestra, and obtained

considerable vogue as a composer of choral music, dance music, and songs for children.

WILLIAM JOSIAH BISHOP, on September 27. Not a musician by profession, he took a leading part in the activities of the Sacred Harmonic Society at Exeter Hall, the Royal Choral Society, and—for more than forty years—the Handel Festival Choir.

## 'CREATIVE TECHNIQUE'

'Creative Technique—for Artists in general and Pianists in particular,' by George Woodhouse (Kegan Paul) is a volume of but slender bulk, but within its narrow limits of fifty-four pages will be found much that is helpful and stimulating and not a little that is provocative of discussion.

Mr. Woodhouse writes well, and expresses his views in no half-hearted fashion. In a Foreword he tells us that he has chosen the title 'Creative Technique'

' . . . to define that quality of performance in which music is temperamentally interpreted, and to distinguish it from that more familiar form in which the creative faculties are dormant or lacking.' For obvious reasons [he continues], 'factors which create diversity of style find no place in systems which reduce technique to a method. In thus prescribing for the many, such systems in reality prescribe for none, at least they can never wholly fulfil the needs of the artist. . . . While this work is not intended as an indictment of the trend of modern teaching (for whatever the authority of our training, we are bound ultimately to accept the scientific principle), it is entirely another matter to accept as final a formula of touch, however derived, which excludes the vital factors of temperament and individuality.'

And again:

'The question of touch is not merely one of facility. Temperament imposes other factors. The human mechanism when directed by a creative impulse cannot finally be considered merely as a machine.'

In an interesting chapter tracing the evolution of pianoforte technique up to the present day we find some pungent remarks on 'the wave of rationalism' which has swept over the minds of theorists and created a revolution in pianoforte teaching: 'Old traditions were contemptuously denounced, and (in the light of pseudo-science) the romance with which the subject was formerly imbued vanished like mist before the morning sun.' In the author's opinion, 'Temperament, which was once kept aflame and developed in the musical atmosphere which permeated the older schools, now starves on a diet of theories and facts.' In addition to this a wholesale demand for these same theories and facts has now been created by certain examination authorities, and 'our young aspirants now talk and discuss their art in the terms of a new technology, which would be as wholly incomprehensible to a Paderewski or Busoni as it is to the lay mind.'

These few extracts sufficiently indicate Mr. Woodhouse's attitude towards the present-day 'rationalistic' methods. Although in subsequent chapters there is frequent tilting at the alleged inconsistencies of the 'rationalists,' it should be made clear that the author does not confine himself to mere criticism. In particular, in the chapters on Real Duration, Creative Imagination, Temperament, and Interpretation will be found much that may be read with interest and profit, even by those who may violently disagree with some of the writer's opinions. G. G.

## ROYAL ACADEMY OF MUSIC

A course of three lectures given by Mr. J. B. McEwen, upon 'Sound-Waves,' were couched in such a manner as to avoid any disquisition on the mathematical side. The lecturer pointed out that every sound or combination of sounds is associated with a wave-motion which has a special form or character peculiar to this particular sound or combination. This wave-motion makes itself felt as a fluctuation of pressure transmitted from the sounding body to the ear by means of the air. By appropriate devices this wave-motion can be made to trace a curve, the form of which shows a strict correspondence to the sequence of pressure changes in the wave, and also the manner and rate



at which these develop. This pressure curve, again, by appropriate mechanical contrivance, can be made to reproduce the sound or combination of sounds of which it is the graphic record.

Practical illustration of the principles involved were afforded by the simple and compound pendulums suspended from the roof of the Duke's Hall; the polyphonic and wave syrens; and the 'ripple tank,' which exemplified the propagation and reflection of wave motion. A large number of micro-photographs of gramophone curves were shown on the screen; also some interesting figures drawn by Mr. F. Corder's Harmonigraph, exemplifying the combinations of various motions. A number of special records reproducing the characteristic tone-colours of the wind instruments of the orchestra were played on the Æolian-Vocalion.

A course of four lectures upon the 'History of Music' are being given on Wednesday afternoons. The first took place on October 19, when Dr. Shinn lectured upon Haydn and Mozart. After giving a brief sketch of the condition of instrumental music previous to the time of Haydn, and also some description of the social and political conditions of Germany and Austria in the 18th century, the lecturer passed in review the chief advances which had been made by these two composers in the domain of pure instrumental music and in the development of the orchestra. A selection of movements from quartets by Haydn and Mozart were played as illustrations. In the three following lectures the Principal will deal with the work of Beethoven.

### TRINITY COLLEGE OF MUSIC, LONDON

October was a very busy and successful month at the College, for although the interior of the College buildings is being remodelled so as to provide among other things a new entrance hall, a grand staircase, and increased concert-room accommodation, the number of students again showed an increase. The fortnightly concerts which have been such an appreciated feature of the College life were resumed, and are still being given temporarily in the very fine board-room.

In the first week of the term the inaugural address was delivered by Mr. E. Stanley Roper, who dealt with the progress in the teaching of music since 1872—the date of the institution of the College. The address was followed by the distribution of diplomas, certificates, and prizes, and the presentation of the newly-elected eighteen scholars, including one who had been awarded a University degree Scholarship, at the end of which ceremony Sir Wilfred Collet, Governor of British Guiana, and a student of the College more than forty years ago, thanked the students for the musical programme by which they had contributed to the enjoyment of the company present.

The value of the scheme of lecture-classes instituted to meet the requirements of the Teachers' Registration Council—a scheme moreover approved by that Council—was again exemplified by its popularity.

The operatic class under the experienced conductorship of Mr. Cairns James has, in view of the return of the male students in sufficient numbers, once more been able to begin rehearsals of the Gilbert and Sullivan operas, and particularly of 'Iolanthe,' of which it is proposed to give a performance at a London theatre in the Summer Term.

In the other sphere of the College work, the activity of the month was equally promising. In such important towns as Manchester, Dundee, and Newcastle successful distributions of certificates gained under the College scheme of local examinations in music were attended by Sir Frederick Bridge, Dr. J. C. Bridge, Dr. C. W. Pearce, and other distinguished musicians whose interesting addresses on these occasions have been fully reported in the provincial press.

At the Carnegie Public Library, Seven Kings, the Ilford Urban District Council has arranged a series of lectures and chamber concerts. The Philharmonic String Quartet was announced for the opening ceremony on October 17; Miss Elsie Horne plays on November 14, and the Meredyll Pianoforte Quartet on December 12.

The prize of a thousand dollars offered by Mrs. Coolidge, an American lady, for the best Pianoforte Trio, has been won by Mr. H. Waldo Warner, out of sixty competitors.

### CHORAL SOCIETY PROGRAMMES

In addition to the information given in our last issue a in our columns of provincial news this month, we have the following selected items to announce:

#### LONDON AND DISTRICT

The Alexandra Palace Choral and Orchestral Society which opened its season at the Northern Polytechnic on October 15, with an excellent performance of 'The Gold Legend,' under Mr. Allen Gill, has Parry's 'Judith' in preparation for November 26. Later arrangements include 'The Dream of Gerontius' and the Mass in B minor besides 'Elijah,' 'The Messiah,' and 'Hiawatha.'

The Bach Choir announces a Bach concert at Central Hall on December 14, when the programme will include the Cantatas 'Abide with us,' 'Jesus took to Him the Twelve,' and 'The Sages of Sheba.' At a second concert the works to be performed include Dvorák's 'Stabat Mater,' Holst's 'Hymns from the Rig Veda,' and Motets by Byrd and Child. Dr. Vaughan Williams is the conductor.

The programme of the London Choral Society (Mr. Arthur Fagge) includes 'King Olaf,' a new setting of 'Tam o' Shanter,' by J. St. A. Johnson, R. T. Woodman's 'Falmouth' (in a programme of unaccompanied works), and 'The Apostles.'

People's Palace Choral Society, conducted by Mr. Francis Idle, opens with 'The Redemption' on November 14. 'The Dream of Gerontius' follows on January 21.

South London Choral Association (Mr. Leonard Venables) will select a programme from the following: Cowen's 'Sleeping Beauty,' Parry's 'Ode on St. Cecilia's Day,' Fletcher's 'The Deacon's Masterpiece,' Coward's 'Garth and Linet,' Dunhill's 'Tubal Cain,' and Coleridge-Taylor's 'Hiawatha.'

Dulwich Philharmonic Society (Mr. Martin Kingsland) gives 'The Dream of Gerontius' on December 17; and later in the season 'The Martyr of Antioch' and 'The Redemption.'

The Croydon Philharmonic Society under Mr. Alan Kirby, and the Croydon Symphony Orchestra under Mr. H. Reed, announce four attractive subscription concerts. The choral works included are 'King Olaf,' 'The Piper of Hamelin,' 'From the Bavarian Highlands,' and Brahms' 'Alto Rhapsody.'

Central Croydon Choral Society has chosen 'The Gold Legend,' 'The Mystic Trumpeter,' and the 'Bon-bon Suite.'

There will be performances of 'King Olaf' and Dvorák's 'Stabat Mater' by Bromley Choral Society (Mr. Frederick Fertil); 'Athalia' and Cowen's 'The Rose Maiden' by Finchley Musical Society (Mr. Ivor Richards); 'Acis and Galatea,' 'Blest Pair of Sirens,' and a selection from 'The Mastersingers' by Harrow and Greenhill Choral Society (Mr. F. W. Belchamber); 'King Olaf' by Hither Green Choral and Orchestral Society; Bridge's 'Cradle of Christ' by Loughton Choral Society and Orchestra (Mr. Herbert Riding); Gluck's 'Orpheus' and Stanford's 'Phaulconbridge' by Mansfield House Choral Society (Mr. C. Coward); Cowen's 'St. John's Eve' by Seven Kings Choral Society (Mr. E. E. Wilson); 'The Dream of Gerontius' and the 'St. Matthew Passion' by Teddington Philharmonic Society (Mr. W. Ratcliffe); Cowen's 'John Gilpin' by West London Choral Union (Mr. W. T. Oke); Cowen's 'The Rose Maiden' by Wimbledon Choral Society (Mr. Kenneth A. Brown); and Purcell's 'Fairy Queen' by Woodside Choral Society.

#### PROVINCIAL

The Avonmouth and Shirehampton Choral Society has an interesting programme for November 23. Dr. Vaughan Williams is to conduct his 'Toward the Unknown Region,' 'Five Mystical Songs,' and 'Five Folk-songs.' For the Society's second concert Mr. P. Napier Miles promises Madrigals from the Fellowes edition.

Maclean's 'The Annunciation' is to be performed at Bolton Choral Union, under Mr. Thomas Booth, on February 1.

Richmond (Yorks) Choral Society, of which Mr. Arthur Fountain is conductor, has chosen Elgar's 'The Music Makers' and Brahms' 'Song of Destiny' for performance this season.

Chesterfield and District Musical Union will give 'The Dream of Gerontius' under Dr. J. Frederic Staton. Hamilton Harty's 'The Mystic Trumpeter' is to be given December 8 by the Kidderminster Choral Society, under J. Irving Glover.

The programme of Lochgelly Choral Union for the season includes Hamish MacCunn's 'Bonny Kilmeny,' Long Eaton Choral Society has chosen Elgar's 'The Song of England' and Parry's 'The Pied Piper of Hamelin' for its second concert.

The choral works to be given by North Staffs District Choral Society, under Mr. John James, include 'King Olaf' and the Mass in B minor.

Norwich Philharmonic Society offers symphony concerts and a chamber music recital, as well as choral works. The latter (to be conducted by Dr. Frank Bates) include 'King Olaf,' the Mass in B minor, and Christmas Carols.

Mr. Gustav Holst's Choral Society and Orchestra at University College, Reading, has in hand the *Missa Brevis* of Bach, Vaughan Williams' 'Mannin Veen,' and several Folk-song settings by W. G. Whittaker.

'The Dream of Gerontius' and 'Acis and Galatea' will be given by the Stockport Vocal Union under Dr. T. H. Hingley.

Wolverhampton Musical Society, under Mr. Joseph W. Wainwright, promises the first performance of 'The Forsaken Woman,' an unaccompanied twelve-part work by Graham Smith.

Windsor and Eton Choral Society, conducted by Mr. B. C. S. Everitt, has chosen Brahms' 'Requiem' and 'The Dream of Gerontius.'

The Grulle-Allès Choral and Orchestral Association, Jersey, conducted by Mr. John David, is performing 'The Revenge' and 'The Wedding of Shon Maclean.'

Two existing choral societies in Jersey have amalgamated to form the Jersey Philharmonic Society, under the conductship of Mr. John Hubert.

benches. But when next he came to the Town Hall the place was packed.

Chaliapin paid a special visit to this city, and gave a concert in the Town Hall on October 3, in aid of the Russian Famine Relief Fund. He was supported by Pouishnov, Bratza, and M. Rabinovitch (accompanist). To hear the distinguished Russian singer of operatic fame was in itself a pure musical treat, for in him it was at once felt that a noble artist stood before us. Russia is the land of remarkable bass singers. The older music-lovers at Birmingham will never forget when the Russian Opera Company visited us in 1886, for the wonderful chorus in Glinka's 'Life for the Czar' was then a revelation.

The City of Birmingham Choir has now become an established musical organization. At a meeting of the choir, Prof. Granville Bantock was unanimously elected first president. Congratulating the Society upon the happy auguries attendant upon the opening season, he said he had heard part of the rehearsal, and was struck with the fine body of fresh young voices. He prophesied great things for their future. This Society is intimately associated with its sister body, the City of Birmingham Orchestra, Mr. Appleby Matthews being the general director of both organizations. Mr. Joseph Lewis was unanimously elected chorus master.

Mr. David Finney, a talented violinist, gave a violin recital at the Midland Institute on October 6, assisted by Miss Mary Wilkins (pianoforte). The vocalist was Miss May Burke.

The first of the Wednesday evening symphony concerts arranged for this season was given at the Town Hall on October 5, by the City of Birmingham Orchestra, under Mr. Appleby Matthews. There was a fairly large audience present, but these concerts need larger support if they are to pay their way. The programme was made up of César Franck's Symphony in D minor, Liszt's symphonic poem 'Les Préludes,' Smetana's 'Bartered Bride' Overture, and Chabrier's Rhapsodie 'Espanña,' all well-known pieces. The performance on the whole spoke well for the future, and Mr. Appleby Matthews certainly showed uncommon skill and musicianship in directing his seventy instrumentalists. Effective interpretations were given of both the symphony and the symphonic poem. The orchestra is evidently anxious to make a name, and with adequate rehearsals we expect by the end of the season to hear really first-class performances. The vocalist was Miss Hilda Blake, who sang well in Liszt's 'Loreley' and a Mozart Aria.

Mr. Appleby Matthews' Sunday concerts at the Grand Theatre, where smoking is permitted, gradually improve in attendance, and artistically the orchestra shows progress at each hearing; but, as already stated, the strings need strengthening in order to make a proper balance. These concerts are certainly an educational factor of which the fullest advantage should be taken by citizens of this great city.

#### BOURNEMOUTH

On October 6 the inaugural symphony concert of the twenty-seventh series was given at the Winter Gardens, Mr. Dan Godfrey conducting.

A very fine beginning of the season was made with a programme that held much of interest to meet the varied tastes of the town's music-lovers. Granville Bantock's 'Hebridean' Symphony had been heard here once previously, as it was played last season with the composer conducting. Mr. Godfrey's reading did not differ materially from that of the composer, although the former was inclined slightly to moderate the almost excessive violence of the battle section. It is a formidable work from the executive standpoint, but both Mr. Godfrey and the orchestra came through the ordeal with immense credit. There are inequalities in the music, the opening section leaving the strongest impression upon a second hearing. A first performance here of George Butterworth's two English Idylls emphasised the opinion, formed upon an earlier acquaintance with the composer's beautiful 'Shropshire Lad' Rhapsody, that British art lost a poetical exponent when this musician was struck down in the war. Rimsky-Korsakov's Overture to 'Ivan the Terrible'—another novelty—was an appropriate prelude to the proceedings, albeit its orchestral brilliance is used as a cloak for some

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BIRMINGHAM

Judging by the number of concerts that have been announced, the autumn musical season, which began in October, is likely to break all records. Now that so many foreign artists visit these shores we shall of course hear all the great violinists, pianists, and vocalists of big repute. Unfortunately we at Birmingham cannot rely on a moving population like those of Manchester and Liverpool, and concerts are therefore restricted to the patronage of more or less the same clientèle. Thus the speculative risk is perhaps greater than in other cities.

On October 1 the Midland Musical Society inaugurated the Town Hall its series of choral concerts with a popular performance of 'The Messiah,' conducted by Mr. John Wainwright in the absence of Mr. Cotton. The principal vocalists were Madame Laura Taylor, Miss Alice Vaughan, Mr. Charles Hill, and Mr. James Howell.

Mr. Sidney Stoddard has again arranged for a season of Sunday concerts in aid of the National Institute for the Blind, the first of which was held at the Town Hall on Sunday evening, October 2. The programme was again aimed on the popular lines of a ballad concert, interspersed with violin and pianoforte solos. The vocalists were Miss Winifred Lawson, Miss Gladys Bytheway, and Mr. Arthur Jordan, with Mr. Arthur Ralph (pianoforte), Miss Marjorie Sturby (violin), and Mr. Michael Mullinar (accompanist).

Madame Tetrassini was naturally the great attraction at the first 'international celebrity' concert of the season, given at the Town Hall on September 28. With her were associated the tenor Bielina, the baritone Dinh Gilly, and the clever young Serbian violinist, Bratza. The accompanist was Mr. Ivor Newton.

Mr. Norman Wilks, a pianist new to Birmingham, gave a pianoforte recital at the Midland Institute on September 28. The performer of undoubted ability and interpretative gifts, Mr. Wilks did not draw such an audience as he deserved. To say, when Paderewski first gave a pianoforte recital here at the Masonic Hall, he had to play to empty



rather superficial ideas. In place of Mr. Anderson Tyrer, who was prevented from playing the Schumann Concerto owing to a sprained wrist, Miss Dorothea Vincent was the soloist of the occasion, her choice being Beethoven's Pianoforte Concerto in C minor. Her playing proved exceedingly neat and expressive, and although her tone was a trifle thin, she managed to present this fine work with a considerable amount of insight into its requirements.

### BRISTOL

'The Beggar's Opera' at the Prince's Theatre pleased many hearers. It was staged and performed very cleverly. M. Kubelik appeared on October 3 at the opening concert of an 'international celebrity' series. Varied opinions were expressed on his playing, which some musicians found wanting in expression and tone in Tchaikovsky's Concerto in D (given with pianoforte accompaniment). Some smaller pieces were played with better grace and more feeling, although throughout the evening the tone of his violin seemed to lack richness. Mr. Percy Kahn drew warm praise from those who understand the art there is in accompanying at the pianoforte. Miss Leila Megane, with her dramatic singing, was the real success of the evening.

The Carl Rosa opera fortnight at the Prince's Theatre has been well attended. Miss Eva Turner, a Bristolian, was very successful as Elizabeth, Butterfly, and Musetta. The Company opened with a splendid presentation of 'Tannhäuser.' There were special casts for several of the operas, including Miss Nina Dale as Santuzza, Miss Dora Gibson as Aida, and Miss Hope Laurin as Sieglinde.

The great day of the month was Saturday, October 8, when Mr. Albert Coates, the London Symphony Orchestra, with M. Rosing and Signor Ticcianti, opened the season's subscription series. There was a fine attendance in the evening, but it might have been better in the afternoon. Scriabin's 'Poem of Ecstasy' in the evening was the event of the hour, and discussion raged hot and strong over it. Wisely, Mr. Coates' programme gave examples to please both camps. Beethoven's Symphony No. 7 and third Pianoforte Concerto (with Signor Ticcianti as soloist), and Brahms' second Symphony, adequately balanced Scriabin and Strauss' 'Don Juan.' As to the 'Poem of Ecstasy,' some damned it eternally as horrible, others would like to hear it again for better comprehension. M. Rosing was out of voice through indisposition, but showed no failing in dramatic power.

### CHATHAM

The first concert of the winter season was held at Chatham Town Hall on October 12. It inaugurated a series of six which are to bring Cortôt, Siloti, Thibaud, Anne Thurstfield, John Coates, Granville Bantock, and other well-known artists to the district. Of the four concert-givers on October 12—Rosina Buckman, Angelo Rosselli, Adila Fachiri, and Jascha Spivakovsky—the last-named was especially successful.

Rochester Choral Society has started its rehearsals, the two chief items in its first programme being 'Hiawatha's Wedding-Feast' and Beethoven's ninth Symphony, given in conjunction with the London Symphony Orchestra. The Society performed the 'Hiawatha' music when Coleridge-Taylor was its conductor, about fifteen years ago. Rochester Symphony Orchestra has an increase in membership this season. The members have begun weekly practices of Dvorák's Symphony, 'From the New World.' The only outstanding performance of the month is the Festival arranged by the local Free Church Choirs' Association for October 26.

### CORNWALL

Mr. H. S. Middleton, the young organist of Truro Cathedral, full of enthusiasm, has appealed to young men to take part in the musical life of the district by joining the Musical Association. This choir has 'The Messiah' and Brahms' 'Requiem' in rehearsal. Mr. W. J. Bayeley, of Penzance, is energetically advocating the founding of a school of music in this town, and we hope his scheme will have practical support. A choir of fishermen assembled at Penzance for an occasional purpose last December has now been formed into a permanent body of over a hundred voices.

On September 27 a contest for brass bands of the section was held at Crowlas, Mr. Edwin Williams (Camborne) adjudicating. The test-piece was a Fantasia, 'The Maid of Orleans' (Laurent), and first place was won by Fraddon. As the result of the event a new band has been formed at Ludgvan, under the direction of Mr. R. Williams.

### COVENTRY AND DISTRICT

Apart from two chamber concerts given by local instrumentalists at the Coventry and Warwickshire Society of Artists' annual exhibition in the Corn Exchange, the Rover Orchestra, under the conductorship of Mr. J. Clark, may be said to have inaugurated the serious music of the season. At Albany Road Hall, on September 23, this organization, the strings in which have been considerably augmented, presented with distinction a programme which included movements from Beethoven's C minor Symphony. The interpretation of every item reflected credit on the performers, all of whom are amateurs and most of whom are local.

A short season of opera in English by the Royal Carl Rosa Opera Company attracted large audiences to the Empire Theatre, Coventry, during the week commencing October 3. 'La Bohème,' a work little heard locally, figured in a repertoire which was otherwise of a conventional order.

Leamington Orchestral Society at its recent annual meeting announced its intention of giving two concerts during the present winter, one in November, the other in the New Year.

### DEVON

Mr. Moiseiwitsch at Torquay, on September 15, introduced several pieces of modern pianoforte music not before heard in Devon. An Etude (in F sharp) by Stravinsky was followed by the 'Awakening' nature poem of Eugène Goossens, one of three dedicated to the pianist, and at the close of the programme came Palmgren's beautiful 'The Swan.' A Chopin group was followed by the seldom-heard 'Mephisto' waltzes of Liszt.

The Plymouth Corporation concerts opened on October 1, when Miss Gladys Harris (a Cornish contralto), Mr. Seymour Dosser (tenor), and Miss Irene Buckingham (violin) provided the programme, with the borough organist at the organ.

The Royal Carl Rosa Opera Company gave a week's repertoire performances at Torquay during the week beginning September 26, and during the next week at Plymouth. Taking advantage of this, Mr. Glover opened a new series of Sunday concerts at Plymouth on October 1, engaging several of the operatic artists—Miss Kate Campi, Miss Constance Willis, Mr. Gerald O'Brien, and Mr. Appleton Morris, with Madame Turato as violinist and Madame Culp at the pianoforte.

Yet another Choral Society has been formed at Plymouth, where already there would seem to be sufficient choral organizations. It is a pity that these cannot amalgamate to form a picked choir, and lead the way in the West of England for choral music. The latest Society is organized by Mr. Peter E. Butchers, who has for some years trained a choir of female voices to a good standard. His intention is to secure two hundred voices for performances of 'The Redemption.' Mr. Butchers is organist and choirmaster of Mutley Baptist Church. Most of the choral societies are now getting into working order again. Exmouth (Mr. Raymond Wilmot), which closed last season with a deficit, has decided to perform 'The Creation' in the autumn, with a view to recuperating. Exeter Oratorio Society is undergoing reorganization, and has not yet fixed its programme. Mr. Denis Read, recently appointed organist of St. Edmund Church, Exeter, one of the ancient churches still standing 'on the wall,' is organizing a series of sacred concerts, which, as yet, the choir has not participated, though it is desirable that it should do so.

Barnstaple Musical Society (Dr. H. J. Edwards, conductor), with another unfortunate but not rare experience of an adverse balance, will confine its attention before

mas to part-songs and choruses, which will be performed early in December.

The Chamber Music Club (initiated by Dr. Ernest Sk) starts the new season very vigorously with a large number of new members, the total being now well over three hundred. At its annual meeting on September 28 its financial position was found to be excellent. The effect of the existence is shown in the increased support given to chamber music ventures in the district. For instance, two audiences which on October 11 attended the first of a new series of Philharmonic Concerts organized by Mabel Bleby and Mr. W. F. Crabb, were the largest seen at Exeter at concerts of this kind. Theingham String Quartet (Messrs. Percival Hodgson and Venton, and the Misses Grace Burrows and Joan) by its artistic interpretations and perfect ensemble very fine performances of Borowski's Quartet No. 2, Herbert Howells' 'Lady Audrey's Suite' (new to the), Mozart's in G, Dohnányi's in D flat, and Beethoven's 4. Howells' Suite aroused great enthusiasm, as well, by its fascinating beauty and humour. Miss Mary in, a youthful vocalist, showed good gifts and the pianist's instinct.

#### DUBLIN

Rosing, the eminent Russian tenor, gave two operatic performances at the Theatre Royal on September 24 and 28, and by Mile. Alexeeva, Mr. Mostyn Thomas, and a French tenor (a Russian violoncellist), with Miss Gertrude Hanan at the pianoforte. Miss Winifred O'Connor, Mile. Alexeeva, and Mr. Ellis Raymond also contributed to the operatic scenes from 'Faust' and 'Pagliacci.'

Theater a goodly crowd attended the eighth Mater Concert on September 25, one of the features of which was the performance on a Dublin-made quartet of strings—the manufacture of the famous Perry, about the year 1810—conducted lovingly by a distinguished Dublin violinist, Patrick Delaney. An Irish flavour was given by the orchestra in the performance of 'Patricius,' conducted by the composer, Mr. P. Delaney. At the ninth concert, on September 2, the orchestra, under Mr. Vincent O'Brien, played Stanford's too-little-heard Overture to 'Shamus Ennis.'

The monster choral Festival took place in Kildare Cathedral on October 5, when sixteen choirs assembled and gave a spirited performance of some hymns and anthems, including an old Irish melody harmonized. The Rev. W. E. Drury, who presided at the organ, acted as conductor.

The evidence that the cinema is attracting the attention of musicians, it is worth placing on record that Mr. J. Darley and Mr. John Moody have both accepted the musical direction of two well-known Dublin picture-theatres.

At last, the magnificent carillon of thirty-nine bells from the foundry of Messrs. Taylor, of Loughborough, for the High Cathedral, to the order of his Eminence Cardinal Vaughan, has been put up and tested. It is one of the finest ever in Ireland, and will be formally dedicated at an early date. The magnificent clock just erected, in connection with the carillon, was constructed by Messrs. J. & W. of Leeds.

The satisfaction was felt in Dublin musical circles at the appointment of Mr. R. H. P. Coleman, of Dublin, as the first of Peterborough Cathedral, in succession to the late Mr. Haydn Keeton.

A series of classical orchestral recitals has been arranged by the Irish Musical League, and the first performance is planned to take place in the Abbey Theatre on Sunday, November 30, under the direction of Dr. John F. Larchet.

#### GLASGOW

The list of prospective events given last month should include a series of concerts by the Scottish Orchestra, under the auspices of the Glasgow Corporation, the Glasgow Sailors' Union's ballad concerts, the 'international' variety, Mossel, and other concerts by outside agencies.

On September 30 Mr. Thorpe Davie and Miss Mary gave a very successful vocal recital, the programme, which covered a wide range of more or less

familiar songs, being well received by a large audience. Miss Margaret Edwards accompanied.

In connection with the Glasgow Presbytery of the United Free Church, conferences on church music were arranged on October 8, 15, 22, and 29, when the following were the subjects dealt with: 'The Interpretation of Hymns' (Mr. T. C. L. Pritchard); 'Prose Chanting' (Mr. J. K. Findlay); 'The Organ Voluntary' (Mr. H. Walton, of Glasgow Cathedral); and 'Congregational Singing' (Mr. H. S. Robertson, of the Orpheus Choir). It is expected that these conferences will stimulate interest and make for improvement in the service of praise in the churches.

To secure support for the British National Opera Company a public meeting was held at Glasgow on October 5. The aims and objects of the scheme were explained by Mr. Robert Radford, Mr. Percy Pitt, and Mr. Walter Hyde, and an advisory local committee was appointed. It will be surprising if Glasgow does not afford support to a project which offers great possibilities.

The chief event of the month was the Orpheus week of chamber concerts (October 3 to 8) by the London String Quartet, with Miss Myra Hess as solo pianist. Chamber music has not in the past been very well supported here, but the persistent efforts of the Orpheus Choir seem likely at last to bear fruit. The Choir with its very large following can afford to face some financial risk—the deficit was over £100 last year—but signs are not wanting that point to the concerts becoming self-supporting. The audiences were large, enthusiastic, and appreciative in a degree seldom seen at similar events. The programmes were irreproachable, ranging as they did from compositions by Haydn, Mozart, and Beethoven, to those of the most 'modern' of present-day writers, and including a first performance in Scotland of Kreisler's Quartet in A minor. The interpretations by the London Quartet were on the highest level, and Miss Myra Hess, who played contrasted groups of pianoforte solos as well as taking part in Quintets by César Franck, Brahms, and Elgar, greatly enhanced the high reputation she has with Glasgow audiences.

Madame Tetrassini and a strong company provided the programme at the 'international celebrity' concert on October 5.

#### HASTINGS

To the great satisfaction of concert-goers hereabouts, Hastings is not, after all, to be bereft of its orchestra this winter. Under pressure brought to bear by most of the musical folk in the borough, the Corporation saw the wisdom of engaging Mr. Julian Clifford and his players for the third successive season, with the result that the series was inaugurated with fitting éclat on October 29, when the winter season was formally opened by the Borough member, Lord Eustace Percy.

It was thought expedient to revert to the Pavilion on St. Leonards Pier—the building which saw the initiation of these concerts. By arrangement with Mr. J. H. Gardner, the Orchestra will be housed there during the winter months. The Corporation is now actively engaged with plans for the new music pavilion. Should it be completed within a couple of years, Hastings may have perhaps the most up-to-date orchestral venue in the provinces.

Certainly, for its size, there is no better provincial organization than the Hastings Orchestra. Its constitution is almost the same as before, and Mr. Clifford promises his supporters a comprehensive series of programmes. There is a symphony concert each Wednesday afternoon, at which notable concerto players will appear, and which may be heard for the modest sum of eightpence. Already there is published an attractive list of celebrities for special matinees, and a festival of modern British music will occupy the week beginning January 10, when most of our representative composers will conduct works of their own.

#### LIVERPOOL

The Philharmonic Society's season opened brilliantly on October 11 in a programme judiciously blended of old and new. M. Koussevitzky put new life into the 'Oberon' Overture and Beethoven's seventh Symphony, to which he imparted a suggestion of Russian glow and glitter. It was



an exhilarating performance, and the memory of it will remain with us for a long time. It was when Koussevitzky came to his friend Scriabin's 'Poème de l'Extase' that his genius found full scope. In a vivid presentment of this extraordinary music he made it pulse with human emotion, ecstasy, and delirium, the meaning of which each individual hearer had to find for himself. The short introduction to 'Khovanstchina' by Moussorgsky is interesting in its placid mood and comparative simplicity. The vocalist of the occasion was Miss Ethel Frank, who sang, among other things, two remarkable pieces with vocal obbligato—one can hardly term them songs—viz., Ravel's 'Asie' and 'La Flûte Enchantée.' Their orchestral atmosphere is typically French in its suggestion and manner. A really brilliant concert was completed by the responsive singing of the choir under Dr. Pollitt in Bantock's highly individual eight-part chorus 'Spirit of Night.' This is an orchestral vocal setting of words by Shelley of a type which specially appeals to the composer, who has evolved some gorgeous harmonies. The choir made a good start at this concert, and the sopranos especially deserve commendation for their excellent top notes.

Conducted by Mr. Louis Baxter, the United Orchestral Society had an appreciative, if not numerous, audience, at its concert in the Philharmonic Hall on October 5. The new 'Guild of Singers' Choir of forty ladies, under Mr. R. T. Edwards, sang Fletcher's 'The Witches' Carnival' and German's 'Beauteous Morn,' and songs were given by Mr. Mostyn Thomas, accompanied by Mr. John Tobin. The paramount interest was found, however, in three orchestral compositions by Dr. James Lyon, who conducted his 'Variations on a Sarabande by Handel,' a symphonic episode, 'The Miracle of the Roses,' founded on lines by Southey, and a tone-poem, 'The Legend Beautiful.' These works present outstanding evidences of musicianship, clearly and logically directed. There is imagination, as well as a definite plan, and a welcome absence of any straining after effect in the harmonic-texture. It is delightfully natural and melodious music which is apparently the sincere expression of a strong personality.

Dr. Annie W. Patterson, of Cork, the well-known Irish lady who has taken high rank as a literary musician, gave a lecture to the Liverpool Welsh National Society, at its opening meeting in the Royal Institute on October 7. Her subject was 'The Story of Irish Folk-Song,' a big theme which she handled concisely as well as exhaustively. Dr. Patterson spoke as an authority, and imparted her native enthusiasm to her Celtic hearers. One of the originators of the Feis Ceoil, which is similar to the Welsh Eisteddfod, she referred hopefully to the future prospects of native Irish composers, and especially to the great work done by Sir Charles Stanford. The musical illustrations, played on the pianoforte by the lecturer, included the 'Battle of Arghnamore,' one of the earliest known examples of native music, which Dr. Patterson traced back to B.C. 1000, or even earlier if the tradition be true about 'Noah's niece' coming to Ireland and lending a helping hand. Dr. Patterson repeated her lecture on October 11 to the members of the City and University Irish Society.

M. Joseph Bonnet played some effective pieces on St. George's Hall organ on September 28. Two of the greater items, the G minor Fantasia and Fugue and Franck's Choral in A minor, No. 3, remain in memory as masterly performances.

At his recital in Crane Hall on October 11, Mr. Norman Wilks proved himself to be an executant of high order and also an artist of sensitive temperament.

The popular musical Wednesday afternoon in Crane Hall commenced on October 5, when an overflowing audience was attracted by two finely equipped artists, Mr. Joseph Greene as solo pianist, and Miss Ethel Penhall, mezzo-soprano. A new-comer, Mr. J. C. Heaton, is a bass who sang with acceptance, and Mr. Walter Wright accompanied.

With regret is recorded the death after a lingering illness of Mr. E. Stanley Redfern, the eminent flautist, for so many years prominently identified with the musical life not only hereabouts but in the country generally. Principal flautist of the Hallé and Liverpool Philharmonic Orchestras and the Carl Rosa Opera, Mr. Redfern was widely esteemed. A concert was organized in his benefit and held in the

Shakespeare Theatre on Sunday evening, October 9, a few hours before his decease. A fine orchestra of seventy led by Mr. Catterall and conducted by Mr. E. Goossens, jun., was evidence of the regard in which Mr. Redfern was held by his colleagues, with whom he associated the singers, Miss Dorothy Ledsham, Messrs. I. W. James, W. Anderson, and Norman Allin, with Mr. J. Greene as solo pianist.

Liverpool is to be asked to subscribe at least £10,000 the £50,000 which is required to provide a firm financial basis for the British National Opera Company. In Liverpool—so long the chief home of the Carl Rosa Company—is promised a season of grand opera the like of which has not been seen in the city before. Mr. W. Anderson, of English Opera fame, is acting as secretary of the movement.

## MANCHESTER AND DISTRICT

Normally one is able to record in the November month the commencement and prospects of the winter season, but at the time of writing none of our major societies has gone into action, and the record of the month's activities is necessarily of a miscellaneous order.

On October 8 the opening of the extension to the Exchange was the occasion for musical effects of a very unusual order. The floor space of the Exchange covers nearly two acres, and this area was densely thronged between fifteen and twenty thousand people, predominantly men. As their Majesties entered, great waves of cheer resounded through the vast building, and when Mr. Victor Nesbitt (who had been conducting his Orpheus Male-Voice Choir in a series of glees, &c., during the long hours of waiting) raised his baton for the National Anthem, the sheer volume of stentorian tone was frankly overwhelming. The sense of singing in such a huge crowd and space was remarkable, but to stop and listen for a moment was still more so. Nothing sounded quite so well as Webbe's 'Stricken Lyre'; the cross-rhythms of Beale's 'Come, let us join the roundelay' simply became so many currents in space; Hollingworth's 'Here's life and health to England's King' was easily first in the crowd's affections. The gorgeous tone in the National Anthem made one long to have heard a unison chorale like 'Land of Hope and Glory' or a big-scale harmony of the 'St. Anne' or 'Old Hundredth' order. The orchestra assembled from several cinemas played two symphonies under Mr. Walter H. Mudie, finishing with the 'Tannhäuser' 'Hall of Song' march just before the party arrived. Strange it was to hear such music 'on boards' where thousands assemble daily for transactions valued at hundreds of millions!

Interesting developments are afoot at New Mills, one of the railway strategic centres of North Derbyshire. So late in recent years have music and drama suffered by the invasion of the cinema that it is worthy of record that in this upland town the cinema has been freely placed at the disposal of Mr. J. Baguley Waters for the orchestral series of concerts to be conducted there this winter. This is a rare signal instance of the value of an organization like the Hallé Orchestra in carrying music of symphonic scale to parts of the Manchester sphere of influence which are practically cut off from active participation in the musical and artistic life. Under Mr. Hamilton Harty's influence the leavening process is likely to be extended.

Blackburn now rejoices in new municipal buildings containing a fine concert hall of about three thousand seating capacity and an orchestra capable of accommodating three hundred performers. Thus are the choral and orchestral possibilities of Dr. Herman Brearley's society definitely extended. Dr. Brearley also conducts the Blackburn Choral Society, which is concentrating on a Leipsig performance of the Bach 'St. Matthew' Passion.

The first concert of the season in the Free Trade Hall was given by the choirs conducted by Mr. Alfred Higgins of the Co-operative Wholesale Male-Voice and the Sale District Musical Society. Under his direction each of these bodies gained chief distinction at Morecambe Festival last May, and I believe that never before had the Free Trade Musical Society sung in the Free Trade Hall.

The Male-Voice Choir was twice as strong numerically as at which represents the Society at Festivals, and my ed impression is that increased numbers have brought reased beauty of tone. The less experienced singers ulged in tone-forcing to a degree which would ruin their ances in competitive work. Conspicuous examples were sent in the closing pages of Cornelius' 'Riders' Song' and the Max Bruch 'Media Vita.' The Sale Choir gave rks sung at the last Festivals at Morecambe and Blackpool, but those who heard them in the Free Trade all and had also heard them at Morecambe and Blackpool had have no hesitation in saying which occasion produced e best singing. Miss Agnes Nicholls and Mr. Hamilton arty in association (like the late Mrs. Henry Wood and Henry) afforded that somewhat rare experience where e artistic intimacy born of a lifelong fellowship adds an definable something to the total impression which marks occasion as memorable—'Traum durch die Dämmerung,' ars ago, is for me one such—and 'Kishmull's Galley' and n. Harty's settings of Moira O'Neill were on the present ason instances of that fusion of verse, music, and erpretative powers long to be treasured.

The Tuesday 'Mid-Day' series have provided a steady cession of attractive and stimulating programmes. On ptember 6 the venue was changed from the customary ouldsworth Hall to St. Ann's Church, hard by, where the ar 'Serious Songs' by Brahms had superb justice done em by Mr. Ernest Jones. Dr. Thomas Keighley played e organ accompaniment, and also Bach's D minor cccata and Fugue and a series of shorter items by Dupré, who makes a second appearance here after this chronicle has me to press). At the two concerts of chamber music in is mid-day series we have witnessed the almost startling elligence of Mrs. Rawdon Briggs' beautiful viola playing. er exceptional ability on this instrument served her lleagues (Messrs. Arthur Catterall and R. J. Forbes) ndsomely in a new Trio for violin, viola, and pianoforte by r. Alfred M. Wall. This is a thoroughly remarkable ork that won instant appreciation from a big crowd of usiness men. Halvorsen's 'Passacaglia' for violin and ola showed that the artist's capacity for the more animated yle of execution was as strong as her grasp of the intensely notional.

In a new Pizzetti Quartet played by the MacCullagh group n October 7, Mrs. Briggs again had a distinguished part, ably in the slow movement, as was the case also in the all Trio. Compared with the Sonata for pianoforte and olin which was done here recently, this Quartet of izzetti's reveals him as an assured master-writer in this here of composition, however we may regard or disregard is orchestral work.

The Catterall Quartet is this winter to be closely sociated with the Tuesday 'Mid-Days,' and made the first its nine appearances on October 4, in the third Rasoumovsky.' It has been often played here with much ore distinction—perhaps an unusually dispiriting sample muggy Manchester atmosphere contributed its quota o this impression.

A very notable pianoforte programme was played on October 3 by Mr. Norman Ballet. Those who are well acquainted with the Russian Ballet's version (may it be so illed?) of the Schumann 'Carnaval,' felt that there was nsiderable affinity of style observable in Mr. Wilks' laying of some of the numbers. In this, as in all else he layed, were ample evidences of marked individuality allied o powerful technical equipment. One capable judge ngled out his staccato playing as something amazing.

Mr. Charles Neville and Mr. Webster Millar, both roducts of the Royal Manchester College of Music, have ach given vocal recitals that had as much delight for the onnoisseur as for the man in the street, and each found an dditional vent for his artistic nature in using translations of is own.

Manchester orchestral playing has suffered seriously of ate in deaths of some of her most gifted wind-instrument layers. Paersch and Reynolds, greatest of horn and oboe layers (Richter's judgment, not the writer's), have gone; nd in recent months De Jong, Needham, and Redfern—that a trinity of flautists were these!

Mr. James Richardson has for twenty-one years given his annual recital of violoncello music rarely or never heard apart from his performances, and on October 10 continued his sequence of programmes.

#### NEWCASTLE-ON-TYNE

On Sunday, September 25, the Musicians' Union held its annual concert, the orchestra consisting of members of the various theatre bands, conducted by Mr. J. Mark. The programme included Berlioz's 'Hungarian March,' 'The Midsummer Night's Dream' Overture, a selection from Puccini's 'La Bohème,' Eric Coates' 'Miniature Suite,' and Liszt's Pianoforte Concerto in E flat (with Mr. V. de L. Caygill as soloist). Allowing for the fact that the orchestra was more or less got together for the occasion, the performance was very creditable to all concerned. At the same time a certain lack of plasticity conveyed a suggestion that the players were afraid to let themselves go, and a want of breadth seemed to show that, as it were, they read in phrases instead of whole sentences. Of Mr. Caygill as a pianist, more should be heard in the future. Madame A. Richardson has somewhat too small a voice for 'Let the Bright Seraphim,' but was quite charming in Sullivan's 'Orpheus with his Lute.' The high level of the programme was not fully sustained in the selections of Mr. E. Williams, who drew upon songs of Clay and Tosti.

On October 1, Mr. Eugène Goossens lectured to the local branch of the British Music Society on 'Some Aspects of British Music.' He dealt with a number of the younger composers, giving what, in his opinion, were the particular characteristics each was contributing to modern music as a whole, and concluded by playing on the pianoforte examples from Heath, Scott, Ireland, and his own works.

#### NOTTINGHAM AND DISTRICT

The Nottingham musical season was very appropriately inaugurated on September 15, with a recital given by a local singer, Miss Lucy Goodwin, who has recently distinguished herself as a student of the Royal Academy. Miss Goodwin sustained a programme comprising twenty-two numbers, that fully displayed her versatility. Amongst the more modern numbers was a group of four songs by Mr. Bernard Johnson. The most exacting item was the celebrated Aria 'Ernani involami' of Verdi, but the singer's happiest choice was perhaps Landon Ronald's 'Sylvan' and the Schubert 'Ave Maria.' Miss Elsie Johnson was an excellent accompanist.

At the Nottingham Repertory Theatre a light opera entitled 'Robin Hood,' by Mr. Bernard Page, was announced for the week October 8 to 15. Mr. Page has recently taken over the musical directorship of the theatre.

The Derby Municipal concert dates are October 3, November 4, and December 9. On the initial date, concerts were given in the afternoon and evening by Mr. Albert Sammons, Mr. Lionel Tertis, Mr. Felix Salmond, and Mr. William Murdoch. In December the City of Birmingham Orchestra, under Mr. Appleby Matthews, will visit Derby. Derby Choral Union, conducted by Dr. Coward, opens with 'The Dream of Gerontius' on November 18.

#### PORTSMOUTH AND DISTRICT

Concert-goers are being offered a very wide choice at Portsmouth this season. Apart from the Philharmonic and 'international celebrity' series, the success of which is already assured, there is a stirring among the lesser local societies, and the next few months are full of promise for the development of choral work. The idea of the Saturday evening concerts has also not fallen upon barren ground. Even if the Municipality fails to move in the matter—and it is apparent that the civic body still requires some leading in this direction—there are others ready to make the experiment. The Portsmouth Temperance Choral Union now proposes, for instance, to put the response of the public to the test, and if its first two Saturday concerts give satisfactory results the series will no doubt be extended. Under the auspices of the Choral Union, Miss Noel Eadie will make her first appearance at Portsmouth on December 3, with Mr. Joseph Farrington also taking part in the programme.



There is no doubt as to the growing appreciation of music in the borough. An example of this was furnished by the sustained attendances at the course of University extension lectures given at the Municipal College last season on 'A Listener's Guide to Music.' So successful was the scheme that a further series was arranged, to be given by Mr. P. M. S. Latham, on 'The Meaning of Music,' the course commencing on September 23. Once again the interest which has been aroused, and the eagerness to learn, has exceeded all expectations.

At the South Parade Pier, which has engaged many well-known artists of late, Mr. Mark Hambourg found a cordial welcome awaiting him on September 30. He gave an afternoon and an evening recital, and his brilliant technique gained a ready appreciation. He was not stinting in his programmes, which were representative of the great composers in a wide variety of themes. Miss Gladys Verona, the leading coloratura soprano of Australia, was the vocalist. Among those who have recently appeared at the Sunday afternoon symphony concerts given at the Pier by the Marine bands, have been Misses Mary Winter, Betty Saville, Eva Hunsdon-Brown, and Winifred Allan, and Messrs. Lawrence Emery and L. Whittenbury-Kaye.

The Quartet Players have resumed their free chamber music concerts, which were inaugurated last season to stimulate interest in this class of music. An average attendance of something like a thousand showed that the enterprise was one that appealed, and the organizers decided to continue the venture this season. The Players comprise Miss Edith Bunny (violin), Major R. Bullin (viola), Mr. Frank Cranmore (violinello), and Mrs. Grace B. Bullin (pianoforte). They were assisted at the Albert Hall on October 6 by the Alzando Glee Singers, a party of vocalists from Chichester Cathedral.

Three civilian bands—the Portsmouth Battalion, the Tramways, and the Workers' Union—gave their promised festival at the Town Hall on October 8. About seventy selected instrumentalists made a very well-balanced orchestra, and the three bandmasters conducted in turn—Mr. W. J. Swatton (Workers' Union) directing in the 'Maid of the Mountains,' Mr. J. F. Knights (Portsmouth Battalion) the 'William Tell' Overture, and Mr. F. Jewell (Tramways) Edward German's 'Henry VIII.' dances. Mr. E. W. Seager played several organ pieces, and there were also vocal items.

The Choral Societies at Emsworth and Havant have both been able to report small credit balances as the result of last season's concerts. At the annual meeting of the former Mr. N. E. W. Kinnell was re-elected president and Mr. Alfred Agate vice-president and hon. conductor, while a presentation of a silver Queen Anne teapot was made to Mr. T. A. Chignell, who has been hon. secretary of the Society for fifteen years. 'Hiawatha's Wedding-Feast' is to be given at the first concert. Lady Fitzwygram is the president of the Havant Society, which has been able to retain the services of Mr. and Mrs. Canaway as hon. conductor and accompanist respectively. Mr. R. Y. Fisher has been again appointed hon. secretary. The Society is practising Stanford's 'The Revenge' and 'Songs of the Fleet' for its opening concert on December 14.

The Borough of Portsmouth Philharmonic Society's first concert of the season at the Town Hall, on October 13, was specially noteworthy. In the first place it marked Mr. Hugh A. Burry's return to the leadership of the Society after a season's absence through ill-health, but his effective control of the performers on this occasion revealed no lack of those qualities which have brought the Philharmonic into the forefront of local musical societies, and placed it, practically, in a place by itself. The programme was entirely classical, and on one occasion Mr. Burry made a departure from custom by drawing the attention of the audience to the work of the horns, bidding the players to stand in order that there should be no doubt as to whom he referred to. Also he took them separately through a phrase or two of their score, to familiarise the audience with the sound. This was prior to playing the Prelude to Act 3 of 'Die Meistersinger,' which he remarked was one of the loveliest things in the realm of music. The well-balanced orchestra was wonderfully responsive to all demands made upon it, and those present enjoyed a really fine musical

evening. Miss Myra Hess gave a brilliant performance on the pianoforte, and Miss Dorothy Silk charmed every ear with her singing. During the interval the Deputy-Mayor, Sir Harold R. Pink, on behalf of the Society, presented a cheque to Mr. T. Archard in recognition of his services as chorus-secretary over a period of thirty years.

### SOUTH WALES

The visit of the Carl Rosa Opera Company to New Theatre, September 19 to October 1, afforded music-lovers of Cardiff and district a fortnight of opera and the inclusion in the programme of the two Wagner operas—'The Mastersingers' and 'Valkyrie,' works never before given in Wales—aroused interest over a wide area. The performances created the greatest enthusiasm, and should do much to influence the adoption of music of this class by our musical societies, especially when it is recalled that many such works may be performed in the manner of cantatas. It may be recalled that the performance of 'Ring' at the Bristol Festival of 1912 was followed up by a musical society's performance of 'Parsifal'—an example which should be more widely adopted.

At the first concert of the 'celebrity' series, held at the Empire, Cardiff, on October 1, Kubelik opened his tour with a first appearance in this country after an absence of eight years. He played with wonderful technique in a programme that included Tchaikovsky's Violin Concerto in D. His associate was Miss Leila Megane (mezzo-soprano), and his accompanist Mr. Percy Kahn.

The Cardiff Musical Society, under the veteran conductor Mr. T. E. Aylward, has issued its prospectus for the ensuing season. At the first concert at Park Hall, on December 1, Elgar's 'The Music-Makers,' the 'Bon-bon Suite,' by Coleridge-Taylor, and 'Sir Patrick Spens,' by Brewer, will be the works performed; a selection of unaccompanied part-songs will form the programme of the second concert on February 15, at Cory Hall; and on Good Friday, April 14, at Park Hall, Dvorák's 'Stabat Mater' and a Bach cantata are the selected works.

At Newport, a series of three chamber music lecture-concerts inaugurated last year in conjunction with the National Council of Music (University of Wales), are to be continued this season in the hall of the High School for Girls. The dates selected are November 21, January 2, and March 20.

The Birmingham String Quartet took part in the annual concert given by St. Teilo's Church Choir, Cardiff, on October 12, in aid of the choir funds. The programme included Bach, Mozart, Dvorák; and the moderns, Howells, Frank Bridge, and Grainger.

At Cardiff the Sunday orchestral concerts at the New Theatre and at Park Hall are proceeding merrier attendances being good and the music acceptable. On October 9, at the New Theatre, Angle's Orchestra performed the Beethoven Symphony in C minor, and on September 18 the Australian baritone, Mr. Harold William appeared at Park Hall in support of the Mortimer Orchestra.

The centenary of the Rev. E. Stephen, better known as Tanymanian, is at hand. He was the composer of the fine Welsh oratorio, 'Storm Tiberias.' The Welsh Congregational Union decided that the event should be celebrated through the denomination (of which the old composer was minister). The suggested programme is to include tunes by the Rev. J. Roberts (Ieuan Gwyllt), whose centenary coincides with that of Tanymanian, and three J. Ambrose Lloyd, another veteran of Gwalia. These meetings with J. Mills of Llanidloes and a few others, may be regarded as pioneers of music in Wales, and more especially of the music of the sanctuary.

The fine ensemble playing of the Birmingham String Quartet (Mr. Percy Hodgson, leader) in the Lecture-hall at the Cardiff V.M.C.A. on October 13, gave the audience the highest satisfaction. The programme consisted of Quartets by Beethoven, Haydn, and Dohnányi. This was the opening concert of a series of three to be held during the season.

In December Mr. Cyril Scott is to conduct his two Passacaglias at the Furtwängler-Concerts, Vienna, and to play his own Pianoforte Concerto.

## YORKSHIRE

So far there has not been much to record in the musical activities of Yorkshire. The Harrogate Symphony Concerts, which keep good music alive in the West Riding during the summer, came to an end on October 12, and now musical outings are being transferred to the larger towns. The Bradford Subscription Concerts, which are among the most notable in the county, resumed as early as October 7, when Mr. Hamilton Harty and the Hallé Orchestra introduced three movements of Holst's 'Planets' to the North of England. Though the diction is novel, there is nothing revolutionary about 'Mars,' 'Saturn,' or 'Jupiter,' and the energy and freshness of the music made a strong impression. At Hull Mr. Janssen's Subscription Concerts were resumed on October 8. The pianist, Spivakovsky, had failed the promoter, but an appropriate substitute was found in Pavlovsky, whose sane and sensitive playing of the Waldstein's Sonata gave real pleasure. Some excellent chamber concerts were among the best happenings of the month. At Bradford the first of the chamber concerts organized as a side-show to the subscription concerts took place on October 14, when Pianoforte Trios were played by Messrs. Sammons, Salmond, and Murdoch—a very strong combination. On October 15 and 17 the London String Quartet paid a 'return visit' to Leeds, and was heard in quartets by Beethoven, Schubert, Dvorák, and Debussy, Mr. Waldo Warner's 'Folk-Song Phantasy' being also included in the programme.

## LEEDS

As regards arrangements for the future, the Leeds Philharmonic Society is to give the first part of 'St. Paul' and Parry's 'Pied Piper,' at its first concert; 'The Messiah' at its second; Elgar's 'Music-Makers,' Bach's 'Sing ye,' a Pianoforte Concerto (Mr. Frederick Dawson) at its third, and 'Lohengrin' at its fourth. The Leeds Choral Union has chosen Coleridge-Taylor's 'Hiawatha,' 'The Messiah,' and Elgar's 'The Apostles,' and an element of novelty is introduced in the shape of an organ recital by J. Dupré, the choir being heard in unaccompanied music on the same occasion. The Bradford Festival Choral Society is giving, among other things, Brahms' Alto Chapsody, 'Acis and Galatea,' and Holst's 'Hymn of Jesus.' The Bradford Old Choral Society is this season celebrating its centenary, and is to mark the occasion by two special concerts in which the Hallé Orchestra will take part. At the first Delius' 'Sea Drift' and a 'Meistersinger' selection will be heard; at the second Coleridge-Taylor's 'Hiawatha's Wedding-Feast' is promised, and a new work by Cyril Jenkins, 'The Song of the Silent Land,' dedicated to the Society, will be conducted by its composer. 'The Hymn of Praise' forming a suitable finish. For the rest, Parry's 'Pied Piper,' Debussy's 'Blessed Damsel,' and Rossini's 'Stabat Mater,' will, at the last event of the season, afford a stimulating mixture. 'The Messiah' is of course understood as a feature of all prospectuses.

The Leeds Saturday Orchestral concerts will again be light in number, and Mr. Goossens will this time be the sole conductor. The programmes are on familiar lines, but with a greater savour of novelty than heretofore, several pieces being described as for the first time at Leeds, or at least at these concerts. Among them are Balakirev's Pianoforte Concerto in E flat, Sibelius' 'En Saga,' Bliss' 'L'Esprit,' 'Rout,' Stravinsky's 'Oiseau de Feu,' Mazounov's fourth Symphony, and Goossens' 'Four Sonnets'—quite a respectable list, which suggests that these concerts are turning over a new leaf, and not, as heretofore, relying exclusively on familiar things.

## SHEFFIELD

The orchestral concert promoted by Miss Lily Foxon was notable chiefly by reason of the successful appearance of three Sheffield performers. Two of these young artists, pupils of Miss Foxon, played pianoforte concertos, and the third, Miss Ida Bloor—a soprano with a voice of rare attractiveness—sang in finished style. Miss Helen Guest attracted from Moszkowski's Concerto in E all that the music contained, and the brilliance of her performance aroused much enthusiasm. Mr. Stanley Kaye had a task

of greater musical importance in introducing to Sheffield Stanford's Concerto in C minor, and in accomplishing it as he did added a good deal to his reputation. Mr. Julian Clifford conducted.

Miss Marie Foxon has undertaken the musical direction of an interesting experimental series of mid-day concerts in connection with the Y.M.C.A. At the first of these Miss Ena Roberts sang a group of Brahms' songs very happily, and Miss Ethel Cook, Miss Zoë Addy, and Mr. Alan Morton gave a pleasing performance of two movements of Arensky's Pianoforte Trio. At the second, Miss Helen Guest played the 'Waldstein' Sonata, and Miss Etty Ferguson sang interesting groups of modern songs. Bantock's 'A Feast of Lanterns' was singled out for special praise.

Dr. A. W. Wilson, of Manchester Cathedral, gave a short organ recital to the Sheffield Organists' and Choirmasters' Association in which Parry's preludes on 'St. Anne' and 'Rockingham,' and the first movement of Bach's first Trio Sonata were outstanding features.

The visit of 'The Beggar's Opera' to the Sheffield Lyceum Theatre aroused a good deal of interest during the week beginning September 19.

Sir Henry Hadow, on October 6, lectured on 'The Music of Shakespeare's Time,' and in connection with the Adult Education Scheme of the Sheffield Education Committee, addressed a large audience on October 8 on the subject of 'Melody.' He is to give two continuing lectures on 'Harmony' and 'Musical Structure' respectively.

A Sheffield branch of the English Folk-Dance Society has been formed. At its inaugural meeting Mr. Cecil Sharp gave an interesting account of the origin and history of Folk-Dances, and illustrative dances given by members of the branch were much admired.

The Chaliapin concert in aid of the Russian Famine Fund, on October 7, was a memorable event. A large audience responded whole-heartedly to the fascination of Chaliapin's art and personality, and he enjoyed a reception of extraordinary cordiality. M. Bratza and M. Pouishnov were his able associates.

## OTHER TOWNS

The Halifax Society, now in its hundred and fourth season, is giving 'The Spectre's Bride,' and an interesting miscellaneous programme, and the Huddersfield Choral Society, adhering to whole-programme works, is to give 'Samson and Delilah,' and Parry's 'Judith.' The Hull Harmonic Society's programme includes 'Aïda' and Rossini's 'Stabat Mater.' Hull Vocal Society, conducted by Dr. Coward, will give 'Samson and Delilah' and Holst's 'Hymn of Jesus.'

## Musical Notes from Abroad

## AMSTERDAM

The former director of the Nederlandsche Opera, M. G. H. Koopman, is striving hard to raise a huge capital for a new theatrical building, including a concert hall, both of which are sorely needed at Amsterdam. As the aims of this energetic entrepreneur are known to be running in the direction of once more establishing a permanent Opera for Amsterdam, it is hardly necessary to point out that his idea has evoked undivided sympathy. But, what amounts to a vast deal more, the rate at which the funds are coming forward promises success for the venture. The second enterprise consists in the founding of a model 'Music Lyceum,' the fabric of which is already in a fair way to completion.

The concert season with us cannot properly be said to have begun until the first orchestral event which came off on Thursday, September 29. The occasion had a special significance, inasmuch as the programme, with the exception of Wagner's 'Faust' Overture, was devoted to works of Gustav Mahler, viz., his fifth Symphony and the 'Kindertotenlieder.' There is probably no place in the musical world, not excepting even Vienna, where Mahler's works are cultivated to anything like the extent as at Amsterdam, which has been styled, not inappropriately the Bayreuth of Mahler. Critics, oftener than not, are pleased to liken



Mahler to Schubert and Bruckner, but the similarities in the works of these three composers do not really extend beyond a certain kind of melodic form which can be easily accounted for. Indeed, it seems an almost insurmountable difficulty for any composer living at Vienna to escape the influence of the peculiarly tinted musical atmosphere of the Austrian capital, and Mahler's works show traces of this influence to a far greater extent than those of either of his predecessors. The reason lies in the fact that, unlike the latter two, Mahler did not sift the material but embodied in his works every phase of Vienna's musical life from the highest type, derived from national strains, down to the songs in the street and the music dispensed by barrel-organs. Hand and brain of a genius were wanted to blend these heterogeneous nuclei into an artistic matrix. Thus in Mahler we find combined the sensuous and intellectual elements of all human strata, and this in turn tends to overthrow the barriers which separate different classes of listeners. Small wonder that his art is all-embracing, and there is nothing astonishing in the fact that it is continually gaining in public favour.

Like the rest of Mahler's purely orchestral symphonies (he afterwards suppressed the programme of his first), the fifth is not absolute music in the older acceptance of the term, nor is it programme music, notwithstanding an easily distinguishable leading idea. The Symphony commences with a magnificent *Marcia Funebre*, and ends in a boisterous outbreak of gaiety, the three intervening movements passing through other reflective stages. The performance was beyond praise. Seeing that Mengelberg was Mahler's intimate friend, we need not wonder that the latter's works receive the most finished execution at Amsterdam. In the 'Kindertotenlieder' we heard this time M. Thom. Denys. However splendidly he acquitted himself of his difficult task, it cannot be gainsaid that the sentiments contained in these songs are more aptly delivered by a lyrical baritone than by a bass. If the choice of Wagner's 'Faust' Overture be considered somewhat strange, it is accounted for by the fact that our excellent tubaist, M. Heymans, entered on that day upon his twenty-sixth year of service as a member of the orchestra, and that accordingly he was given a chance of shining as soloist, for which this Overture provides ample occasion. In the second concert Mahler's fifth Symphony was repeated, the remainder of the programme consisting of Mendelssohn's ever fresh and charming 'Fingal's Cave' and Robert Volkmann's Violoncello Concerto in A minor, with Madame Judith Bokor as soloist. Her playing this time showed a remarkable advance in technique, ripeness of feeling, and general musicianship. Considering her attainments at her present age—which one is permitted to hint at if a lady has hardly passed twenty—it may safely be predicted that she will have a splendid career. The choice of Robert Volkmann's Concerto, music of the noblest kind, once more reminded us of a composer whose works have fallen into undeserved oblivion, solely because he had the misfortune to be eclipsed by a mightier contemporary, Johannes Brahms. The twenty-fifth anniversary of Bruckner's death was commemorated by a performance of his eighth Symphony. I cannot share the opinion of orthodox Brucknerians as to the value of his symphonies. One need not be so sweeping in his judgment as Felix Weingartner, who, by embodying in one of his books another musician's destructive criticism, puts forward the same view, namely, that 'as soon as Bruckner has finished enunciating his themes he commences to ramble.' Still, there is some truth therein. I cannot help comparing Bruckner's mode of composing to the walk of an aged person who sits down at every turn of the road. I believe it was Corder who so appropriately defined composition as 'the art of avoiding full stops.' It is in this particular that Bruckner's works fall short. True there are splendid climaxes, but they lead nowhere, whereas this should be felt as an ultimate necessity. The only indication of a movement approaching its termination is when Bruckner settles down on the tonic chord for a greater number of bars. The majesty and convincing power of Beethoven's No. 5, which succeeded Bruckner's work at the concert under notice, only tended to place the latter's shortcomings in a stronger light. Great enthusiasm greeted the appearance of Herr Carl Friedberg,

who, at the concert of October 9, splendidly sustained the solo part in Schumann's Pianoforte Concerto. Like Mr. Albert Spalding, the American violinist, he is an Amsterdam favourite of pre-war times. Spalding gave a recital of his own, when he proved to be in splendid form, gratifying his audience above all with a highly-finished execution of Georges Enesco's Violin Sonata. There is every likelihood that both artists will regain the popularity with us. In the first of the series of chamber music concerts to be given by the Hollandse String Quartet, we were confronted with two works new to us, viz., a Sonatine, an otherwise full-fledged three-movement string quartet, by Pierre Menu, and Franco Alfano's String Quartet in D major. Both works met with a very cool reception, and to all appearance the feeble success had to be laid at the door of the performers. So far as I can make out after a first hearing (a second is hardly to be hoped for), these compositions will not prove a lasting addition to chamber music literature. Unfortunately it proved impossible to procure the scores and so verify my impression; still I am confident that I am not mistaken in my belief. I am not at once staggered by a succession of dissonant harmony, but when it comes that the hearer gets bewildered at consonant chords there is surely something wrong. Moreover, if anything resembling a real musical strain showed its head for a moment above the general turmoil, one was almost tempted to wonder for what earthly reason the composer did not continue in snatches. The above applies equally to both new works. Beethoven's Op. 59, No. 2, came as comparative balm thereafter, although, very likely owing to the exertions the performer had sustained, the performance was found to be lacking in more than one respect. I have still one more novelty to record. This was Franz Schreker's Chamber Symphony, this being the first time a work of this composer has been heard in Holland. As I shall shortly be afforded the occasion for a second hearing, I deem it advisable to reserve my opinion till my next month's letter. Mahler's 'Lie von der Erde' completed the programme (October 13). In this work, which once more was felt to tighten its grip on the audience, we heard for the first time Madame Bauer von Pilecka (of the Vienna Staatsoper) as exponent of the significant contralto part. She created a favourable impression, but could not make us forget Madame Cahil or Madame Durigo of previous performances. On the other hand, our master-tenor Jacques Urlus was at his best, and I doubt whether his performance can possibly be rivalled. Both works, which appeal so strongly to Mengelberg's individuality, were heard in the most finished way. The orchestra has once more lived up to its fame.

W. HARMANS.

#### BERLIN

It has become customary in many German towns to invite the public to a lecture previous to the performance of an important work, be it a symphony, an opera, or a drama. The advantages are obvious. The threads of modern works are so intricate, the meaning so often obscure, that without a guide it is impossible to follow the author. Dr. Elvensfolk, of Mayence, addresses every Sunday forenoon after church—large audiences, dealing not only with old and new works but also with everything pertaining to the theatre. Altogether the desire and thirst for theoretic knowledge have during the present and past year been satisfied with the publication of many very important books on music. Lying before me is a brilliant work, 'Karl Storck, Geschichte der Musik' (Stuttgart, Metzler), in two volumes. This, the fourth edition, is more than ever an indispensable book of reference for every musician, for it treats of every composer of modern times whose work is worth knowing. Without agreeing with all the author's statements, he cannot but be congratulated on discussing the problems of modern creative art with praiseworthy thoroughness and intimate knowledge. Hans Joachim Moser has published a 'Geschichte der deutschen Musik' (Stuttgart, Cotta), the first volume of which treats of German music from its very beginnings up to the Thirteenth Years' War. It is the companion volume to Scheiter's 'Geschichte der deutschen Literatur,' Schafer's 'Deutsche Geschichte' and Dehio's 'Geschichte deutschen Kunst'

ad in method and manner has no compeer. It is in the first place a text-book for students. Yet it is much more. Moser, like Paul Bekker, of Frankfurt a/M., maintains that music is not an international art. Therefore he speaks (1) of the music of the German forest; (2) of that of the cloister (100-1500); (3) of the castle (1450-1420); (4) of the village (1350-1550); (5) of the towns during the Middle Ages (1400-1520); (6) of church, school, and home (1517-1618); (7) of the princely courts (1517-1618).

The Berlin Dom Choir, consisting of fifty boys and twenty men under the conductorship of Prof. Hugo Rüdell, at the present moment giving concerts all over Germany. The largest churches will not admit all those eager to listen to music which in such perfection has perhaps never been heard before. The Choir is being accompanied by Herr Wilhelm Kempff, one of the ablest organists in Germany. There is belief among some British organists that their German colleagues are prone to play a Bach fugue with full organ throughout. Nothing is more erroneous. Probably it is a revelation to many country organists present at these concerts what a fugue may become under the fingers of an artist. At the concert at Worms, Herr Kempff played the prelude in B minor and Passacaglia and Fugue in C minor, both by Bach. Doubtless such concerts will leave their mark behind.

The Hamburg singing societies have made a new move towards bringing music among the masses. They are giving open-air concerts in various parts of the city, drawing from the huge store of national song. A man may forget his friends, his native land, and sometimes his language, but the songs of childhood and youth never fade from his memory. It is expected that these concerts will take place elsewhere. The German male-voice societies are in full swing again, doing good work. There is no village without its Gesangverein, studying all through the winter months and competing during the summer with other societies. At the last great male-voice choir contest in 1913, the Berlin Lehrergesangverein carried off the first prize in the shape of a golden chain, a gift of William II. Recently the question was discussed as to the future of this chain, which as a Wanderpreis may be contested at another singing competition. The question being put before the ex-Kaiser, elicited the following answer signed by the general-adjutant:

'I have the honour to acknowledge with thanks the receipt of your letter which I placed before H.M. the Emperor and King. H.M. maintains that the Berlin Lehrergesangverein remains in possession of the prize until another competition is proclaimed by a new Emperor, when the prize may be defended or newly acquired.'

The Dresden authorities are about to open a State High School for music and the theatre. It is something new in the domain of artistic education, and not meant to bear the character of a music school or theatre school in the old sense. The projected High School is to receive and train only exceptionally gifted students. It is not, therefore, in competition with the Leipzig Conservatorium, which is open to all, and whose authorities are naturally opposed to another Saxon establishment. Having appealed to the leading experts throughout Germany, the Ministry of Culture has received the unanimous reply that the initiation of such a school meant the realisation of long-cherished wishes; also that of all German towns Dresden, owing to her artistic traditions and rich art treasures, is the only place for such an institution.

German music flourishes, German organists starve. Before the war a church musician with an academic training had an income of £60. To-day he receives not quite a fourth of the salary of the headle. Many organists leave the Church to seek employment elsewhere. Some are obliged to play in restaurants and cinemas. Owing to insufficient funds a number of the Berlin Church choirs had to be dissolved. The country organist receives but £8 to £12, and the Saxon government, along with the consistorium, have discussed the question whether an increase of £20, resolved upon in 1919, might be paid now. Teachers whose duty it was to play the organ refused to do so any longer. The organ bench has become vacant, and everywhere courses of instruction are in progress to teach

the instrument to private individuals. Ladies have volunteered to learn organ playing, and in my music school I have three farm lads who, busy all the week with field work, are anxious to solve the intricacies of a Rinck prelude or a German chorale.

At this year's meeting of the Neue Bach Gesellschaft at Hamburg the question of reintroducing Bach's music into the Church service has once more become a subject for discussion. Prof. Dr. Schneider declared, (1) that the Church cantatas of Bach cannot find room in the Protestant service, nor (2) is it proper to have them performed in the concert room, as has become the custom in many German towns. The Church cantatas ought to be performed in the Church at special Church concerts, but may also be incorporated in festival Church services. The opposition of an unmusical clergy that refuses to make the churches available for concert purposes must be overcome.

The Stadtschingschor of Halle a/S., under Chordirektor Karl Klanert, celebrated the four hundredth birthday of the Belgian Orlando di Lasso, a contemporary of Palestrina, by the performance of several choral works, chief of which was the penitential psalm *Miserere mei Deus*, which, owing to its rich polyphony, belongs to the most difficult unaccompanied compositions. In addition, Herr Oskar Rebling played several organ pieces by J. T. Sweelinck, a pupil of Lasso.

The students of the Berlin Hochschule für Musik have issued the following protest:

'The fees having recently been doubled, the State demands now another rise at the rate of a hundred per cent. In spite of a protest of all the students, the Minister remains firm. It is well known that on the whole the rich do not study music. The proposed rise means that many will have to give up the study of music. Otherwise the State would pocket the paltry sum of 150,000 marks.'

This protest is justified, for after the war the promise was given by the State authorities: 'Freie Bahn dem Tüchtigen' (free course to the gifted).

F. ERCKMANN.

## MILAN

Puccini the indefatigable is busy working on a new opera called 'Turandot.' The first Act has been completed, and at the date of writing the work should be far advanced.

Busoni has also composed a musical comedy in two Acts, on the same subject as Puccini's new work. In fact Busoni's comedy was performed for the first time at the Opernhaus, Berlin, on May 20 last, together with another musical comedy of his called 'Arlecchino.' Busoni writes his own librettos. The Chinese fable 'Turandot,' of Gozzi, became popular in Germany through Schiller.

The usual season of opera has commenced at that busy little theatre the Carcano (the oldest theatre at Milan, not excluding the Teatro alla Scala itself). A few alterations have been made to the stage, and the orchestral pit has been enlarged in order to accommodate a greater number of players. The repertoire comprises Verdi's 'Otello,' 'Barbiere di Siviglia,' 'Carmen,' 'Traviata,' 'Favorita,' 'Amico Fritz,' 'Mefistofele,' 'Forza del Destino,' 'Pagliacci,' 'Mese Mariano' (Giordano), and 'Passa la Ronda' of E. Bossi. Four operas new to Milan may also be put on: 'Uomo che Ride e Veglia' ('The man who laughs and watches'); 'Terra Bassa' of D'Albert; 'Al Lupo' of Mulè; and 'Le furie di Arlecchino' of Luardi.

Two young maestros will conduct alternatively during the season—Pedrollo and Ugo Benvenuti, of whom the latter has done much good work abroad.

The opera season of the Dal Verme theatre will run from October 1 to December 11. The season opened with 'Aida,' after which came 'Il Trovatore.' An amended edition of 'Madame Butterfly' is also to be put on. Mascagni's new opera, 'Il Piccolo Marat,' conducted by himself, will be performed. The protagonist will be the tenor Lazaro. Included in the repertoire of the season are Catalani's 'Loreley,' 'Tristan und Isolde,' with tenor Calleja (a Maltese), and a new opera of Maestro Ugo Casalis called 'La Fonte Gaia' ('The Gay Fount'), libretto of Renzo Sacchetti.

E. HERBERT-CÉSARI.



## PARIS

## THE COMING SEASON

The Colonne Concerts at the Châtelet have recommenced, and the management has announced a policy of progress. As Mefistophélès says, 'Il était temps.' All last season we had to listen to compositions which are worn threadbare. Every conductor at Paris seemed to take pride in ringing the changes on Wagner and the Russians, Rimsky-Korsakov being particularly favoured, while Stravinsky came in a good second. There also is talk of introducing American music to the notice of discriminating Paris. Judged by recent efforts in this direction, the innovation is unlikely to set the Seine on fire. Some days ago the students of the newly-formed American summer conservatoire at Fontainebleau faced the fires of criticism with several immature and uninspired works—all of which were listened to politely. The American section of the audience excepted, no one expressed a wish to hear anything more of the same nature. Nor is Paris anxious to make the acquaintance of a Californian version of 'Faust'—which is threatened. The composer has announced to a wondering world that he 'will present something calculated to make Gounod's admirers sick with envy,' and that he is 'off to the Rocky Mountains to search for the information and inspiration necessary for the final polish.' Unsympathetic Parisians consider that a grizzly bear would prove the best inspiration—and cure. *Du reste*, Paris, without being exactly antagonistic, does not take great interest in American-made music. MacDowell has not made the hoped-for appeal, and the cock-tail-inspired 'jazz' is viewed with horror.

## THE OPÉRA

Things are moving at the Opéra, even though the subsidy has not been increased. Massenet's 'Esclarmonde' and 'La Vierge Reine' are in rehearsal, and next month Charles Silver's 'La Mégère Apprivoisée,' which is taken from 'The Taming of the Shrew,' is promised. Mozart's 'L'Enlèvement au Sérail' and Saint-Saëns' 'Ascanio' are to be revived early in the season, M. Reynaldo Hahn being the conductor. Those who know what singing should be are asking themselves if a competent cast will be got together. Few French singers of the present generation are fit to try conclusions with Mozart, and even fewer managers are ready to admit so deplorable a state of things. Meanwhile, nothing more has been heard of the contemplated revival of 'Don Giovanni.' It has been under contemplation for months, but not since last spring has any sort of bulletin been issued. Should M. Renaud be available, we could not wish for a finer exponent of the title-rôle, and Madame Démougeot would make a satisfying Donna Anna. To distribute the other parts is another matter.

Meanwhile, the regular répertoire has attracted record houses, made up largely of visitors drawn from every nationality under the sun. 'Aida' (which sounds odd in French) has had several performances; 'Thaïs' (which comes next to 'Manon' in popularity) is the sole Massenet representative of the month, 'Le Cid,' a dull thing, having been given a holiday; and Dupont's exotic 'Antar' has been much appreciated. 'Rigoletto' always fills the theatre, though it must be confessed that after Battistini no baritone succeeds in doing justice to the name-part. The revival of 'L'Or du Rhin' is a success, for, apart from the scenery and the stage mechanical devices (important considerations with the *habitués*), the performance is a satisfactory one. 'L'Or du Rhin,' however, is not a work to please the average musical Parisian.

## THE OPÉRA-COMIQUE

The list of coming novelties at the Opéra-Comique is a long one, though whether it is an equally strong one remains to be seen. The chief excitement centres in Jean Cras' 'Polyphème,' which gained the prize offered by the Paris Municipality, and in which M. Vanni-Marcoux (who is, or should be, well remembered by Covent Garden audiences) will create an important rôle. Georges Hué's 'A L'Ombre de la Cathédrale,' with Madame Davelli, an excellent—and handsome—artist, is promised, as also are Henry Büsser's 'Les Noces Corinthiennes,' and H. Bachelet's 'Quand la Cloche Sonnera.' A number of ballets, too, are to have

their *première*, one of which bears the strange name 'Les Uns et les Autres.' Hillemacher's 'Fra Angelico' is amongst the novelties, and it should prove an acquisition, since the composer has written some very taking music.

Pending the presentation of these new operas, 'Tosca,' 'Lakmé' (Paris delights in Eastern scenes), 'La Vie de Bohème,' 'Carmen,' and 'Butterfly,' seldom miss a week, while they sometimes are well sung. 'Butterfly,' by the way, is extraordinarily popular, though 'Bohème' runs the sympathetic work close. Parisians, being an emotional people, are easily moved; *pleurez mes yeux* is their motto, and they are upon occasions ready to weep copiously.

## TETRAZZINI FOR PARIS

Madame Tetrzzini's £500 fee, M. Chaliapin's reputed offer of £600 a performance and the size he takes in boots, and other chatty information which enlivens the columns of the *Daily Mail's* Continental edition, have set Paris a-talking. 'Why,' ask the café orators, 'are these song-birds not heard at the Opéra?' M. Chaliapin (who is described, in ignorance, by one of the various London daily papers with the 'largest circulation' as a 'magnificent bass,' whereas he is a consummately fine singer with a *basse chantante* voice of ordinary quality) already has sung here, and with considerable success. Madame Melba's retirement and contradicted retirement (more *Daily Mail* efforts) has been but slightly discussed, for Madame Melba does not greatly interest Paris musical circles. Besides, her choice of songs at last summer's Albert Hall concert is not forgotten. Madame Tetrzzini, however, claims attention, a number of pre-war Parisian pilgrims having savoured her singing at Covent Garden. One of them has even had the hardihood to suggest that she might be invited to show French coloratura sopranos how the rôle of Lakmé should be sung. But no Paris manager will pay her £500—generous fees do not prevail.

Talking of managers, one of the fraternity, who rules over the destinies of a provincial opera house, can scarcely be said to know his job. When recently engaging a distinguished Violetta, he demanded that Charlotte and Isolda should be included in her contract. To this day he cannot understand why Violetta laughed. GEORGE CECIL.

## ROME

In the Dante commemorations at Ravenna, the work of Palestrina was not neglected, and the diligent pains of Giovanni Tebaldini succeeded in producing an interesting sacred trilogy, a musical comment of Dante worked out in Gregorian themes and hymns and melodies of Palestrina, given in the Basilica of St. Apollinare during the centenary celebrations. Some of the Palestrinian melodies, such as the 'Peccantem me quotidie,' were entirely new to the hearers, never having been sung, perhaps, since the composer's death. Amongst those which made the greatest impression were the 'Exaltabo Te' and 'Sicut Cervus,' the 'Domine, quis habitat' (in which, with admirable art, twelve voices are divided into three choirs), and the 'O gloriosa et beata Trinitas.'

Undoubtedly the most interesting musical feature of the Dante commemorations, and also the most important event of the month, has been the performance at Ravenna of Refice's great symphonic poem, 'Dantis poetæ transitus,' in which, following the poem of Giulio Salvadori, the composer has described the last moments of the great poet's life. It is reported that after the success obtained at Ravenna, Refice contemplates a tour in America for the execution of his poem.

The recent Franciscan Congress at Rome provided occasion for an interesting concert in the Basilica of the Apostles, under the direction of Alaleona. Confined almost exclusively to ancient Italian music, the following programme was worthily presented:

Two ancient Laud: Spirituali ... .. Anon.  
'The clothing of St. Clare.' For orchestra.

From the 'Frate Sole' of Mancinelli  
Three Dante melodies ... .. Alaleona  
Four ancient Italian 'Canzoni.' For strings and harp,  
rewritten by D. Alaleona  
'Ave Maria' (words from Dante)...

For soprano and strings Verdi

## Four Laudi Spirituali.

For orchestra of strings, flutes, and trumpets.  
Hymn for St. Francis. For three, four, and  
five voices and chorus. ... .. *Palestrina*  
'To Dante.' For tenor, choir, and orchestra *Alaleona*

To raise funds for the proposed new Art Museum of the  
athedral of Bergamo, Signor Bossi, the director of the  
cademia St. Cecilia, was recently called from Rome to  
ve an organ recital in that city. He was heard in the  
llowing programme:

'Prayer' ... ..	... ..	<i>Franck</i>
'Noël' ... ..	... ..	<i>Daquin</i>
Good Friday music from 'Parsifal' ... ..	... ..	<i>Wagner</i>
'Momenti Francescani' ... ..	... ..	<i>Bossi</i>
Sonata in F. For organ and violoncello ... ..	... ..	<i>Gaillard</i>
Siciliana e Giga ... ..	... ..	<i>Bossi</i>

LEONARD PEYTON.

## TORONTO

The music season here has not yet commenced. There  
ave been, however, two recent events of interest—the  
nnual Convention of the Canadian College of Organists  
nd music at the Canadian National Exhibition.

Approximately twelve years ago a Guild of Organists was  
ounded in Canada, to be remodelled in 1919, and named  
e Canadian College of Organists. Dr. Albert Ham, of  
oronto, was the founder and first president. Local centres  
ave now been established at Montreal, Ottawa, Hamilton,  
nd London, the headquarters being at Toronto. Examinations  
on a similar basis to those of the Royal College of  
rganists, as eight members of the council are F.R.C.O.  
he activities of the Convention included two council  
meetings, a garden party, a banquet, and a special service in  
he Metropolitan Church.

Music is one of the main features of the Canadian National  
Exhibition. In addition to performances by local artists,  
wo special bands are engaged annually to play during the  
wo weeks of events. This year His Majesty's Canadian  
renadier Guards (Montreal), under the conductorship of  
A. J. J. Gagnier, and the Anglo-Canadian Concert Band  
Mr. Herbert A. Clarke) were particularly appreciated  
wing to the high standard of music performed. Works  
f such composers as Tchaikovsky, Glinka, Wagner,  
Brahms, Dvorák, Saint-Saëns, Weber, Gounod, Coleridge-  
Taylor, and Edward German, were the average rather than  
he exception.

Competitions feature prominently in the Music Building.  
With the principal musicians of the city as adjudicators,  
ontests are held for military bands, pianoforte, violin, and  
voices.

There is at present here a noticeable increase in the  
ppreciation of good music by the general public. Canada  
s a young country, and rapidly is she realising the importance  
of the art. The use of gramophones in the schools,  
the compulsory knowledge of music for teachers, the keen  
competition in choir and solo contests, the large classes at  
all the teaching colleges and academies, are facts which  
prove that music is keeping pace with the vast commercial  
and industrial development of the nation.

## VIENNA

Musically the end of the summer was very dead. With  
the exception of the nightly concert in Belvedere Park  
nothing of importance occurred, and all thoughts have been  
turned on the Theater Konzert Und Kino Messe, which  
was held from September 4 to 25.

This Messe was in conjunction with the Wiener Inter-  
nationale Messe, which was open from September 11 to 17.  
The musical Messe was divided into twelve parts, the  
principal of which comprised opera, concerts, theatres,  
cinemas, voice-training, dramatic-training, music publication,  
theatre lighting, &c. The concert portion was very  
interesting. The principal events held in this connection  
were as follows: the Bruckner D minor Symphony, under  
the direction of Dr. Schalk; the Cappella choir, under the

direction of Hans Wagner; the Strauss 'Alpen' Symphony,  
under the direction of Reiner; two concerts of the Company  
of Musical Friends; the Philharmonic Orchestra, under the  
direction of Felix Weingartner; the massed 'orchestras of  
Vienna, also under the direction of Weingartner; the choir  
of the State Opera, in the Mozart 'Requiem'; massed  
orchestras, under the direction of Fred Lowe; Mahler's  
Symphonies Nos. 7 and 8; a Schubert evening by Duhan;  
and Beethoven's ninth Symphony.

Three historical chamber concerts, given on September  
12, 14, and 17 in the Ceremonial Hall of the Hofburg,  
stand out prominently. The programmes comprised  
selections from the works of Mozart, Bach, Nardini, Stamitz,  
de Herveo, Sacchini, Grétry, Hasse, Matheson, Handel,  
Scarbeatti, Lach, Salmhofer, and Mittler.

Another important event was the Festival concert on  
September 16, at the Grosser Konzerthausaal. The band  
of two hundred and fifty performers was made up of  
Philmoniker, Tonkünstler, and Volksoper orchestras,  
under the direction of Felix Weingartner. The programme  
was as follows:

Largo ... ..	... ..	<i>Handel</i>
Air ... ..	... ..	<i>Bach</i>
March from 'The Ruins of Athens' ... ..	... ..	<i>Beethoven</i>
Symphonic Prelude, 'King Lear' ... ..	... ..	<i>Weingartner</i>
Prelude, 'Lohengrin' ... ..	... ..	<i>Wagner</i>
Overture, 'Tannhäuser' ... ..	... ..	<i>Wagner</i>

Though this programme presented no novelties it was  
exceptionally interesting and perfectly rendered.

The opera season opened on September 1, but the  
programme in connection with the Messe presents no items  
of special interest. A revival of the 'Marriage of Figaro'  
is announced for production in the coming season.

Dr. Richard Strauss commences a tour of the United  
States on October 20. It will last two months, and will  
embrace many concerts.

Music at Budapest is slowly recovering from the Bolshevik  
regime. The most important productions announced for the  
opera season beginning on September 15 are the Puccini  
Trilogy and a new opera by d'Albort.

STANLEY WINNEY.

## Miscellaneous

An 'Evening with Coleridge-Taylor' was held by the  
Primrose Hill Choir, Northampton, on September 20, the  
programme including 'Hiawatha's Wedding-Feast,' part-  
songs, five Negro melodies for Pianoforte Trio, a Sonata  
movement for violin and pianoforte, and a selection of songs.

Mr. Duncan McKenzie, Director of Music at the High  
Schools, Montreal, and Lecturer on Theory to McGill  
University Conservatorium of Music, Montreal, has been  
appointed Director of Music to the Public and High Schools,  
Toronto. This is the leading position of its kind in Canada.

On November 16, at the Culloden Street Evening Institute,  
Poplar, and on November 21, at the Evening Institute,  
Fleet Road, Hampstead, Mr. R. J. Pitcher will lecture on  
'The Composer's Workshop,' with illustrations. Both  
lectures will begin at 8 p.m.

Mr. Claude Landi has been appointed conductor of the  
Wandsworth Technical Institute Orchestra in succession to  
Mr. T. Maskell Hardy, who has resigned after twenty-two  
years.

Mr. Ernest Dumayne, conductor of Hither Green Choral  
and Orchestral Society, has been appointed conductor of  
Walthamstow Choral Union.

The Hampstead centre of the British Music Society has  
announced its second series of concerts at the Town Hall,  
Haverstock Hill, on six dates from October 19 to April 5.

The Guild of Singers and Players has arranged a second  
series of concerts by members of the Guild to be held  
during the autumn at Steinway Hall.

Our 'Gramophone Notes' are unavoidably held over.



## Answers to Correspondents

'NATURAL.'—You must not expect us to answer your question as to which are the 'sharps' and which the 'flats' in our little monthly collection. You must do your own classifying. Nor do we care to say how far the title applies to the writers as well as to the quotations. In general, the selection is intended to consist of current remarks of an epigrammatic nature, but occasionally we come across a pronouncement so richly flatusous that it cries out for inclusion.

G. E. S. H.—There is no agency of the kind in England so far as we can ascertain. Write to *Musical America*, 501, Fifth Avenue, New York, and the *Musical Courier*, 437, Fifth Avenue, New York.

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1. Christ - mas is a - - draw - ing near, . . .

Christ - mas - tide and Christ - mas cheer, Mer - ry . . was - sail,

mer - ry song, Joy - ous dance and roun - de - lay - . .

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( 1 )

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# THE COMING OF CHRISTMAS.

All that doth to Yule be-long: Yet un-to my

*Lento.*

soul I say: "Thou that slum-ber-est, wake and pray."

2. Christ - mas is a - - near - ing quite, . . .

Time of feast and full de - light, Plea - sant pomp and

# THE COMING OF CHRISTMAS.

al - le-gresse, Harp and vi - ol's mu-sic gay, . .

Jew - elled to - kens, gau - dy dress: Yet un - to my

*Lento.*

soul I say: "Thou that slum-ber-est, wake and pray."

*f*

3. Christ - mas is a - - chi - ming soon, . . .



THE COMING OF CHRISTMAS.

Bring - ing Love for choic - est boon, Pen - sion - ers to

The first system of musical notation for the song. It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

sit in hall, Com - rades, friends of many a day, .

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the notes.

Greet - ing fair for great and small : Yet un - to my

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the notes. The word 'p' (piano) is written above the final note of the treble staff.

*Lento.*  
soul I say : "Thou that slum - ber - est, wake and pray."

The fourth system of musical notation. It begins with the tempo marking 'Lento.' above the treble staff. The melody and accompaniment continue. The lyrics are written below the notes. The word 'pp' (pianissimo) is written above the final note of the treble staff.

*This Supplement is part also of the November issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 3d.*

The

# Competition Festival Record

No. 160.

## MANCHESTER AS A COMPETITION CENTRE.

(FROM A CORRESPONDENT.)

Manchester occupies an anomalous position in the Competitive Festival movement. The acknowledged musical centre of the most populous industrial area in the world, with a record of interest in and devotion to choral music in particular which literally goes back through the ages, how comes it that, unlike East London, Birmingham, and Glasgow, Manchester has hitherto been indifferent to the good which would accrue from a thoroughly well co-ordinated scheme such as is to be found in the afore-named cities, not to mention some of the Lancashire developments which have sprung up on its coast-line? Tentative efforts have been made, but they are narrowly sectional, originating either as purely commercial propositions, or, as was the case recently, in a merely sectarian effort on the part of musical people meeting at the Diocesan Church House, with assistance to a 'charitable waifs' and strays' institution as its objective (but, unhappily, not yielding a surplus); or again, as will be the case late in October, a movement along rankly Eisteddfod lines by the Welsh community domiciled here. This dissipation of effort is simply lamentable; it is thoroughly wrong-headed, and no good can come either to promoters or participants. It cannot be that Manchester lacks the right representative people whose co-operation in such a scheme on a generous scale would command success, artistic and material; they literally abound—men and women of capacity, experience, energy, and, above all, of enlightened ideas. The lack is of some powerful unifying personality who shall command unquestioned allegiance, both on the grounds of ideals and practicability, and the crying need of Manchester's musical life to-day is, first, an awakening to the supreme folly of prolonging this dissipation of effort, and, secondly, the emergence of this compelling personality who shall know what he is about, and so carry conviction to the minds of the great public.

## THE BLACKPOOL FESTIVAL.—October 18-22.

Not a little of the success of this Festival, from its inception in 1901, has been due to the permanent character of its executive, this continuity having been especially manifest in the secretariat. After twenty-one years' work as hon. secretary, Mr. L. H. Franceys has now retired to the less arduous duties of vice-chairman of the executive, and suitable acknowledgment of his untiring efforts is made in the preface to the programme, where his name is associated with those of the late Miss Wakefield (Westmorland), the late Canon Gorton, Mr. R. G. W. Howson (Morecambe), and the late W. G. McNaught, as staunchest of adherents to the doctrine of paramountcy of artistic principles over all other considerations, financial or economic. The executive is to perpetuate Mr. Franceys' long connection by the provision of a special trophy bearing his name for use in future festivals.

Crowded audiences, spacious corridors, and splendidly appointed halls thronged with competitors greeted the visitor to this Festival. The easy accessibility of the various halls made the task of hearing competitions proceeding

simultaneously a comparatively easy one, and a complete stranger found no difficulty in moving about, so carefully guide-posted were the promenades and corners of the Winter Gardens. Broadly speaking, the week was subdivided: Tuesday and Friday, morning and afternoon, were devoted to juniors' performances—instrumental, vocal, and dancing; Wednesday, predominantly to operatic work and to four sections of the adult vocalists in the song-cycles; on Thursday the song-cycles were continued, and completed in the 'Rose Bowl' class, in which the winners gave the respective cycles at the evening concert—a matter of twenty songs. Variety in this day's competitions was provided by a class for advanced pianists and quartet singing. Saturday was given up to choral singing from early morning to ten o'clock at night.

At three of the evening sessions (lasting from 6 or 6.30 until 10 p.m.) considerable time was devoted to church and chapel choir-singing of anthems, chants, and hymns, with roughly twenty places of worship represented. It is difficult to overestimate the leavening influence of participation in such events. The audience (generally members of some congregation) perceives that a higher level of attainment is possible, and is stimulated to a more helpful appreciation, not only of the difficulties confronting average choirmasters where voluntary choirs are the rule, but also of the benefits which flow from concentration on Festival work like the anthems by the 16th century Christopher Tye, or by Dr. Bairstow, which were among those used; nor surely can audiences tolerate any longer the snail-pace hymn-singing so common after the wholesome examples of hymn-singing revealed on Tuesday and Wednesday evenings in 'Nun danket' or Monk's 'Angel voices.' Every member of the crowded auditorium had a book of words, and the lesson could have been driven home still more effectually by massed singing from the audience in association with some of the choirs. They would then have felt what real rhythm meant in congregational singing. Many of these choirs were quite well-balanced, although Noble's setting of 'Hail, gladdening Light' proved too severe a test when it broke into six- or eight-part harmony. Some can manage a divided soprano, but tenors usually find it enough to sing one part, let alone two. One may hope that experiences of this sort will lead all concerned to see that such examples of church music well studied are of more use to their worship than dissipated effort on cantatas or the minor oratorios. Worship to-day stands in some danger from the pretentious both among composers and choirmasters, and old Christopher Tye's anthem must have been a conspicuous object-lesson of the beauties and grace of simplicity.

The juvenile instrumental classes, as usual, had many entrants who were not adequately equipped for the task. The standards were stiff, but to relax them, as is often advocated, would lead only to flattering personal vanities, and in the long run would be productive of less good than along present methods. The adjudicators in the pianoforte work, Messrs. C. H. Kelly and T. Keighley, warmly commended the choices from McEwen, Swinestead, and York Bowen as welcome and timely. Two young Yorkshire players in the chief violin class playing (without the cadenza) the first movement of Mozart's A major are additional evidences of discoveries of capacity by this Festival movement which otherwise might have remained hidden and undeveloped.

## THE SOLO-SINGING.

The song-cycle innovation, of which mention has been made in previous issues, has triumphantly emerged from the severe test to which it has been put. Involving the



preparation of much more material than in former years, the slightly diminished entry may be taken to represent the strictly less competents of former years, so that artistic gain has accrued to performers and audience from such abstentions. The judges, Madame Edith Hands, Madame Gleeson-White, Mr. Bonavia, Mr. Plunket Greene, and Mr. P. le Vallon, each exercised a wise discretion in utilizing the variety of material to their hands, and the audiences were not slow to seize the chance of hearing the wider range of songs thus provided.

What of quality amongst the competitors? Naturally among five or six hundred entrants there was a negligible residue; but with the possible exceptions of the mezzo class and that for basses, there was in each of the other classes an emergence of some half-dozen men and women with not only beautiful voices but emotional and intellectual qualities far in advance of reasonable expectations. The choice of Vaughan Williams' 'On Wenlock Edge' was regarded in some quarters as bordering on lunacy, yet in the event I heard nine tenors of whom six had real distinction, and of the winner Mr. Plunket Greene said in effect that were he beginning a career as a tenor he would wish no better vocal equipment than this exponent from Todmorden possessed. Julius Harrison's 'Fiammetta' cycle also produced many lamentations in advance, but again half-a-dozen women arose and confounded the croakers. With 'On Wenlock Edge' this was probably the artistic rarity of the Festival in this kind, and so abundant evidence is available to show that the very boldness of the departure has at once lifted the solo work out of the comparative poverty of accomplishment revealed last year on to a definitely higher plane. Probably the intellectual demands of all this music has at one end served as a deterrent but at the other quickened appreciation and perception, and this in turn has undoubtedly reacted on the audiences, which have been larger, keener, and more discerning.

The Rose Bowl Competition ostensibly is designed for the discovery of the best singer among the six surviving soloists. There is no firm basis for accurate comparison of merit, but the song-cycles heard from the successive singers furnished a glorious programme of music. If there can be no possible accurate measurement of relative technical powers, the occasion should (and actually did) throw into greater prominence any decided temperamental gifts. The lady who had amongst her Berlioz songs the 'Spectre of the Rose' hardly realised her possibilities; the singer of the four Brahms 'Serious Songs' had the most sustained opportunity, and exhibited some reasonable approximation to the needed nobility of style. The singers of the 'Fiammetta' and 'Maud' cycles scarcely maintained the level of their preliminary work, so that the tenor in 'On Wenlock Edge' and the contralto in the Browning-Bantock dramatic lyrics were almost left with the field to themselves. Incidentally, it may be stated that these, together with 'Fiammetta', attracted continuously the largest audiences during the preliminary singing. The best songs in 'On Wenlock Edge' in one brief day at this Festival became intimately known not only to some two score tenors, but probably to a couple of thousand listeners. How many professional tenors sing them publicly, and to what size of audiences? There is food for much reflection here. The Browning-Bantock arguments on woman's love were presented with such convincing emotional appeal that the destination of the trophy was no longer in question. Mrs. Vera McLean, of Preston, revealed a voice swiftly responsive to her exceptionally strong imaginative and emotional gifts, and it may easily become a much finer and disciplined instrument.

#### THE CHILDREN'S DAY.

Some portions of the juvenile performances took place on the earlier days of the Festival, but by long association of idea, Friday is emphatically 'Children's day.' Whether it will ever work back to its old proud position of supremacy in the public mind would seem to lie with teachers in the Elementary schools, and the outlook is not promising. Possibly some remodelling of at any rate the junior choral classes will have to be undertaken. Individual performances, both instrumental and vocal, increase in numbers and efficiency. The music was bright and cheerful, appealing irresistibly to young and old alike. What action-songs we heard were not calculated to raise this feature in public esteem. The folk-dances received no assistance from

Blackpool schools, teams coming from a Blackburn school and Fylde Village—Wrea Green.

#### THE CHORAL SINGING.

Saturday's great choral events went far to re-establish the old-time standards of performance. It is probably true to say that in the male-voice department no such formidable assembly of good choirs in music of such graphic power has been present at any Festival in the North. In 1914, at Birmingham, seven choirs sang in the great Bach Motet 'Sing ye to the Lord'; on October 22 nine choirs, drawn from Blackpool, Blackburn, Hebburn-on-Tyne, Halifax, Huddersfield (Gledholt), Kendal, Morecambe, and Manchester, came together to sing before Sir H. P. Aller and Mr. F. Austin the first two movements of this Motet, the four best each singing in the evening the entire work. A note in the programme intimated in quite uncompromising language that Bach is the musical Bible—the foundation of the faith—and that any person whom Bach fails to interest had better renounce all pretence to being musical. One ventures to believe that the monster throng of three or four thousand who listened with such enthusiasm to over a dozen renderings of this stupendous work would disperse to become active Bach propagandists. Quite possibly some of these choirs and even their conductors had had no previous experience of Bach's bigger-scale works; but one watched the result of turning them loose on this Motet with no feelings of misgiving, confident that though some were novices, all would be eager triers and quick to take advantage of hints. If perseverance in the acquisition of a Bach style more nearly approaching the ideal is forth coming, improvement on these very satisfactory performances will follow along three main lines: (1) a smoother delivery of florid passage work; (2) the abandonment of all idea of sentimentalizing Bach's slow movements, coupling with this a realization that delicacy of nuance is equally out of place (Bach's degrees of *for* or *piano* are obtained by adding to or cutting off a vocal part); (3) an appreciation of the vitalizing effect of a real *vivace* rhythm in such a movement as the 'All breathing life' fugue; perhaps the last can only come when an adequate technique has been acquired.

No other work conveys so vividly the sense of the multitudinous in song, and after climbing such Pisgah heights what a prospect of future possibilities is disclosed from the summit of those exultant closing 'Hallelujahs.' In the presence of art so august the ordinary critical, fault-finding spirit is silenced, and thoughts are turned rather to the task of ascertaining how far it is possible to utilise in a legitimate manner this Festival movement as an instrument for shaping and perfecting the development of a true Bach choral style. Perseverance on the part of conductors and executives can do much in directing the enthusiasm of the singers to this desired goal. Can matters be so devised that amongst choirs resident in given contiguous areas, e.g., Lancashire and West Riding, who habitually attend such Festivals as this or Morecambe, &c., the study entailed by the preparation of this Motet can be followed up? At Birmingham next May, for example, Bach's 'Be not afraid' Motet is to be used (probably some northern choirs will be present), and at Lytham in the following month it is understood that another Bach work is in contemplation. The main point is to substitute a systematic course of Bach study for more or less casual or haphazard choices. Many people whose judgment is trustworthy believe that the acquisition of a perfected Bach style is the best antidote for the poisons of false styles which have found their way into the body choral, and as Mozart's operatic style was found under the Beecham regime to nourish practically every other in which English singers appeared, so, in due course, the lessons learned in Bach will fructify in a vastly enlarged capacity for handling adequately the modern problems of choral song. Consideration of other aspects of the Festival must be reserved for the December issue.

We give below the results in the orchestral, adult solo-singing, and adult choral competitions:

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- 2nd. Blackpool Philharmonic Orchestra (Mr. Jesse Spencer).

## STRING ORCHESTRAS.

Test: Suite for Strings (Purcell) (arranged by Albert Coates).

- c. Huddersfield Philharmonic Society (Mr. Fletcher Sykes).  
d. Blackpool Philharmonic Orchestra (Mr. Jesse Spencer).

## SOLO-SINGING.

Soprano.—Miss Olive Whitaker, Oldham.  
Soprano (Operatic).—Miss J. Roberts, Cleckheaton.  
Mezzo-Soprano.—Miss Cissie Bowler, Darwen.  
Contralto.—Mrs. Vera McLean, Preston.  
Tenor.—Mr. Barker Beaumont, Todmorden.  
Baritone.—Mr. Ernest Pollard, Harlesyke.  
Baritone (Operatic).—Mr. T. Walton Pritchard, Chester.  
Bass.—Mr. J. W. Greenwood, Hebden Bridge.

## FEMALE-VOICE CHOIRS (A).

- Sale and District Musical Society (Mr. Alfred Higson).  
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d. Blackpool Orpheus Ladies' Choir (Mr. J. S. Warburton).  
Horbury Bridge Social Glee Union, Wakefield (Mr. Sam Peace).  
Kendal Ladies' Choir (Mr. Paul Rochard).  
Dr. Herman Brearley's Choir, Blackburn (Dr. Herman Brearley).  
Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous).  
Mr. E. R. Benton's Ladies' Choir, Grimsby (Mr. Edward R. Benton).  
Blackpool Lyric Ladies' Choir (Mr. Percy M. Dayman).

## MALE-VOICE CHOIRS, TENOR LEAD (A) (nineteen entries).

- C.W.S., Manchester (Mr. Alfred Higson).  
d. Hadley and District Orpheus (Mr. Raymond Lewis).  
Southport Harmonic (Mr. J. P. Hill).  
Stourbridge Institute (Mr. G. H. Woodall).

## MIXED-VOICE CHOIRS (A).

- Blackpool Orpheus Glee Society (Mr. J. S. Warburton).  
Dr. Brearley's Contest Choir, Blackburn (Dr. H. Brearley).  
Halifax Madrigal Society (Mr. H. Shepley).  
Kendal Competitive Choir (Mr. Paul Rochard).  
Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous).  
Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
Hebburn Mixed-Voice Choir (Mr. T. E. Simpson).  
Morecambe Madrigal and Festival Choral Society (Mr. James Cooper).  
d. Gledholt Vocal Union (Mr. J. Fletcher Sykes).  
Sale and District Musical Society (Mr. Alfred Higson).

## MIXED-VOICE CHOIR SIGHT-TEST (twelve entries).

- Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
d. Gledholt Vocal Union (Mr. J. Fletcher Sykes).  
Halifax Madrigal Society (Mr. H. Shepley).

## OTHER CHORAL COMPETITIONS.

- Church Choirs (A) (eight entries).—1st, Adelaide U.M., Blackpool (Mr. J. S. Warburton).  
Church Choirs (B) (six entries).—1st, Springfield Road U.M., Blackpool (Mr. P. M. Dayman).  
Church Choirs (men and boys) (five entries).—1st, St. Paul's, North Shore (Mr. Frank Hill).  
Female-Voice Choirs (B) (four entries).—1st, Hesketh Vocal Union, Preston (Mr. P. Whiteside).  
Male-Voice Choirs, Alto Lead (eight entries).—1st, Matlock Prize Choir (Mr. L. G. Wildgoose).  
Mixed-Voice Choirs (B) (nine entries).—1st, Ryecroft Vocal Society (Mr. Jack Ramsden).

## SOUTH STAFFORDSHIRE MUSICAL FESTIVAL.

(FROM A CORRESPONDENT.)

A two-days' Competition Festival was associated with the Musical Festival held at Walsall during the second week of October, of which an account appears in the *Musical Times* for the present month.

Saturday, October 8, was occupied with some preliminary tests for solo singers, the adjudicators being Mr. Richard Wassell and Mr. Sydney Grew. There were over a hundred and thirty competitors, many of whom revealed good voices and excellent musicianship. Each candidate had a choice of songs; few selected such a song as the delicate Quilter-Blake piece, 'Memory, hither come,' when the alternative was such an orthodox piece as the Tchaikovsky 'None but a lonely heart.' Yet the carefully calculated 'Wanderer's Song' of Julius Harrison was favoured by three singers to the one who favoured Tchaikovsky's 'To the Forest.' There was one test-song quite unworthy of association with pieces like those just named, or other pieces like Parry's 'Odes of Anacreon,' the Bantock-Browning 'A woman's last word,' or 'Onaway, awake.' It is unfair to introduce one class to less useful music than another class.

Saturday, October 15, with Mr. Ernest Newman and Mr. Julius Harrison adjudicating, was filled with the testing of the forty-three selected solo singers and the eighteen choirs. The choral test-pieces were simple, but effective and adequate. The chief feature revealed in the choral competitions was the superb beauty of the basses. These had the profundity of tone which belongs to the organ, with the expressive flexibility of the bassoon and contra-bass. Such basses do not seem inclined to join the larger choral societies of the district, but if they could be induced to do so, and if the men proved to have as much musical intelligence as natural beauty and power of voice, their work in the public choral concerts of South Staffordshire would do a great deal towards perfecting these events.

We give below the tests, entries, and results of the choral competitions:

## FEMALE-VOICE CHOIRS.

Test: 'Sound sleep' (Vaughan Williams).

- 2nd. Willenhall (Mr. E. Dunton).  
1st. Willenhall P.M. (Mr. Ernest Downing).  
Wolverhampton (Dr. Darby).  
Wednesbury and District (Mr. Ernest Amphlett).

## MALE-VOICE CHOIRS.

Test: 'The Assyrian came down' (Cyril Jenkins).

- Mills Male-Voice Prize Choir (Mr. W. H. Jennings).  
1st. Willenhall (Mr. E. Dunton).  
2nd. Old Park (Mr. F. O. Page).  
Wolverhampton Apollo (Mr. H. Underwood).  
Cheslyn Hay Working Men's Club (Mr. Ernest Amphlett).  
Ocker Hill and District Choral Society (Mr. F. O. Page).  
Willenhall P.M. (Mr. Arthur Morris).  
Victoria Tube Works, Great Bridge (Mr. J. Bannister).

## MIXED-VOICE CHOIRS.

Test: 'Death on the hills' (Elgar).

- 1st. Walsall Madrigal Society (Mr. Joseph Yates).  
Darlington Street Wesleyan Church Choir, Wolverhampton (Mr. Walter Morgan).  
2nd. Wolverhampton Mixed Choir (Dr. Darby).  
Wednesbury and District Ladies' Choir and Gleemen (Mr. Ernest Amphlett).  
Willenhall Mixed Choir (Mr. Ernest Dunton).  
Hednesford and District Philharmonic Society (Mr. Ernest Amphlett).

The prizes for solo singing were won by Miss Enid L. Finch (soprano), Miss Edith Ryder (contralto), Mr. W. Ingram Benning (tenor), Mr. C. H. Keeling (baritone), and Mr. Bert Gaunt (bass).



# NOVELLO'S CLASSICAL SONGS.

*Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment.*

## VOLUME I.

### THIRTY-FIVE CLASSICAL SONGS.

Alone ... ..	Mendelssohn	May-dew ... ..	W. Sterndale Benn
Autumn Song ... ..	Mendelssohn	May Song ... ..	Mendelssohn
Come, ever-smiling Liberty ... ..	Handel	Mermaid's Song, The ... ..	Hay
Come, gladsome Spring ... ..	Handel	My mother bids me bind my hair ... ..	Hay
Come, happy Spring ... ..	Giordani	O for the wings of a dove ... ..	Mendelssohn
Contentment ... ..	Mozart	O sunny beam ... ..	Schumann
Cottage, The ... ..	Schumann	Rose, softly blooming ... ..	Spi
Creation's Hymn ... ..	Beethoven	Say, ye who borrow ... ..	Moz
Crusaders ... ..	Schubert	Slumber Song ... ..	Mendelssohn
Evening Song ... ..	Mendelssohn	Song of May, A ... ..	Beetho
Fairest Isle ... ..	Purcell	Sun of the sleepless ... ..	Mendelssohn
First violet, The ... ..	Mendelssohn	To Chloe (in sickness) ... ..	W. Sterndale Benn
Fisherman, The ... ..	Schubert	Verdant Meadows ... ..	Han
Forget me not ... ..	W. Sterndale Bennett	Wandering Miller, The ... ..	Schut
Greeting ... ..	Mendelssohn	Welcome to Spring ... ..	Mendelssohn
Hark! hark! the lark ... ..	Schubert	Whither ... ..	Schut
Hear thou my weeping ... ..	Handel	Who is Sylvia? ... ..	Schut
Hey, Baloo! ... ..	Schumann		

## VOLUME II.

### THIRTY-SIX CLASSICAL SONGS.

Angels, ever bright and fair ... ..	Handel	Lord, at all times I will bless Thee... ..	Mendelssohn
Ave Maria ... ..	Schubert	Lotos Flower, The ... ..	Schumann
Bird is softly calling, A ... ..	Mendelssohn	O star of Eve ... ..	Wag
Blow, blow, thou winter wind ... ..	Arne	Old German Spring Song (Frühlingslied)... ..	Mendelssohn
By Celia's Arbour (The Garland) ... ..	Mendelssohn	On Wings of Song ... ..	Mendelssohn
Coming of Spring, The ... ..	Schumann	Rose among the heather ... ..	Schut
Cradle Song ... ..	Schubert	Sailor's Song, The ... ..	Hay
Evening Star, The ... ..	Schumann	Slumber, beloved ... ..	Bi
Fisher's Song ... ..	Schubert	Smiling dawn of happy days, The ... ..	Han
Free mind, The ... ..	Schumann	Thou art repose ... ..	Schut
Garland, The (By Celia's Arbour) ... ..	Mendelssohn	Though far away ... ..	Mendelssohn
Gentle zephyr ... ..	W. Sterndale Bennett	Thou'rt like unto a flower ... ..	Schumann
Holiday on the Rhine, A ... ..	Schumann	To Music ... ..	Schut
Huntsman, rest ... ..	Schubert	Trust in Spring ... ..	Schut
I love thee... ..	Beethoven	Two Grenadiers, The ... ..	Schumann
Joy of Spring, The ... ..	Mendelssohn	Wanderer's Night-Song ... ..	Schumann
Know'st thou the land? ... ..	Beethoven	Where'er you walk ... ..	Han
Lay of the imprisoned huntsman ... ..	Schubert	Where the Bee sucks ... ..	Ar
Litany ... ..	Schubert		

## VOLUME III.

### THIRTY-EIGHT CLASSICAL SONGS.

Art thou troubled (Dove sei) ... ..	Handel	Memory, A ... ..	Brah
But the Lord is mindful of His own ... ..	Mendelssohn	Morning Song ... ..	Mendelssohn
Butterfly, The ... ..	Cornelius	Nazareth ... ..	Gour
Courage ... ..	Schubert	Nymphs and Shepherds ... ..	Purc
Dawn, gentle flower ... ..	W. Sterndale Bennett	O my love's like the red, red rose ... ..	Schuma
Deep treasure'd in my heart ... ..	Schumann	O rest in the Lord ... ..	Mendelssohn
Erlaf-lake ... ..	Schubert	O think of me ... ..	Cornel
Fishermaiden, The ... ..	Schubert	Ode to joy... ..	Schub
Full-orbed moon, The ... ..	Schubert	Of in my dreams ... ..	Cornel
Good-night, my dearest child... ..	... Brahms	Oh I had I Jubal's lyre... ..	Han
Greeting to Spring, A ... ..	Schumann	Out over the Forth ... ..	Schuma
How beautiful are the feet ... ..	Handel	Peace ... ..	Schub
I will sing of Thy great mercies ... ..	Mendelssohn	Sandman, The ... ..	Schuma
In May ... ..	Schumann	Secrets ... ..	Schub
Know'st thou the land? ... ..	Schubert	Sing, Maiden, sing ... ..	W. Sterndale Benn
Lark, The ... ..	Rubinstein	Spring advancing (Frühlingsglaube) ... ..	Mendelssohn
Let the bright Seraphim ... ..	Handel	Swallow's flying west, The ... ..	Brah
Little Sandman, The ... ..	... Brahms	Trout, The ... ..	Schub
Lord of our being (Sorge nel petto)... ..	Handel	Violets ... ..	Cornel

## VOLUME IV.

### THIRTY CLASSICAL SONGS.

Cherry Ripe ... ..	Horn	Lullaby ... ..	Brah
Children at play ... ..	Mozart	My heart ever faithful ... ..	Ba
Come let us all this day ... ..	Bach	Now fades the sun's last lingering ray ... ..	Fa
Flower thou resemblest, A ... ..	Rubinstein	O come, do not delay ("The Marriage of Figaro") ... ..	Moz
Gentle flowers ("Faust") ... ..	Gounod	Organ-grinder, The ... ..	Schub
Gentle touch, The ... ..	Goetz	Orpheus with his lute ... ..	Sullivan
Greenwood calls, The ... ..	Schubert	Prepare thyself, Zion ... ..	Ba
Harper's Song, The ... ..	Schubert	Serenade ... ..	Goun
I attempt from love's sickness ... ..	Purcell	Shepherds, The ... ..	Cornel
It was a lover ... ..	Morely	Tender wood-dove ... ..	Goun
Jerusalem ... ..	Mendelssohn	Under the greenwood tree ... ..	Ar
Lass with the delicate air, The ... ..	Arne	Violet, The ... ..	Moz
Legend ... ..	Tchaikovsky	Walnut-tree, The ... ..	Schuma
Like to a linden tree ... ..	... Dvorak	When all was young ("Faust") ... ..	Goun
Longing ... ..	Schubert	When daisies pied ... ..	Ar

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# ARISE, SHINE, FOR THY LIGHT IS COME

## ANTHEM FOR CHRISTMAS

isaiah lx. i, ix. 2; 2 Esdras ii. 37.

MUSIC BY

H. A. CHAMBERS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato.* SOPRANO. FULL. *mf* A - rise,

*Allegro moderato. ♩ = 108.* *mf* (Gt. Sv. coup.) Gt. to Ped.

shine, for thy light is come, and the glo - ry of the Lord is

ris - en up - on thee. A - rise, shine, for thy light is come, and the

ALTO. A - rise, . . . shine, for thy light is come,

TENOR. A - rise, shine, for thy light is come,

BASS. A - rise, shine, for thy light is come,



ARISE, SHINE, FOR THY LIGHT IS COME.

*cres.* *ff*

glo - ry of the Lord . . is ris - en up - on thee, is

*f* *cres.* *ff*

And the glo - ry of the Lord . . is

*f* *cres.* *ff*

and the glo - ry of the Lord is ris - en up

*f* *cres.* *ff*

and the glo - ry of the

ris - en, ris - en up - on thee.

ris - en, ris - en up - on . . thee.

*ff* *ff*

on thee, is ris - en up - on . . thee.

Lord . . is ris - en up - on thee.

*Gt. or Ch. uncoup.*

*Sw. Reed.*

*p*

The peo - ple that walked in dark - ness . . have

*p*

The peo - ple that walked in dark - ness . . have

*Sw. (Reed in.)*

*Sw. to Ped.*

ARISE, SHINE, FOR THY LIGHT IS COME.

Gt. to Ped.



# ARISE, SHINE, FOR THY LIGHT IS COME

shi - ned, on them hath the light . . shi - ned. . .

shi - ned, on them hath the light shi - ned. . .

shi - ned, on them hath the light . . shi - ned. . .

shi - ned, on them hath the light shi - ned. . .

A - rise, shine, for thy light is

A - rise, shine, for thy light is

A - rise, shine, for thy light is

A - rise, shine, for thy light is

come, and the glo - ry of the Lord is ris - en up - on thee. A - rise,

come, and the glo - ry of the Lord is ris - en up - on thee. A - rise,

come, and the glo - ry of the Lord is ris - en up - on thee. A - rise,

come, and the glo - ry of the Lord is ris - en up - on thee. A - rise,

# ARISE, SHINE, FOR THY LIGHT IS COME.

shine, for thy light is come, a - rise, shine, for thy light is  
 shine, for thy light is come, a - rise, shine, for thy light is  
 shine, for thy light is come, a rise, . . . shine, for thy light is  
 shine, for thy light is come, a - rise, shine, for thy light is  
 come, and the glo - ry of the Lord, the glo - ry of the  
 come, and the glo - ry of the Lord . . . is  
 come, and the  
 Lord is ris - en up - on thee, is ris - en up - on . . .  
 Lord is ris - en up - on thee, is ris - en up - on . . .  
 ris - en, is ris - en up - on thee, is ris - en up - on . . .  
 glo - ry is ris - en up - on thee, is ris - en up - on . . .

*cres.*  
*cres.*  
*cres.*  
*cres.*  
*f*  
*f*  
*f*  
*f*  
*marcato.*  
*marcato.*  
*marcato.*  
*marcato.*  
*poco rall.*  
*poco rall.*  
*poco rall.*  
*poco rall.*  
*poco rall.*



# ARISE, SHINE, FOR THY LIGHT IS COME.

Andante.

(Solo ad lib.) *p* *espress.*

thee. . . . . O re - ceive, re - ceive the gift that is

thee.

thee.

thee.

Andante. ♩ = 92.

*mp Sw.* *p* *Man.*

giv - en you, and be glad, and be glad, re - ceive the gift, and be glad. . . .

(FULL.)

*mp* *cres.*

O re - ceive, re - ceive the gift that is giv - en you, and be glad, be

*mp* *cres.*

O re - ceive, re - ceive the gift that is giv - en you, and be glad, . . be

*mp* *cres.*

O re - ceive, re - ceive the gift that is giv - en you, and be glad, be . .

*mp* *cres.*

O re - - ceive . . the gift that is giv - en you, and be glad, be

*ad lib.* *cres.*

ARISE, SHINE, FOR THY LIGHT IS COME.

*(Solo.)*  
*mf*  
 glad, re-ceive the gift, and be glad, giv-ing thanks to Him, giv-ing thanks... to..  
 glad, re-ceive the gift, and be glad.  
 glad, re-ceive the gift, and be glad.  
 glad, re-ceive the gift, and be glad.  
*mf*  
*Man.*  
 Him that hath call-ed you, hath call-ed you to the heav'n - ly king - dom.  
*(FULL.)*  
*p*  
*cres.*  
 O re - ceive, re - ceive the gift that is giv - en you, the gift that is  
*p*  
*cres.*  
 O re - ceive, re - ceive the gift that is giv - en you, the gift that is  
*p*  
*cres.*  
 O re - ceive, re - ceive the gift that is giv - en you, the gift that is  
*p*  
*cres.*  
 O re - ceive the gift that is giv - en you, the gift that is  
*p*  
*ad lib.*  
*cres.*



ARISE, SHINE, FOR THY LIGHT IS COME.

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a grand piano accompaniment. The lyrics are: "giv - en you, and be glad, be glad, re - ceive the gift, . . . and be glad, giv - en you, and be glad, be glad, . . re - ceive, receive the gift, and be glad, giv - en you, and be glad, be . . glad, re - ceive, receive the gift, and be glad, giv - en you, and be glad, be glad, . . re - ceive the gift, and be glad,". The music features a melodic line with a "dim." (diminuendo) marking. The piano part includes a section marked "Gt. 8 ft." and "p Sw." (piano swell), ending with "Sw. to Ped." (swell to pedal).

Second system of the musical score. It consists of five staves. The first four staves are vocal parts and the fifth is a grand piano accompaniment. The lyrics are: "O re - ceive, re - ceive the gift. O re - ceive the gift. O re - ceive the gift. O re - ceive the . . gift." The music features a melodic line with a "pp" (pianissimo) marking and a "morendo." (morendo) marking. The piano part includes a section marked "Sw." (swell) and "ppp" (pianississimo).

# THE MUSICAL TIMES

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MR. JOHN COATES.  
MR. HARRY DEARTH.

FRIDAY, DECEMBER 18, 1921, AT 2.30 P.M.

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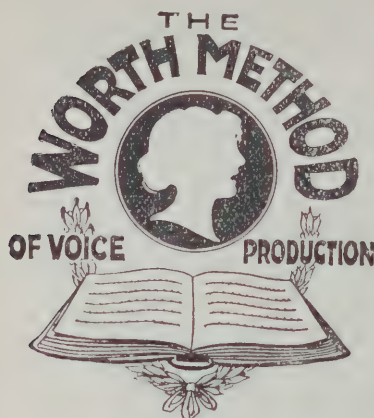
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# The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1 1921

In our article in the November *Musical Times* 'The Musical Press' we pointed out the difficulty of a monthly journal in regard to news matter. We showed that, owing to the increased prominence given to music in the daily and weekly press, provincial as well as London, a monthly could contain nothing fresh, and was bound to publish a good deal that was stale. 'It seems only [we said] that such journals will eventually reduce their news department to a bare record of important events at home and abroad for purposes of reference.'

But even a bare record is a formidable affair, great is the amount of musical activity throughout the country. Our provincial news section is already double the size of that of ten years ago. Roughly it now fills nearly a quarter of the letterpress space, and if we acceded to all the requests of readers who wish to act as our correspondents home and abroad the *Musical Times* would retain little but news—mostly a month old. Obviously the time has come for a drastic step. The time-honoured policy of this paper has been to present a bird's-eye view of musical doings throughout the country, and that policy must be maintained so far as possible. It can be done, we think, by steadily holding in view the object of the columns, viz., the recording of the chief provincial concerts, partly as a matter of interest, chiefly for future reference.

The value of such a record lies in facts rather than in views—that is to say, it should be concerned with the matter performed rather than with the manner of its performance. The former is indisputable; the latter is a mere opinion. There may be some interest in reading and discussing the varying views of critics on the matter after a concert, but each succeeding day lessens the interest, and by the time the criticism appears in a monthly journal the performance itself has often been forgotten.

We have been considering this news question some months, and it seems that the beginning of our 1922 volume offers a good opportunity for an attempt to solve the problem. We are therefore making arrangements by means of which the *Musical Times* will continue to furnish the record that has made its volumes so useful in the past; it will do so, we trust, at the cost of far less space than at present. Similar compression may be applied to our foreign correspondence, and, in a lesser degree, to our London news. The columns thus saved will enable us to widen the scope of the journal in several directions impossible hitherto.

## ST. PATRICK'S (R.C.) CATHEDRAL, ARMAGH

BY W. WOODING STARMER

This noble and imposing pile is built on an eminence known as Sandy Hill—a position to the north of the city commanding the entire neighbourhood.

The foundation-stone was laid in 1840, the completed structure being consecrated in 1904. The foundations, in some instances 60-ft. deep, cost a large sum on account of the friable nature of the surface strata.

As in the case of so many other ecclesiastical buildings, the original plans were not carried out. The first architect, Mr. Duff, produced a perpendicular Gothic design strongly reminiscent of York Minster. When the walls were well advanced (the architect having then been dead for some years) a rising young architect named McCarthy was consulted, with the result that many changes were made. He produced an entirely new design in the 14th century style of decorated Gothic, and this was adopted. Five Primates spent their lives in advancing the construction of the Cathedral, but the finishing of the whole conception, particularly with regard to the interior decoration and adornment, has fallen to the lot of the present Primate, Cardinal Logue, who has accomplished his task with the greatest success. Most of the recent additions have been made to the designs of Messrs. Ashlin & Coleman. The building of the Cathedral has necessitated the expenditure of over £175,000. It is cruciform in plan, and the dimensions are:

Total length, 212-ft.  
Width of transepts, 120-ft.  
Length of nave, 114-ft.  
" chancel, 60-ft.  
Width of nave and chancel, 75-ft.  
Exterior roof-height, 100-ft.  
Interior " 81-ft.  
Two western towers, with spires 210-ft. high.

The principal entrance is the deeply-recessed west door, which is approached by a magnificent seven-terraced flight of steps, 225-ft. long, leading from the entrance gates up to the spacious piazza fronting the building.

### THE EXTERIOR

The exterior is a successful example of 14th century Gothic. The two lofty and elegant spires add much dignity to the general design, which as a whole is imposing.

### THE INTERIOR

The interior is one of the most beautiful of any modern ecclesiastical building in the kingdom, both in regard to general proportions and detailed decoration. The whole of Europe has been laid under contribution for precious marbles of varied colours, which have been employed on a very extensive scale and with beautiful effect.



The mosaics are remarkable, particularly at the crossing where the high altar stands. The six spandrels over the great arches (80-ft. high and 40-ft. wide) are inlaid with figured subjects in gold and colour with gorgeous effect. The groining of the aisles, side chapels, baptistery, and tower porches is of Bath stone.

#### THE ORGAN

The organ, by Messrs. Telford, of Dublin, is erected on the west gallery, and contains 2,453 pipes.

The oak case, of excellent design, rises to a height of 30-ft. at the sides, and in the centre is recessed to a depth of 10-ft. in order to prevent any obstruction of the large west window. The console faces west.

The action is tubular-pneumatic. An excellent wind supply is provided by an electric installation placed in the south-west tower.

#### SPECIFICATION

##### COMPASS

Manuals	CC to G	...	...	56 notes.
Pedals	CCC to F	...	...	30 notes.

##### GREAT ORGAN

	Ft.		Ft.
Double open diapason ...	16	Octave ...	4
Open diapason ...	8	Twelfth ...	2½
Harmonic diapason ...	8	Fifteenth ...	2
Gamba ...	8	Mixture... ..(ranks)	5
Hohl flute ...	8	Trumpet ...	8
Harmonic flute ...	4	Orchestral oboe ...	8

#### SWELL ORGAN

	Ft.		
Bourdon ...	16	Mixture ...	...(ranks)
Open diapason ...	8	Cornopean ...	...
Dulciana...	8	Oboe ...	...
Rohr flute ...	8	Clarion ...	...
Octave ...	4	Tremulant	...
Fifteenth...	2		

#### CHOIR ORGAN

	Ft.		
Salicional ..	8	Dulcet ...	...
Viol di gamba ...	8	Piccolo ...	...
Lieblich gedackt ...	8	Clarinet ...	...
Flauto traverso ...	4	Dulciana ...	...

#### PEDAL ORGAN

	Ft.		
Open diapason ...	16	Quint ...	...
Bourdon ...	16	Posaune...	...
Open diapason ...	8	Trumpet ...	...
Octave ...	8		

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Swell to Pedal.	Swell to Great.
Great to Pedal.	Swell to Choir.
Choir to Pedal.	Choir to Great.

#### Swell Super-Octave.

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The organist and choirmaster is Mr. J. V. Holden, who has held this position for the eighteen years.



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INTERIOR: LOOKING EAST

[H. Allison & Son, Armagh



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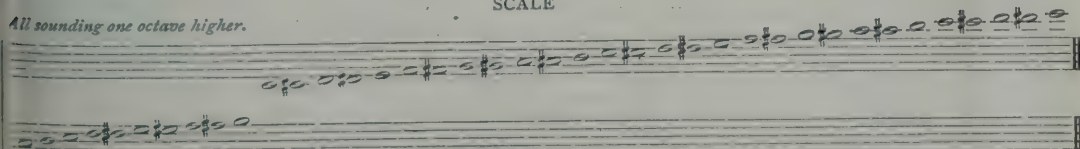
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SCALE

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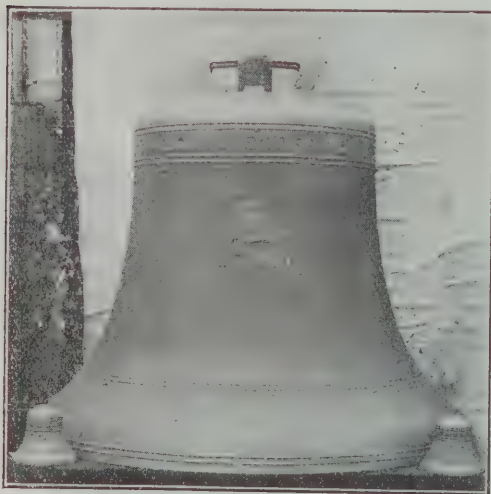
This splendid set of bells—perfect as to accuracy of tune and of rich resonant tone—constitutes one of the finest modern carillons in Europe, and in one respect the best extant. Messrs. Taylor have introduced many improvements in the action-work connecting the clavier with the bells, making the touch so easy and light that a child could play every note without undue exertion, and also giving the player absolute control of the tone from *pianissimo* to *fortissimo*. This is a great advance on anything existing in Holland or Belgium, where every carillon demands very considerable physical strength for its effective manipulation.

The total weight of the bells is eleven tons.

Particulars of the three largest bells are as follows:

NOTE.	WEIGHT CWTs.	INSCRIPTION.
C	43½	Gloria in excelsis Deo—1920.
D	30½	B. Maria Virgine Mater Dei.
E	21½	B. Michaeli Archangelo.

The smallest bell weighs twenty pounds.



THE LARGEST AND SMALLEST BELLS

The carillon is placed in the north-west tower in an excellent position acoustically.

The inauguration of this most recent addition to the Cathedral took place on Sunday, November 6, when His Eminence Cardinal Logue was present at the Pontifical Mass. A sermon on bells was preached by the Rev. Dr. Beecher, of Maynooth. Immediately after the service M. Antoine Nauwelaerts, the city carillonneur of Bruges, who came over specially for the occasion, gave the opening recital with the following programme:

Prelude: 'The Cuckoo' ... ..	Van den Gheyn
'Ave Maria' ... ..	Schubert
Sonata ... ..	Van Hoey
Adagio ('Pathetic' Sonata) ... ..	Beethoven
'Le Retour de la Fauvette' ... ..	de Boeck

Irish Folk-Tunes:

- (a) 'Londonderry Air.'
- (b) 'Snowy-breasted Pearl.'
- (c) 'Foggy Dew.'

'Rubens March' ... .. Benoit

All these items were listened to with attention by a very large gathering.

M. Nauwelaerts is one of the best representative carillonneurs of the modern Belgian school. His playing is most brilliant, with well-defined rhythm, and to him technical difficulties are no existent. His expressive powers were amply displayed in the music of Schubert and Beethoven, which revealed to the listener the extraordinary possibilities of the instrument in the hands of such a virtuoso.

Recitals were given in the afternoon and evening, also on Monday.

Ireland now possesses two magnificent carillons, at Queenstown and Armagh, both made by the same founders.

CHARLES KŒCHLIN

By M.-D. CALVOCORESSI.

(Continued from November number, page 761)

### III.

It will easily be realised that when Kœchlin resorts to recondite or apparently complicated modes of expression, he does so not in consequence of a taste for the far-fetched or the exceptional; but with a steadfast purpose and for well-weighted reasons. For instance, the most searching examination will fail to discover in 'Paysages et Marine' a single passage of which it might be said that could have been written more simply without anything vital being sacrificed.

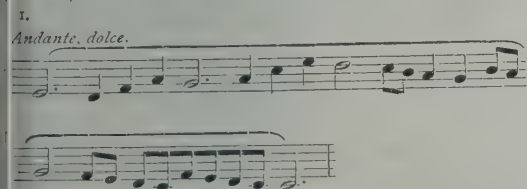
If the same can hardly apply to the piano accompaniments to certain of his songs, it is for the reason that most of these were originally conceived for various combinations of instrument. A survey of the three books of Songs, and three of Rondels, will show that the composer's favourite medium for accompaniments is the orchestra. Of seventeen songs in the first book, only three are not published with orchestral accompaniment. In the second book we see that out of fourteen songs, four exist with orchestral accompaniment, another four with accompaniment by string quartet and pianoforte. The whole contents of the third book are orchestrated. And in all likelihood it is the orchestral form that represents the composer's original conception.

At times an extra solo part, or an optional choir are provided for. It may happen that these added voices do little but duplicate the principal part (e.g., the female choir in 'Promenade Galante' in the first book). Likewise in 'Le Nénuphar' (second book) a solo flute is required more for the sake of colour than in order to provide specific patterns. Some of the things contained in these books—for instance, 'La Jeune Tarentine', 'Néere', 'Juin', 'Midi', 'Le Sommeil de Canope'—are not songs in the usual sense of the word, but big tone-poems for voice and orchestra, in which the pianoforte part can hardly do justice to the composer's intentions.

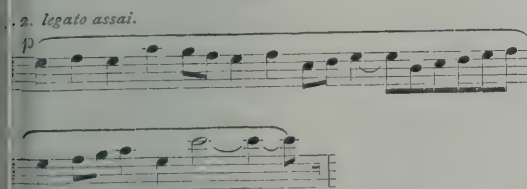
Therefore let us revert to his methods of writing pianoforte *sans arrière-pensée*, as is the case in 'Sonatines' and in 'Paysages et Marines.'

What he aims at is variety and intensity of colour and fullness in polyphonic effects. He is content on obtaining from the instrument a good deal more than has been obtained before, and something different. He achieves his purpose by means which, however daring, are perfectly simple. As regards the extension of the pianoforte's compass-range (apart from any question of polyphony) his methods are not dissimilar in principle to those of Debussy in pieces such as, for instance, 'Hommage à Rameau' or 'Cathédrale Engloutie'; that is, he relies on plain chords and aggregations of sounds rather than upon arpeggios, runs, or intertexture of more or less complicated designs: and those chords, however rich and unusual, can all be explained by reference to some elementary acoustic fact.

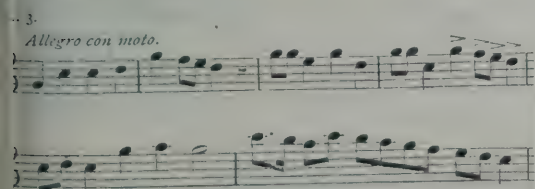
But before considering his work from the technical point of view, and in its most intricate aspects, it will be well to emphasise that he is not a musician whose mind is uniformly turned towards complexity, nor—any more than Vincent d'Indy—who is more skilful than inspired. And that must best be made clear by quoting a few more instances of the beautiful, exquisitely simple, and original melodies with which his works teem. For instance, the broad and thoughtful opening of the *Andante* of his second Sonatine (the whole movement is on the same lofty plane):



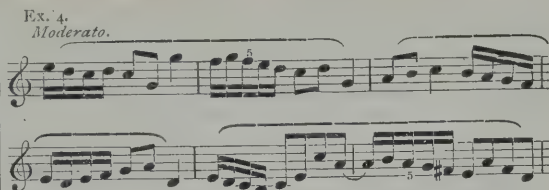
This delightfully sweet and breezy tune from 'Promenade vers la mer':



and bright exhilarating motives such as that of the final section of his third Sonatine:

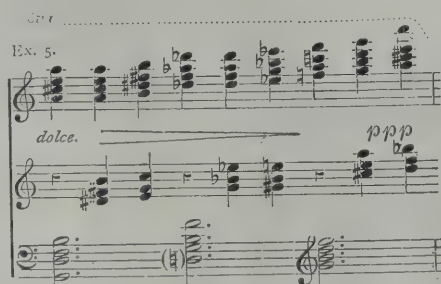


or this (from the fourth Sonatine):

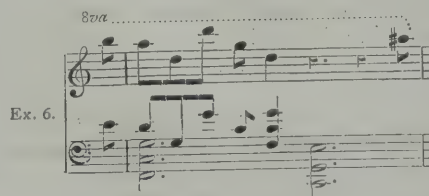


Although very much at ease and full of eloquence when dealing with melodies of this kind, supported by a minimum of harmonic or polyphonic reinforcement, he frequently displays his fondness for deep, rich layers of colour which he is an adept at obtaining.

For instance, he will impart additional fullness and glow to a sequence of chords by duplicating them at a semitone's distance in another octave (an effect akin to that of the *vox humana* on the organ):



or trust to the combination of partials resulting from widely-spread fifths (a favourite method of his in view of special effects of transparency):



Generally speaking, he is an expert in the matter of calculating the results of spacing. From means as simple as the duplication of a pattern at an interval of two octaves or more, he derives useful elements of variety.

He frequently resorts to sequences of fifths, simple, or double, or triple: e.g., in the following wise:

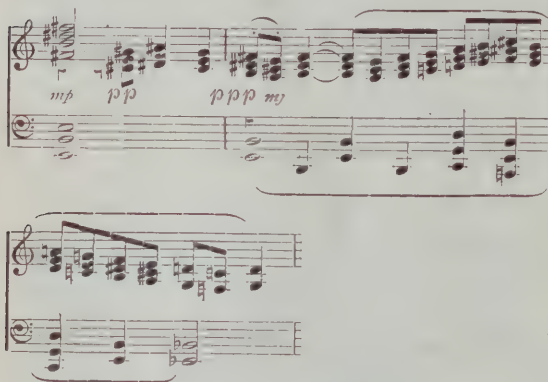


Devices of this kind are all too frequently utilised nowadays. There are few beginners or dabblers who do not imagine that by using the



commonplaces of modern idiom they will conceal the flatness of what they write. Wading through almost any lot of newly-published music one gets even more weary of consecutive fifths and seconds and ninths than one ever did of the diminished sevenths and Neapolitan sixths and deceptive cadences of the academists. But the most depressing experiences of that kind are forgotten as soon as one encounters things as lovely as the following (from 'Promenade vers la Mer'), which is perhaps the most felicitous example of its kind ever written since consecutive fifths made their appearance in the vocabulary of contemporary music:

Ex. 8.



The investigation of Kœchlin's methods cannot be carried very far without our having to consider harmony and polyphony jointly. Kœchlin has given a considerable amount of his time to the study of the principles and practice of contrapuntal writing. At the beginning of 1921 he published in *Le Monde Musical*, under the unassuming title 'An Essay on Passing-Notes,' an invaluable contribution to the study of that important topic.

Eked out with a few passages from works by other authors, that essay might provide a theoretical justification, if necessary, for every piece of apparent irregularity or recklessness discoverable in his music. But the more thought one devotes to the question of writing upon music, and especially of appraising music or justifying our appraisal of it, the more one realises how exceedingly futile is the labelling of harmonies, or of any other point in a composer's technique, so far as regards a critical estimate of his work. I dare say that from the disinterested point of view of the analyst, or of the reader content with an analysis, it is quite useful to be shown (as we were, more than twenty years ago, by Jean Marnold, the first of French critics to undertake the study of Debussy's music from the point of view of science) that Debussy's chords are uniformly founded upon the exploitation of upper partials. The discovery also supplied a retort capable of silencing—if anything could do it—the pundits who gravely asserted that Debussy ran counter to all principles, and to commonsense as well as to taste. But certainly nothing of the

kind would have any bearing upon the way which Debussy's music, or any other, affects anybody's sensitiveness. And when similar theories began to crop up with regard to Scriabin's music, they proved unconvincing to those who found no beauty in that music: whereas those who admired it, we must hope, had not awaited the publication of the nomenclatures and diagrams in order to do so.

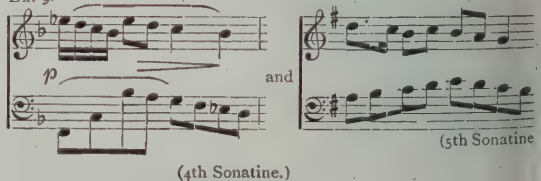
But what we should in any case retain from Kœchlin's essay are the following passages on polytonality, and upon the necessary relationship between the 'vertical' conception of music and the 'horizontal':

In a new type of polyphonic writing, which seems to originate in Arnold Schönberg's works, the parts move freely within the compass of one key or of several simultaneously. The question of harmonic conception no longer arises (as it still does in Stravinsky's 'Petrouchka' or 'Sacre du Printemps'). So freely are the parts written, that at times the composer seems to ignore all questions of congruence between simultaneous sounds, all deference to the law which, for the sake of logic, prohibits consecutive octaves and similar inadequacies or temporary disparities. But in all likelihood any composer who resorts to similar devices, if he is a true musician, instinctively keeps the 'vertical' result in view. I resort to them occasionally: in my 'Heures Persanes' and my second String Quartet, instances of bi-tonal or polytonal counterpoint are to be found. The main difficulty occurs when one has to pass from that style of writing to the diatonic, consonant style, and consists in avoiding that plain octaves, thirds, and sixths should come to sound by contrast poor and thin. So that again the necessity to bear in mind the 'vertical' effect is obvious. Studying the works of Bizet, or Chabrier, or Saint-Saëns, or Fauré, or Debussy, or Ravel, one sees how necessary is the alliance of harmony and counterpoint, and how great is the error of the 'verticalists' and the 'horizontalists': the human ear listens both ways simultaneously—a fact of which everybody, in spite of high-falutin' theories, is perfectly aware.


The second Quartet being unpublished, and the sole excerpt from the 'Heures Persanes' available ('La Paix du Soir au Cimetière,' which appeared as a supplement to the *Revue Musicale* of August, 1921) affording none of the instances referred to, we need not at present go further into the question of polytonality as practised by Kœchlin.

But even in the simple polyphony of the Sonatines we meet with remarkable instances of unconventionality. For instance, he will write consecutive fourths or fifths in pure *organum* style, relying upon the logic of part-movement and the pregnancy of the designs thus combined to make up for the temporary impoverishment of sonority.

Ex. 9.



Or he will write successions such as the following (from 'Chant de Pêcheurs'), in which, however,

8. 10.   
pp *smorz.*

However unusual the combinations to which he resorts, it is very seldom that they will not be found perfectly natural, and their results pleasing. Whether a line should be drawn at some of them is very much a matter of personal opinion. To me the following passage, in which the two forms of the whole-tone scale are superimposed in fourths, remains more strange than beautiful:

X. 11.

Ex. 12.

In 'Le Chant du Chevrier,' one of Kœchlin's masterpieces, we have on the one hand a tune similar to those which are played by French goatsherd on their Pandean pipes (it was possible to hear such sounds even in the Paris streets, and still may be), and on the other a beautiful harmonic setting, altogether independent and forming a whole in itself. In the atmosphere created by the simple, deep-toned, long-vibrating chords, the tune naturally

The following quotation will show that here polytonality is real, not only apparent:

Ex. 13.  
Son.....

*mp sost.* L.H. R.H. c.c.

*p* c.c.

Ex. 14.

Par l'es-pa-ce sans fin des so-li-tu-des nu-es

et c.

(To be continued.)

BY GUIDO M. GATTI

(Concluding Article)

## POSTLUDIUM

Having now reached the end of this series of rapid sketches of Italian musicians, it is proposed to conclude, as was forecasted in the introductory article, with a synthetic table of the Italian musicality of to-day. But first—in no particular order and still more briefly than was done in the case of the eight musicians who form the subjects of the articles—mention must be made of a few composers who cannot fairly be passed over. Even with this addition the review will still be incomplete, but it will furnish some characteristic traits and help to outline the complete picture: and in any case we shall appear less unjust to some composers who, even if they have no decided artistic personality, yet contribute in a greater or less degree to raise the tone of our modern musical life.

RESPIGHI

Above all it would be a serious oversight not to mention Ottorino Respighi (born at Bologna,



July 6, 1879), a composer of European renown, who makes up for lack of individuality in his creations by marvellous technical knowledge, especially of orchestration, and by good taste and delicacy of feeling. Respighi is a prolific writer: among Italian composers he is perhaps the one who in twenty years of creative activity has the largest number of works to his credit. Of these may be mentioned, on the one hand, the exquisite vocal lyrics, several of which reach a very high artistic level, some being little masterpieces of intimacy and poetry; and on the other, the many symphonic pages, as, for example, 'Fontane di Roma,' 'Ballata delle Guomidi,' and 'Poema Gregoriano' for violin and orchestra. Respighi is above all a lyrical composer, and it is in this field that he chiefly distinguishes himself. When he wishes to dramatise his expression, as in the Sonata for violin or in the 'Sinfonia Drammatica,' he often lacks true emotion and his technique gets the upper hand, creating an obvious lack of equilibrium between the essence and the form. But even with these reservations the figure of Respighi is one which commands respect; he is a true *maestro*, and his teaching abilities are highly appreciated at Rome, where he is professor of composition at the Santa Cecilia Lycée.

#### ALALEONA

A teacher at the same institute is Domenico Alaleona (born at Montegiorgio Piceno, November 16, 1881). Alaleona is a solitary who tenaciously pursues some æsthetic ideas of his own, which, though they may be disputable, are still worthy of consideration. So far, he has not given us much: a few vocal lyrics, almost all inspired by poems of Pascoli, and 'Mirra,' an opera composed about ten years ago, but not performed until last spring, at Rome. One of the characteristics of this musician is his direct contact with our 19th century music (to which he alone perhaps of all the modern Italian musicians attributes great value), in so far as concerns his conception of vocal lyrics and opera. Reference is made, of course, in both cases to the general conception of the form and not to the language adopted by the musician, which is modern and often bold. Alaleona is also a valued writer on musical history and criticism. His essays on modern harmony, published in 1911, in the *Rivista Musicale Italiana*, are in many passages truly prophetic, and may perhaps be considered as the first attempts, at least in Italy, to systematise what at that time the advanced composers felt confusedly and practised instinctively.

#### GASCO

Alberto Gasco, too, lives at Rome (born at Naples, October 3, 1879); he is a composer, and is musical critic to the *Tribuna*. As a symphonic writer Gasco has many admirers. Prominent among his works are the poem 'Presso il Clitumno,' and 'Bufalmacco.' This composer possesses a keen sense of vision, which, joined to

his special fondness for figurative art, frequently leads to his translating into music the pictorial situations of great artists (as, for instance, in the quartet 'Venere dormente' inspired by one of Giorgione's pictures, or in 'Vergine Orsola' for violin, inspired by Carpaccio's celebrated Venetian canvases). A fine musician, he was among the first to make known the French school with which he is connected, especially through the work of Vincent d'Indy.

#### LIUZZI

Travelling towards the north of Italy we meet at Florence the interesting figure of Fernando Liuzzi (born at Bologna, December, 1884), a composer who, after a silence, lengthy indeed but rich in maturation, has lately attracted public attention. His work, although of no great bulk, is, however, rich in poetry—e.g., the delicious Sonatina for violin and pianoforte and the three lyrics on some popular poems by Tommaseo. These two compositions, if they do not allow us fully to characterise the personality of the musician, yet inspire us with the greatest confidence in one who is still young and full of energy. The symphonic Intermezzo which he is now finishing for the tragedy 'Dafne e Cléo' of the late poet Morselli, arouse anticipatory interest.

#### PRATELLA

A singular figure of a man and artist we find at Lugo di Romagna in the person of F. Balilla Pratella (born there, February 1, 1880). He had a brief celebrity when he compiled the prospectus of the futurist music and joined Marinetti's company. But as he is anything but a futurist in the ordinary meaning of the word (among other things he has since shown himself to be a devotee of our old music), he soon withdrew from the group, and in great solitude (his chief pleasure being his property in the country and the company of peasants living on it) set about creating a music that should be instinctive expression, simple and emotional, springing from the soul of the people. His works are largely inspired by visions of his own countryside, and often contain local folk melodies. We may mention his symphonic poems, collected under the title 'Romagna,' and several vocal lyrics not without charm. But however his work may be judged, it is an undoubted fact that for the sincerity and warmth which often animates it, it is worthy of notice and merits separate mention.

#### PERRACHIO

At Turin is working silently, but faithfully and conscientiously, a musician who has published only a small number of compositions, among others nine 'Poemetti' for pianoforte—Luigi Perrachio (born at Turin, in 1883). But those who know his many works in manuscript have great faith in his strong temperament and frank sensibility, and believe that his recognition by a larger public is not far distant.

There are also two composers who live abroad—FRANCESCO SANTOLIVIDO (born at Naples, August 6, 1883) and PIERO COPPOLA (born at Milan, October 11, 1888).

Santolivido, who lives in Tunis, although not possessing a notable individuality and still under the influence of a certain form of impressionism which probably has had its day, has yet given proof of poetic feeling, among other things, in some of his symphonic sketches inspired by the vision of the country where he lives and of which he is enamoured.

Coppola, who lives in London, is of a very different temperament. His music is all nerves, and always has a decisive rhythmic character. A very strong musician, he loves to translate musically certain grotesque and gruesome poses which he succeeds in making very impressive. His compositions of this kind are an undoubted success, from the vocal lyrics written on the bizarre sonnets of Rubino to the opera in one Act, 'Mikita,' which is awaiting its first performance and of which a pianoforte version has filled us with the highest hopes. The above must not be taken to imply that he is lacking in emotion or that he does not know how to express it; in refutation it is sufficient to mention the 'Poema Elegiaco,' which the London public will hear shortly (through the initiative of Eugène Goossens), and the two 'Poemetti dell' anima angosciata e dello spirito burlesco,' performed at Rome, conducted by Tullio Serafin, in 1914.

The young composers of opera have been omitted, as more rarely succeeding in avoiding the field worked by their predecessors. All the same, there are some among them who cannot be overlooked, *e.g.*, RICCARDO ZANDONAI, born in South Tyrol, May 28, 1883, who has not only written operas of considerable value, as 'Conchita' and 'Francesca da Rimini,' but also some good symphonic pages ('Primavera in Val di Sole'); and ANDRIANO LUALDI (born at Larino, March 22, 1887), who, after having proved his worth with a String Quartet and some vocal pages, is preparing to reveal himself more fully in the opera, 'La figlia del re,' which will be performed at Turin during the coming Carnival.

#### PIZZETTI

The reader who is versed in modern European production will have noticed that one of Italy's best-known musicians—Ildebrando Pizzetti—is omitted.

To avoid misunderstanding, this silence must be explained. Ildebrando Pizzetti is doubtless the greatest musician in Italy to-day; that is, the one who has most fully attained his individuality, and who in his work expresses with the widest sense of equilibrium the deep feeling of his country and race, using the most adequate and modern means that can be imagined. This fine figure of an artist stands out clearly on the national horizon: and advances surely and steadily, full of study and love for his art. He needed a

larger frame than the brief space allowed for each sketch. Pizzetti will be dealt with fully so soon as occasion offers: that is, directly after the production of his latest opera, 'Dèbora e Jaèle,' which Toscanini will present at the Scala next spring. This opera, judging from those fragments which the composer has played on the pianoforte, will probably reveal in its dramatic vicissitudes nearly all the soul and feeling of the artist, and will therefore represent almost the apex of his art, clearly and repeatedly affirmed by the musician both in his keen critical writings and his fine compositions of recent years: *e.g.*, 'Fedra,' the Sonata for violin, the five Lyrics, and the music for 'Pisanella.'

Many readers are doubtless familiar with some of the essential characteristics of contemporary Italian music: here and there in the course of these monographs a pause has been made to consider these, with special reference to the work in which they were most clearly revealed. The subject is important, and has one outstanding feature.

This is, that the greater and the better part of the music written in Italy to-day is, above all, melodic and lineal in character. This melody—which has nothing to do with that of the 18th century, when a beautiful or an ugly melodic line could exist, while now there are only expressive melodies and inexpressive melodies—never presents itself to us emaciated, austere, or dry (as, for instance, it may easily be found to be in the pages of the latest exponents in France of *linea*, the ultra-anti-impressionists), or as something so rigid that it can hardly bend without breaking, and that cannot adhere perfectly to a curved shape. Of Italian melody it may be affirmed that it has a plasticity very different from that arabesqued on a pianoforte lacking warm tones or depth and volume. It may be said to have three dimensions, and to create around itself, as it were, a halo that multiplies its expressive power and imparts to it an intrinsic life which alone can inspire that artistic emotion which is at the same time pleasure of the mind and enjoyment of the senses. The Italian melody is always an abandonment to a lyrical or dramatic impetus, and not the presentation of an idea springing from the brain. It may be that at times it is slightly provincial and rustic, but it is so vigorous and healthy that it immediately captures universal sympathy, even when it is transported to the concert-hall. Italian melody, in short, sings—even when it is instrumental—while in its spontaneity it preserves that measure and equilibrium which make us compare the pages of a Monteverde and a Bellini to Greek marbles. Italian melody is, then, plastic from a stylistic point of view, and vocal from the point of view of expression.

A second feature of Italian music has its origin in this melody, and consists in solidity of construction and a tendency to conclude the discourse with



a fine full stop; that is to say, it preserves the love of order. Although the modern Italian musicians were among the first to break down the barriers of scholastic form and to burst the bonds of the 'quadratura,' there is always in their compositions a sense of concreteness along with a logical spirit tracing round the page a line which, even if not apparent, is quite distinct: that is, that the composition, even if it may not present those points of resemblance and periodicities necessary for its classification in one or other of the formal categories, yet has a truly intimate unity—a unity not conferred upon it by almost mechanical externals.

Latent in every member of the Italian race, lying at the bottom of the spirit even of the most turbulent, is love of order (love of order and not of discipline imposed by others—the German type). A certain type of tight-rope dancing musician much in vogue lately, and introduced to Italy as the latest international fashion, has not found imitators here. All the capers and shrill laughter represented in compositions of one or two pages deficient in musical notes but abounding in literary precepts and boulevard wit, have rapidly fallen into oblivion under the indifference of the public and of native composers.

Passing on to what might be called the content of the work of art, along with the new tendencies we find in Italy a renewed religion of art—that is, the vision of art as something high and pure, and therefore not to be contaminated by realisations which are mean or grotesque or in any way wanting in human feeling.

In every composition of modern Italian musicians there is the endeavour, at least, to include therein the greatest quantity of human feeling, to embrace the vastest horizon, and to rise towards the highest contemplation of life. Hence a certain pleasure in handling the amplest musical forms—the sonata, the quartet, the music-drama—and in giving preference to the healthiest and weightiest poets and to arguments of universal comprehension: subjects from ancient Greece, from the Bible, from the great historical epochs, or else purely fanciful creations hovering in a lofty poetical atmosphere. It is, in short, a spirit of elevation which inspires the minds of the musicians; and it is a good symptom even if the intentions are not always sincerely and deeply matured and the realisation consequently is not adequate. It is a good symptom, inasmuch as it denotes at the same time that public opinion is tending towards more breathable air, that it desires to understand and appreciate art in its true meaning and in its highest mission.

The writer does not attempt to prophesy as to the future of Italian musical art; but basing an opinion (as would be logical) on the present, it would doubtless present itself in a very promising light. There exists a firm tendency towards greater artistic consistency; and to embrace in this unity the greatest variety of single characteristics, tastes, and sympathies. During the past few years—ten, or perhaps

less—have appeared works which, it may be said without fear of presumption, are well worthy of the respect of all who judge without prejudice—e.g., 'Fedra' and the Violin Sonata by Pizzetti, the Sette canzoni and 'Rispetti e strambotti' by Malipiero, 'Fontane di Roma' and 'Poema Gregoriano' by Respighi, 'Coplas' and the pianoforte pieces by Castelnuovo-Tedesco, the Sonatina by Luizzi, 'A Motte Alta' and the pieces for string quartet by Casella, 'Basi e bote' by Pick-Mangiagalli, 'Chiari di luna' by Tommassini, and 'Sakuntala' by Alfano. There is here quite enough to illustrate in the clearest possible manner the sincere musicality of a nation that wishes to be once again what it was in the centuries of its greatest artistic splendour.

There is enough, too, to cause reflection among those who, outside Italy, still believe (doubtless in good faith) that our art has stopped short at *verismo* and the young school of Mascagni (no longer young, alas!); and who think that 'Cavalleria' and 'Tosca'—to quote two examples of that school—still represent the mirage of young musicians in Italy.

### THE 'OLD VIC.': AN APPEAL

Who doesn't know of the splendid work for music and the drama the 'Old Vic.' has done and is doing? To ask for a Shakespeare theatre or a National Opera House at present is like asking for the moon. While we are waiting for times when such schemes will be feasible, let us not forget that at the famous old theatre in the Waterloo Road we have a very near approach to both institutions under one roof. But that roof can cover it for only a little longer, and unless the appeal printed below meets with a speedy and generous response there will be no more 'Old Vic.' All who have seen for years past densely crowded audiences enjoying the best in drama and opera will agree that the collapse of the enterprise would be a big set-back to the cause of popular art. We hope that the following appeal, backed as it is by so powerful and representative a body, will be completely successful:

#### TO THE EDITOR OF THE *Musical Times*.

SIR,—The admirable work done at the Royal Victoria Hall, popularly known as the 'Old Vic.,' is now well known. By very strenuous effort Miss Baylis and her colleagues have succeeded in producing Shakespeare performances and opera continuously, on lines artistically right, at such low charges that every section of the public is able to see them. So warm has been the appreciation of these performances that it is certain that their cessation would be regarded as a disaster by the people generally, and not least by the 'Vic.'s' many friends in the Dominions over seas. It is to avoid this disaster that we now venture to appeal to you.

The 'Old Vic.' has reached a crisis in its career. Some time ago the London County Council warned the management that it would have to put its house structurally in order. The building is an old one, and compliance with the County Council's standard will mean heavy expense. The County Council has been very forbearing, as the 'Vic.' would be the first to acknowledge with lively gratitude. Now, however, the time has come when these alterations and extensions must be carried out. If this is not done the 'Vic.'s' licence may be in serious danger.

As it happens, the building is so placed that the 'Vic.' cannot extend except by disturbing its neighbour, the Morley College. Therefore the 'Vic.' must provide a new home for that institution. A suitable building in the near neighbourhood is available if funds can be raised to acquire it. To reinstate the Morley College and make the necessary alterations and extensions will cost about £30,000. Of this sum the 'Vic.' can lay its hands on about £10,000; for the remainder it must look to the interest and generosity of the public.

In asking help on an occasion of very great stress we feel we are justified in appealing not only to the regular friends of the 'Vic.' (who will certainly not fail it), but to all who are concerned for the humanities. The work of the 'Old Vic.' is moral and spiritual, no less than artistic, and there is abundant evidence of its actual influence for good.

Contributions of any amount will be thankfully received and can be sent to the Secretary of the 'Old Vic.' Appeal Fund, Royal Victoria Hall, Waterloo Road, S.E.1. Cheques should be made payable to Sir W. P. Herringham (Chairman of the Governors).—We are, Yours obediently,

H. H. ASQUITH.	L. C. F. CAVENDISH.
DUNSANY.	HERBERT FISHER.
JOHN W. GILBERT.	A. BONAR LAW.
W. MANCHESTER.	ARTHUR PINERO.
ETHEL SMYTH.	CYRIL SOUTHWARK.
J. H. THOMAS.	EVERARD G. THORNE.

## NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXII.—NICHOLAS LUDFORD

Great as is the reputation of Robert Fayrfax, there is another early Tudor composer whose works may bear favourable comparison with his: this man is Nicholas Ludford. And yet it is only since the beginning of the present century that Ludford may be said to have been 'discovered.' His compositions are almost as numerous as those of Fayrfax, and hence we are in a position to estimate their value. Even Dr. Terry recently admitted that Ludford's works 'show him to be a much bigger man' than he had at first suspected; and—stronger proof still—the general verdict of musical critics, who have been given an opportunity of hearing seven of Ludford's Masses sung during the past few years at Westminster Cathedral, has confirmed the expert views of Messrs. Collins, Davey, Terry, and Walker. I was hoping that Mr. Orsmond Anderdon, in his recent book on 'Early English Music' (1920), would throw some new light on the biography of this important composer, but, alas! he writes thus:

No information as to his life is available except that he was about contemporaneous with, possibly a little later than, Fayrfax. Several of his Masses are in use at Westminster Cathedral, including seven for three voices, one for each day in the week. Of these perhaps the finest is the 'Missa Sablato.'

Mr. H. B. Collins writes in an almost similar strain in his excellent paper on 'Latin Church Music by Early English Composers,' Part 2, in the 'Proceedings of the Musical Association' (1916-17):

Another composer of about the same period as Fayrfax, or slightly later, was Nicholas Ludford, with regard to whom I have been able to ascertain no particulars whatever. His name does not appear in Grove, nor in the 'Dictionary of National Biography,' though he is mentioned at the end of Morley's 'Plaine and Easie Introduction' as one of the composers whose works the author had consulted.

Thus it may be briefly stated that hitherto the biographical data regarding Ludford was *nil*, save that he was more or less the contemporary of Fayrfax: that is to say, we may assume him to

have flourished in the years 1495-1521. A diligent search has revealed a few more facts regarding this early Tudor composer. It may be well to note, however, that he was not, as generally surmised; a member of the Chapel Royal. Doubtless a further investigation may bring to light more details, but meantime the following notes will be helpful, though the net result has not been as fruitful as could be desired.

Nicholas Ludford first appears in an account book of the Steward of Ashby Leger, in March, 1520, printed in the 'Calendar of Letters and Papers of Henry VIII.' (vol. iii). At one time I was inclined to believe that Ludford was a member of the Chapel Royal, and a friend told me that his name occurred in some accounts in the Public Record Office, in connection with the Dean of the King's Chapel, Dr. John Clark. An examination of the Calendar, however, revealed the fact that although the accounts of the Dean of the Chapel are given for March, 1520, Ludford's name does not appear in them, yet his name does occur in the succeeding entry recording the payment of £119 8s. by a number of persons in the Steward's Account of Ashby Leger (Northampton). Moreover, in the detailed account of the Chapel Royal at the Field of Cloth of Gold, in 1520, Ludford's name is not to be found.\* In 1520 he seems to have been a contemporary of John Kite, who had been sub-dean of the Chapel Royal, and was promoted to be Archbishop of Armagh. Consequently, he would then be about forty years of age, from which we may safely place his birth as *c.* 1480.

The next notice of Nicholas Ludford, who was married in 1535; is on July 3, 1538, when he was granted an exemption 'from serving on juries and from being made escheator, coroner, collector of taxes, constable, or other officer.' This notice is to be found in the 'Calendar of Letters,' &c., of Henry VIII., and it may be assumed that the exemption arose from Ludford's connection with the Court, and was probably due to some serious accident or illness, for it could scarcely be on the score of old age, as he was then on the sunny side of sixty.

Evidently Ludford died in 1541, or early in 1542, as on June 1, 1542, among the Life Grants in the King's Books (33 Henry VIII.), there is an entry of a Lease for twenty-one years to Elizabeth Ludford, widow, of certain lands and a water-mill in Birmingham Manor, Warwickshire. Through the courtesy of Mr. Collins, I am enabled to give the following list of Ludford's works, all as yet in MS.:

Six Masses for solo and three-part chorus, each containing a Sequence (Brit. Mus., R. Appen., 45-47).  
Missa 'Benedicta,' for six voices (Lambeth and Caius).

In the former MS. it is given anonymously.

Missa 'Videte Miraculum,' for six voices (MS. at Caius College).

Missa 'Christi Virgo,' for five voices (MSS. at Caius, Cambridge, and Peterhouse).

Missa 'Inclina Domine,' for five voices (Peterhouse).

Missa 'Lapidaverunt Stephanum,' for five voices (Lambeth—but anonymously—and Caius).

Missa 'Regnum mundi,' for five voices (Peterhouse).

Missa 'Le Roy'—only fragmentary (Brit. Mus. Add. 30,520).

Magnificat, for six voices (Caius).

Ave Maria Ancilla, for five voices (Peterhouse).

Ave Cujus Conceptione, for five voices (Peterhouse).

Domine Jesu Christi, for five voices (Peterhouse).

Salve Regina (No. 1), medius only (Harley, 1709).

Salve Regina (No. 2) (Harley and Peterhouse).

(N.B.—The Peterhouse MS. wants the Tenor.)

\* See an article on this subject in the *Musical Times* for June, 1920.



Mr. Collins has scored many of these Masses—written in 'black void' notation—and he gives the following estimate of the first of the six Masses for solo bass voice or unison chorus, alternating with a three-part choir. It is also worthy of note that the Canto Fermo, in plainchant, is in 'strictly measured music' like that of the chorus:

The counterpoint is at least as fluent and facile as that of Fayrfax, and is also of a rather more advanced character, the parts often entering one after another with points of imitation, showing a transition to a later style. The whole composition is lighter in character than Fayrfax's work, partly owing to the use of only three voices, and also owing to the fact that in most of the movements the 'greater prolation' is substituted for 'perfect time,' though the latter is used for the Sanctus and Agnus. The Mass is founded on the same melody as that used by Taverner in his Kyrie entitled 'Ley Roy.' The Credo is set complete without any omissions, and the Mass also includes a setting of a lengthy Sequence, 'Ave praelara Maris stella,' which occurs in the Sarum Gradual on the Octave of the Assumption. The Mass is altogether an interesting composition, which makes one desire to know more of the author's work.

## Music in the Foreign Press

WHY DEBUSSY WROTE 'PELLÉAS ET MÉLISANDE'

*Comedia* (quoted in the *Nouvelle Revue Musicale*, October) publishes a note written by Debussy, and entitled 'Why I wrote "Pelléas"':

I had wanted long ago to write music for the stage. But the form which I intended to adopt was so unusual that after various attempts I almost gave up the notion. Previous research in the domain of pure music had led me to detest classical working-out, whose beauty is solely technical, and can interest only our Mandarins. I desired for music a freedom which belongs to that art more than to any other—music being founded not upon mere imitation of nature, but upon mysterious relations between nature and imagination. After several enthusiastic visits to Bayreuth, I began to entertain doubts as to the Wagnerian formula; or rather, to believe that it could be useful only to Wagner's genius. Wagner was a great collector of formulae; those formulae he mustered into one formula which is considered as personal for the sole reason that music is not well known. Without denying Wagner's genius, one may say that what he did was to set the seal on the music of his time. After him, it became necessary to seek other resources. Maeterlinck's 'Pelléas' struck me as wonderfully suited to my own purpose. The suggestiveness, the sensitiveness of the wording were things which would find their natural extension in music. Also I tried to obey a law of Beauty which writers of dramatic music often appear to overlook: I tried to make the characters sing like living beings, not in an arbitrary style made of threadbare conventionalities. Thence the allegation that I sedulously aim at monotony. I do not pretend to have discovered everything: but with 'Pelléas' I have tried to open a path which will be followed by others whose discoveries will perhaps free dramatic music from her long durance.

### THE PARIS PUBLIC OF TO-DAY

In *Le Courrier Musical* (October) Louis Laloy writes:

Since 1914, and especially since 1918, the Paris public has undergone a great change, and a change for the worse. People seem no longer to know themselves, nor what they want. They have learnt little, and forgotten much. Before the war, the Paris public comprised a strong

proportion of *nouveaux riches* and of foreigners. It was to be feared that dramatic art was tottering to its fall, since one third of the public was unacquainted with the French language, and another third with the merest rudiments of grammar and history. A reaction has come, however. And now what remains of our intellectual *élite* shun the theatres that cater for the crowd, and assemble in smaller places to listen to plays worthy of their attention. But operas, lyric dramas, and ballets cannot be played on small stages, nor to small audiences. The people who applauded 'Pelléas et Mélisande' in 1902 were not more than three hundred. To-day 'Pelléas' is consecrated by success. But had it been produced for the first time before the public of 1919 or 1920, those three hundred would have sunk to two hundred. And instead of the people who scoffed at them, but whose good faith was amenable to persuasion, we should have had gloomy, unconcerned bores staring at the enthusiasts without so much as a smile. Before the war, the Paris public was suspicious, restive, irreverent, but also capable of enthusiasm. Very little of all that remains. Even of protesting against the most grotesque shows that public is incapable.

### A SOLOIST'S INCOME AT PARIS

In the same periodical (November) Louis Charles Battaille describes the prospects of the average interpreter of good standing, singer or instrumentalist:

No fee for playing or singing at a symphony concert, or any concert given by the existing musical associations; no fee at charity and gala entertainments; at private parties, no fee: of late, the fashion is to invite a composer to give a hearing of his works, and find his own interpreters. Should the artist give a concert, four times out of five the expenses, taxes, super-taxes, rights of various kinds, and so forth, will exceed the takings. The income derived from teaching is generally precarious, and at best unsatisfactory. In fact, the interpreter can hardly hope to make a living. We are in danger either of seeing their number decrease until it becomes insufficient, or of their organizing into a trade union—which will mean that financial questions will relegate questions of art to the background.

### ON TRANSCRIBING BACH'S CANTATAS

In the *Signale* (November 2) Hans Oppenheim criticises the pianoforte transcriptions of the instrumental parts of Bach's Cantatas in the Breitkopf edition:

They correspond with what Bach has written neither in actual fact nor in character. They are often difficult to play, at times impossible. The 'Neue Bachgesellschaft' might well direct its activities towards publishing an adequate edition of these masterpieces.

### ACOUSTICS AND MUSIC

The *Rivista Musicale Italiana* for October contains a long instalment of Jean Marnold's 'Nature et Evolution de l'Art Musical,' devoted to the study of sound. The writer is one of the very few experts in acoustics whose concern is not with the science *per se*, or as a means of prescribing to music a certain course, but with the data which it provides for the practical purposes of analysis and criticism. The present part of his contribution is instructive, clear, and thorough. Its continuation will no doubt contain valuable conclusions, which will be recorded here when the time comes.

### MONTEVERDI'S LOST 'ARIANNA'

In the *Revue Musicale* (November), Xavier de Courville analyses the poem by Rinuccini, which except for the preserved 'Lamento,' is all that remains

of the famous 'Arianna' performed in 1608 at Mantova. He expresses the hope that Monteverde's score may some day be found, as was (in 1888) that of the 'Incoronazione di Poppea.'

#### NICOLAI OBUKHOF

The same issue contains an extensive article by Boris de Schloezer on this new-comer among Russian composers:

Obukhof's music can hardly be considered apart from his strong vein of religious mysticism. For him, music is not an end, but a means: yet all that he thinks and feels was revealed to him *sub specie musicae*. He does not try to convey ideas through the medium of music, but seems to conceive everything as music. In his first works, played in 1917, when he was still a student at the Petrograd Academy of Music, no dynamism, no rhythm were at first perceptible. All seemed frozen and motionless, all consisted of massive, apparently unrelated chords. Later, after a further course of study at Paris, Obukhof published four songs, written as early as 1913. Those are not characteristic of his present style, which can best be described as founded on the employment of complex harmonic units. It is from this harmony that Obukhof derives his melodies, his rhythms, his polyphony, treating each note of the chromatic scale as a perfectly independent unit. His vocal parts are always in sharp contrast with the instrumental accompaniment. He frequently resorts to vocal *glissandi* which enable him to introduce, in his music, besides the twelve tempered notes of the chromatic scale, the infinity of the natural notes. He is at present composing a vast work called 'The Book of Life,' whose text he has written under the influence of the Fourth Gospel and the Book of Revelation.

#### HUNGARIAN FOLK-MUSIC

In the same issue, Béla Bartók supplies, on the musical lore of his country, a wealth of accurate information which was particularly needed. Despite repeated warnings, many people continue to believe that gipsy music is Hungarian music (Liszt did a great deal to propagate the notion). Pending the time when the eight thousand genuine folk-tunes collected by Bartók, Kodály, and others will be published, nothing could be more welcome than a digest of the knowledge to be gathered from their study:

Hungarian folk-tunes are to be divided into three groups. The first comprises very old tunes, characterised by the use of the pentatonic scale (sometimes altered into a Dorian, Æolian, or Phrygian), by their asymmetrical structure, and by the fact that they start on an accent (never with an up-beat); they include many examples of *parlando-rubato*. The second group reveals the influence of foreign systems (chiefly Western), and comprises examples of the more or less regular structure which with the third group becomes the rule. This third group consists of genuine folk-songs, modern in origin, and whose rhythm, always *tempo giusto*, is generally that of some dance.

#### A DUTCH COMPOSER

In the same issue, Henry De Groot gives interesting particulars of Johan Wagenaar, born at Utrecht in 1862, whom he calls 'the Dutch César Franck':

Wagenaar is remarkable both as a composer and as an educator. He is also a conductor of great merit and untiring activity. He has written many organ works, orchestral and chamber music, humoristic cantatas, and several operas. His musicianship is profound, and he is as great in his humorous as in his earnest vein.

#### A BELGIAN COMPOSER

Side by side with the above article, another by André Cœuroy praises the output of the Belgian,

Désiré Pâque, in a way that will inspire the reader with an equally eager desire to know the works he refers to.

#### UNKNOWN WORKS BY GREAT COMPOSERS

In the *Signale* (October 26) Prof. Hans Schorn gives an account of the first production (at Carlsruhe, a hundred and fifty-three years after its composition) of Mozart's comic-opera in three Acts, 'Die verstellte Einfalt.'

In the *Musikblätter des Anbruch* (October), Prof. Franz Moissl briefly describes a newly discovered Overture by Brückner, written about sixty years ago, as 'full of vitality and deserving frequent performance.'

In *Die Musikwelt* (November 1), Dr. Rudolf Stephan Hoffmann devotes an article to three early songs by Mahler, the manuscript of which is in the possession of Mahler's sister, Frau Justine Rosé.

#### OLD GUITAR MUSIC

In the *Zeitschrift für Musikwissenschaft* (October), Adolf Kocirz describes and publishes four Fantasies for seven-stringed guitar, written by Melchior de Barberis in 1549. The first and third are quite attractive.

M.-D. CALVOCORESSI.

#### GERVASE ELWES MEMORIAL

Sir Edward Elgar said: 'I loved the man—a great gentleman, a great artist, a great friend!' Sir Hugh Allen said: 'The perfect singer,' and Father Bernard Vaughan: 'A lay apostle.' Has another singer had tributes of this quality? Has, to the memory of another singer, such a scheme been dedicated as the Gervase Elwes Memorial, scheme launched at Æolian Hall on November 17? Most of the speakers dwelt on the dead singer (who lost his life nearly a year ago in a railway accident at Boston, U.S.A.) in tones both subdued and fervent. This became peculiarly impressive; not less so was the almost unbounded field of activity indicated for beneficence by the Memorial fund. Aid for needy students and musicians stricken in health is subsidiary to this principal aim:

To render assistance to any institutions, societies, or movements, large or small, in towns or in the country, which have for their object anything which will further the cause of Music.

This large outline was modified by the chairman of the executive committee, Mr. W. H. Leslie, who said that the smaller institutions and movements were primarily to be helped. The committee has rejected an easy form of memorial—tablet or stained-glass window—in favour of one involving much administrative toil, in a belief that the dead artist's memory will thus be the more truly honoured.

Mr. Plunket Greene stood up to rejoice that the memorial was not to be a scholarship or other aid to any intensive musical culture, maintaining that the moment's need was broadening the base, not sharpening the apex of musical appreciation. He called for a movement to bring the joys of symphony, sonata, and song to the factory-hand and the Wiltshire shepherd, like honeysuckle and clematis to the city child in Tennyson; for, as things are, the inept cinematograph (he held) which makes no call either on intelligence or imagination, is a fatal menace to good concerts.

Sir Hugh Allen made some definite suggestions—a book describing as nearly as may be Elwes' art, his



technique, and ideals; Elwes prizes at competition festivals for songs chosen, taught, and performed in the light of his example; and the subvention of the publication of certain choral works at present too costly for due dissemination (Vaughan Williams' 'Sea Symphony' was a named example).

On the administrative side, funds are to come from donations and from annual subscriptions, and the income only is to be distributed. Each donation of 10 guineas or annual subscription of 10s. 6d. gives right to one vote on the allocation of grants. The executive committee numbers sixteen members, four of whom will retire annually. Subscribers should address themselves to the hon. treasurer, Major J. Leslie, D.S.O., M.C., 5, Fenchurch Street, London, E.C. 3.

Sir Edward Elgar used a phrase of charming reticence in speaking of the early days of his friendship with Elwes: 'It began with his impersonation of the principal character in a poem to which I was allowed to add some illustrative music.' Sir Edward, while disclaiming oratorical gifts, had the art to leave us in no possible doubt over what poem it was in particular.

A letter was read from Mr. G. Bernard Shaw disapproving of the scheme and declining to contribute.

R. C.

## New Music

### PIANOFORTE

A second set of three Miniature Pastorals by Frank Bridge (Winthrop Rogers) is sure of a welcome from all who played the first three. They cover a good deal of the keyboard without making demands that cannot be met by the young player of fair technique and good musical feeling. The pieces have no titles, but a little sketch by M. Kemp-Welch tells the player what each piece is about—a method that beats titles hollow.

It is good to see our composers able to write for youngsters, or (the next best thing) able to write to or about youngsters. Herbert Howells' *Sarum Sketches* (Augener) are not too difficult for clever children, but on the whole they belong rather to the kind of music grown-ups should play to kiddies in order to show them that music is after all not a dry affair, but really good fun when you can get about the keyboard quickly and not spoil the funny chords by jibbing at them. Mr. Howells unbends with delightful results, and his *Sketches* will be enjoyed by lots of children old and young, as well as by the lucky small boy—nicknamed 'Ooce'—to whom they are dedicated.

John Ireland's 'The Darkened Valley' (Augener) is far less difficult than most of his pianoforte music. It carries a quotation from Blake, 'Walking along the darkened valley, with silent melancholy,' and the music, quiet and lyrical, well expresses the motto. Mr. Ireland should write more music of this modest degree of difficulty. This little piece is as characteristic as some of his big things that few players can tackle. Why not cater more often for the great crowd of people who are a bit short of technique, but well off in the far more important matters of taste and feeling?

Ernest Austin's 'An Indian Pipe Dance' (Elkin) is a quaint piece, in which a rhapsodic kind of tune is played over an unchanging bass of six notes. The implied harmony is a chord of F minor followed by a first inversion on D flat, and Mr. Austin shows a

lot of ingenuity in dodging the monotony that is always round the corner when a composer sets out to emulate the Chopin *Berceuse*.

An excellent number of the Chester Library is a set of Seven Selected Pieces by H. Pachulski. They vary considerably in degree of difficulty, but all alike call for imaginatively playing and all are attractive. There is no disputing the Russians' knack of writing short pianoforte pieces.

Still, they haven't all got it. Here, for example, is a second Gavotte by W. Sapellnikov (Chester), which shows that he for one has little of the talent of his countrymen in this way. His main subject is trite, and the rest of the material, though somewhat better, really does very little with a good deal of fuss.

Victor Vreuls' *Caprice* and *Prélude Elégiaque* published separately (Chester), are far more attractive. They are difficult in the sense of calling for players used to extended writing for the keyboard and skilful pedalling. The *Caprice* lives up to its title, and the *Prelude* is as impressive as an *Elegy* ought to be.

With this modern pianoforte idiom in one's mind, it is startling to take up a couple of sets of Schubert's *Dances*, with their left-hand part almost invariably consisting of a bass note followed by two chords—usually either tonic or dominant. Book I. contains Opp. 9, 18, and 33, and Book II. Opp. 50, 67, 91, and 127. They are edited by Liszt, and published by Augener.

Robert Elkin's 'Sarabande Pensive' (Elkin) shows him still sticking to his antique models. This essay, however, is much better than its predecessors, showing more originality in several respects. The occasional consecutives add a welcome modern touch of the right kind. Touches of the wrong kind, I venture to think, are the chromaticisms in bars 6, 9, and 10 of the last page. All three discords are out of the picture, though mild enough in themselves.

Had Sydney Rosenbloom been a Russian, he would have called his *Postlude* (Augener) a *Prelude*. It is just that kind of piece, in E flat minor, short (only a couple of pages) and emotional in the heart-on-your-sleeve way that most people like.

The same composer's 'Sous le Beau Ciel,' a *Serenade* (Augener), is a good specimen of light writing, which falls away slightly in its middle section, but still remains what Americans would call 'a worth-while' piece.

Montague F. Phillips' 'Sea Dreams,' 'Scherzetto,' 'Rêverie,' and 'Impromptu' (Augener), are four attractive *salon* pieces which show throughout the facile hand of the successful song composer. They are fairly difficult.

From the same house comes the first of four books of duets, 'Celebrated Ballet Music of the 17th and 18th Centuries,' for sight-reading. They are well adapted for this useful purpose, but as they consist of delightful pieces by such composers as Lully, Rameau, Gluck, Gossec, Monteclair, &c., &c., most players having read them at sight will promptly add them to their repertoire of easy and moderately difficult duets.

Another easy and tuneful duet is 'In the Arbour,' one of Hofmann's well-known 'Rustic Pictures' ('Kirmess'). It has now been extracted from the suite and published separately (Novello). H.G.

### SONGS

One takes up a collection of Russian songs expecting to find familiar examples by Tchaikovsky or Moussorgsky making up the bulk. Volumes I

12 of the 'Russian Song Books' (Chester) have great merit of breaking a good deal of ground. It will be fresh to the average English singer and listener. The volumes are for bass voice, and will be followed by others for tenor, soprano, and contralto. Each of these two sets contains six songs, mostly drawn from the repertory of Chaliapin. The composers represented are Arensky, Balakirev, Bleichman, Glinka, Slonov, Sokolov, Tchaikovsky, Koenenman, Tchaikovsky, and Korestchenko. Mrs. Newmarch and Jean-Aubry supply English and French versions. The biographical details are contributed by Mrs. Newmarch. What will no doubt prove to be a fine collection thus makes the best of starts.

The ugliness of Cyril Scott's 'The Huckster' (Elkin) is no doubt intentional, but even ugliness could sound natural; here it doesn't. Nor are the accents pleasant, though here again there may be some deep intent at the back of things.

The same composer's 'Have ye seen him or his by?' (Elkin) is overloaded with far-fetched melody. The opening phrase of the voice-part, a simple diatonic affair, is made to carry all sorts of harmonies, generally the sorts that seem to belong to some other work. Nobody denies the suggestive power of varied harmonies applied to the vocal melody, but there is a point beyond which it is dangerous to go. Mr. Scott passes it in the very first page, and stays there a long time—with a disappointing result.

That one may do this kind of thing successfully is shown in John Ireland's 'The Merry Month of May' (Winthrop Rogers). At the end of each verse the accompaniment makes a wild plunge away from the melody of the voice-part, followed by as wild a plunge back again for the cadence. But the excursion is so brief, and is so clearly the climax of the verse, that the effect is exhilarating. The numerous rough resonances are quite in keeping with the bucolic character (Dekker), and the song is a strikingly energetic piece of work.

In 'Love is a sickness full of woes' (Winthrop Rogers), Mr. Ireland is, on the whole, simpler, though it would not be J. I. if he did not make us wince occasionally at a first hearing. There is real expressiveness in this setting of old Samuel Daniel's plaint. The by, one falls over a rather worrying misprint in the first of page 2. The natural is placed before the first chord, and it seems all right till one reaches the next chord, when one sees it belongs to C. The trouble is that the player wonders whether the D should not be naturalised too, though a rough flat is possible.

One wants to see how bizarre a harmonic scheme can be made to sound natural, and of a piece with its voice-part, he can hardly do better than turn to the Berners' 'Trois Chansons' (Chester). Here we have the thing done with such ease and assurance that it comes off brilliantly. The songs strike me as being the best the composer has so far published, because they contain a few welcome cases of diatonic melody, and also because they are not mere 'pulling.' The poems are by Jean-Aubry, and so delightful that it is a pity they seem to be possible in any tongue but their original French. The 3, 'La Fiancée du Timbalier,' should be a brilliant success, on account of both words and melody.

Two more of Roger Quilter's arrangements of old English songs have been issued by Winthrop Rogers: 'Barbara Allen' and 'The Jolly Miller.' If good

old songs ever need a new lease of life, such admirable arrangements as these should give it them.

C. W.

#### VIOLIN AND CHAMBER MUSIC

M. Gabriel Fauré's second Quintet has now been published (Durand, Paris). It is a work that will be welcomed amongst the more skilled amateurs and by performers generally. The public at large, I fancy, will be less eager to accept it for the reason that it gives greater pleasure to the performer than to the listener. It is most ably written, and violinists, violist, cellist, pianist, must needs delight in playing fluent and interesting music. Listeners, on the other hand, will view it from a different standpoint. Construction counts much more for the listener than for the performer, and the construction of the Quintet is not its strongest feature. M. Fauré, it is known, takes his stand half-way between the modernists and the conservatives. From this point of vantage he is undoubtedly in a position to avoid the errors of both. But there is also the possibility of his falling between two stools. His music, it is true, is free from whimsicalities and platitudes, but also lacks occasionally stimulus and ease. Self-criticism is one of the most valuable assets of the creative artist, but even self-criticism can be pushed to a point when it seriously hampers the imagination and the faculty for invention. The Quintet suggests a determination to eschew certain blemishes evident in other compositions of the kind—the duplication of the pianoforte part in the strings and the abuse of the obvious contrast between pianoforte on the one hand and the strings on the other. This aim must, of course, commend itself to all educated musicians. But to succeed completely one must also be alive to the dangers of the opposite extremes, and this is, perhaps, what M. Fauré did not quite realise. The impression given by the performance of the Quintet is that, admirable as the work is in many ways, it lacks the contrasts that could have been obtained by the judicious use of the opportunities the quintet gives for using the pianoforte as a foil, as an antagonist, instead of as a coadjutor. That is its weakness. Its strength lays in the careful balance of the parts, the aristocratic distinction of its themes, and the general high standard and skill of the writing.

In his Sonata for pianoforte and violin in G (Durand, Paris), M. Rhené-Baton makes no mystery of his sympathies. The type of his rhythmic design, of the melodic outlines, reveal him an ardent admirer of the Russian school. There is plenty of zest and energy in his writing—which does not necessarily imply authority and conviction. In fact, the Sonata suggests an interesting and skilfully-executed experiment rather than a mature achievement. But there is no doubting where the composer's allegiance has been given—a very few bars are enough to prove his bias for pungent rhythms and close, complex harmonies. He knows his own mind, and he gets what he wants, apparently, by industry, but without much strain. Whether the public is likely to want this kind of music to-morrow or a year hence need not now be discussed. M. Rhené-Baton is obviously certain that we must all turn to the East for light and guidance.

New short violin pieces are more plentiful than usual. The Welsh Airs and Dances arranged by Mr. Alfred Moffat (Augener) could supply excellent themes for compositions of greater weight and importance. In the present form they go to swell



the already considerable volume of pieces of moderate difficulty used as a relaxation after strenuous technical studies. The same applies to the five pieces (Prelude, Rigaudon, Gavotte, Aria, Minuet) of Mr. Adam Carse (Augener)—unpretentious, well-written music, more interesting from the educational than the artistic point of view. More ambitious, and a trifle over-elaborate, is the 'Lied' for violoncello and pianoforte of M. Marcel Labey (Durand), while M. Coppola's 'Poema Triste' for violin (Ricordi) and M. Milhaud's 'Le Printemps' (Durand) are excellent examples of music thoroughly modern in spirit and workmanship, yet free from the oddities and whimsicalities that so often make modernity difficult of digestion.

Prof. Auer's 'Violin Playing as I teach it,' which was reviewed in these columns a little while ago from the original American publication, has now been issued in slightly different form by Messrs. Duckworth. The English edition quite equals the American as regards type and binding, and will no doubt be warmly welcomed by the many violinists of this country. As a record of personal experience, as well as a compendium of excellent advice, the little-volume is invaluable. F. B.

#### FOLK-SONGS, SHANTIES, AND NURSERY RHYMES

Of several collections received, brief notice must be included in this number, as such books are suitable for Christmas gifts. Here is a second series of 'Folk-Songs of English origin collected in the Appalachian Mountains,' by Cecil Sharp (Novello). The book contains seven ballads and seven songs, with brief notes. To students of folk-lore there is real romance in the fact of these old English ditties having been carried across the Atlantic so long ago and being still in use among a community that remains curiously primitive. The songs, however, have an appeal beyond that of mere survivals and variants. The best of them are delightful, and it need hardly be said that much of their effect is due to Mr. Sharp's accompaniments—diatonic and essentially simple as such things should be, and yet full of life and interest. To every one his fancy; here mine turns to 'Soldier, won't you marry me?' 'The Gipsy Laddie,' 'Jack he went a-sailing,' 'The Two Crows' (a quaint version of 'The Three Ravens'), and the deeply expressive 'Black is the Colour.' But the whole set will be enjoyed by all who like good tunes and rhythms.

When Mr. Sharp returned from the Appalachians he brought back something for the children as well, in the shape of a set of 'Nursery Songs' (Novello). Here they are, in a slim bound book, with large pages, and decorated with most delightful drawings in silhouette by Esther B. Mackinnon. There are eighteen songs; some are old and honoured friends, with slightly different text and tune, but most are new—at all events to the writer. The accompaniments are very simple, but not dull or tame. On the contrary there are touches that will please the youthful auditors, e.g., the little bit of imitation in 'Who killed Cocky Robin?' This reviewer can recommend the Appalachian Nursery Songs to parents and guardians with confidence, having given them the most severe of tests. They have been tried on an exacting two-year old for some months, with great success.

'Old English Nursery Songs' (London: G. Harrap) is a volume containing thirty-seven familiar examples. The music has been arranged with due simplicity

by Horace Mansion, and Anne Anderson has contributed some excellent drawings, in both colour and line.

George H. Westbury's 'Twelve Nursery Rhymes and Little Songs' (Bayley & Ferguson) differs from the above collections in that the settings are new, and in some cases the words also are unfamiliar. The music is tuneful, and the songs as a whole will perhaps appeal to children who are just past the nursery rhyme stage. A good point is the use of Tonic Sol-fa for the voice-part, placed just below the Staff.

Shanties will soon be among the most popular of folk-songs, partly because they are such jolly tunes, and also because they appeal to us as survivals of romantic naval conditions that have gone for ever. Dr. R. R. Terry has long been known as a shanty enthusiast and expert, having grown up with the ditties both here and in the West Indies. The first is one that so far has been but little explored, probably because so few musicians have come into contact with the genuine article. Dr. Terry is one of the few, and has started to give us the result of his experiences and investigations in 'The Shanty Book, Part 1' of which has just been issued by Messrs. Curwen. Thirty are included in the set, with a pianoforte part of the right kind, and copious notes. Sir Walter Runciman, in the rôle of an old sailor, contributes a Foreword. Dr. Terry's long Introduction is so extremely interesting and well written, that most readers will be—as I was—a long while reaching the shanties themselves. There is no need to speak of these rattling songs, save to point out that their solo-and-chorus construction makes them just the thing for camps and such like free-and-easy comings-together. H. G.

#### CHURCH MUSIC

The latest additions to Mr. Royle Shore's valuable series of settings of Magnificat and Nunc Dimittis of Gregorian tones with verses in faux-bourdon by various old English composers (Novello) should prove of special interest to Church musicians. Robert Fayrfax, who died in 1521, was organist of the old Abbey of St. Alban's, and was accounted the greatest musician of his day. A recent revival of some of his music at St. Alban's Cathedral included his Magnificat in the first Mode, and it is from this Service that Mr. Royle Shore has adapted the faux-bourdon verses in his new setting, No. 4A of the series. The music is for S.A.T.B.B. with the addition for the last part of the Gloria, of a descendant for treble solo provided by the editor. For the Nunc Dimittis an unknown Edwardine composer has been drawn upon. In another setting (No. 7A) the musical material of the faux-bourdon verses is the same as in No. 4A, but the parts are here inverted. It is for S.A.T.T.B. For the Nunc Dimittis the editor has adapted music from a Latin Magnificat by William Mundy (c. 1591). This admirable series may be warmly recommended to the notice of choirmasters.

A batch of new carols issued by Novello should suit a variety of tastes. Three characteristic examples from the practised pen of Sir Frederick Bridge—'Green grows the Holly Tree,' 'The Coming of Christmas,' and 'The Carol of the Three Kings'—are settings of poems by Lady Lindsay. Dr. Alcock's 'O lovely voices of the sky'—a graceful example in pastoral style—is taken from his anthem 'Break forth into joy.' Another extract from a larger work is 'Thomas Adams' tuneful and straightforward

'I sing the Birth was born to-night,' from the *tata* 'The Nativity.' Decidedly unconventional. This day, a setting by Gerrard Williams of some *ds* from William Byrd's 'Psalms, Songs, and *nets*,' 1611. In this short, spirited little work composer gives us that blend of the old and the new which is a characteristic of much of the work of modern writers.

L. A. Chambers' anthem for Christmas 'Arise, O, for thy Light is come' (Novello), is effectively written in a straightforward style, and should prove useful to choirs of moderate attainments.

Two new plainsong issues deserve notice. These Godfrey Seats' arrangement of Merbecke and the 'Messe Royale' by Henry Dumont (1610-84) (Ston). In both cases faux-bourdon treatment is provided for the shorter portions of the piece. For the Creed and Gloria, which are in *son* throughout, a simple accompaniment has been written, well designed to allow of the free flow of the vocal part.

G. G.

## The Musician's Bookshelf

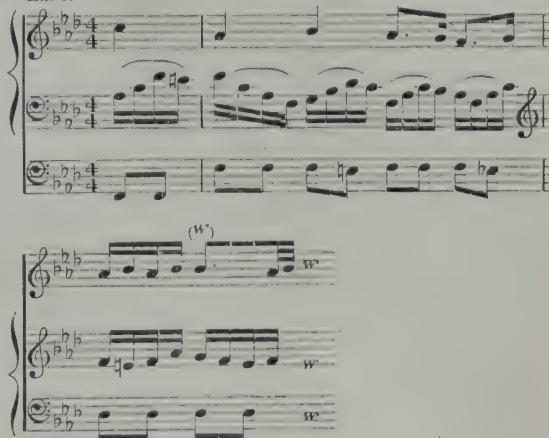
BY 'FESTE'

With 'The Hymns and Hymn Melodies of the *an* Works,' Part 3 of 'Bach's Chorals,' Prof. Sanford Terry brings to an end a task that has occupied him some years. (Cambridge University Press, 30s.) For the information of those who wish to study this side of Bach's work, it should be mentioned that Part 1, published in 1915, dealt with the chorals used in the Passions and Oratorios, Part 2 (1917) with those of the Cantatas. This volume continues the thorough-going method of predecessors. It gives the source of both hymn melodies, the earliest published form of the tune, an English version of the text of every hymn used by Bach in the organ works. Further, the case of any authors and composers not mentioned in the earlier volumes, a mass of information, biographical and bibliographical, is provided. In his preface the author lays stress on the importance of a study of the chorals as a preliminary step towards a complete understanding of the Preludes based on them. These works are being more and more played, not only as *antaries*, but as recital pieces, so Prof. Sanford Terry's book comes at a good moment. Ten years ago it would have found organists uninterested. In comments on the æsthetic and programmatic side of the Choral Preludes, Prof. Terry agrees in the main with Schweitzer as to the pictorial details, though he and there (*e.g.*, in his comments on the 'Puer *us*' Prelude) he goes farther and perhaps is more in the music than Bach put there. One dare not hastily reject any programme far-fetched, knowing the length to which Bach went when the tone-painting fit was on him. It is a good thing that so few of these works fail to appeal to us on purely musical grounds. At first sight this might seem to imply that a knowledge of the character of the text is unnecessary. But in many cases we cannot be sure of the mood of the piece unless we know the mood of the text. Looked on in the light shed on them by the hymn, some movements which appear from their notation to be fast, are out to be slow, and *vice versa*. Even where it appears to be a definite programme, however, the player need not be over-anxious to bring it out, though he will usually play the piece better if he is

aware of such a basis. One might almost say that a sound general principle is to study the pictorial details, and then forget them, remembering only the general character and mood of the music. Moreover, the player who wishes to give a detailed interpretation will frequently find himself in a quandary. For example, some commentators tell us that the pedal part in 'Herr Gott, nun schliess den Himmel auf' represents a dying man knocking at the gate of Heaven; others, including Prof. Terry, that it 'depicts the faltering footsteps of the aged Simeon.' The student may adopt either or neither suggestion, but he cannot afford to be ignorant of the fact that the text of the hymn is a death-bed meditation.

As an instance of a tendency to discover tone-painting on very slender grounds, take Prof. Terry's comment on 'Ich ruf' zu dir, Herr Jesu Christ.' Bach writes a slightly elaborated version of the melody in the treble, accompanying it by a bass of repeated notes and an arpeggio middle part. Here are the opening bars:

Ex. 1.



Prof. Terry says 'the pedal asserts a firm and confident rhythm which seems to express the

True faith from Thee, my God, I seek

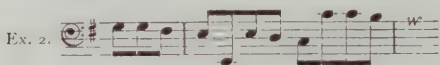
of the fifth line, and may be compared with the steadfast procession of pedal crotchets in the "Credo in unum Deum" of the B minor Mass, which symbolises the unshakable solidarity of the Church's faith.'

But surely Bach wrote the pedal part thus for one or more of the following reasons: (a) The piece being a trio, the parts should be fairly equal in importance; the repeated notes give the bass a rhythmic interest, and by sharing some of the activity of the middle part prevent the arpeggios from becoming unduly prominent. (b) Bach may have been influenced (as he so often was) by the idiom of stringed instruments. This type of bass was almost a convention in slow movements for strings. (c) Most likely of all the real point lies in the emotional effect of the throb of the repeated notes. A similar device is met with in the early Prelude on 'Embarm' dich mein,' where both left hand and bass consist of slow quaver repetitions.

By the by, Prof. Terry says of the brilliant D major Prelude on 'Valet will ich dir geben,' that 'the movement has the rhythm of a funeral march.' But surely the only rhythm that reaches the ear is that of the semiquaver sextolets in the manual parts. The *cantus* in the pedal becomes merely a bass of long notes.



An interesting point made on page 324, and one probably new to most of us, is that the prelude Bach finished on his death-bed ('Wenn wir in höchsten' or 'Vor deinen Thron') is based on the Orgelbüchlein prelude dealing with the same tune (Novello Edition, Book XV., p. 115). A comparison shows that when composing the later version Bach perhaps unconsciously fell back on his youthful essay so far as the treatment of the choral phrases was concerned. The harmonic basis is almost exactly the same, and the use of the little four-note figure drawn from the opening of the tune is common to both preludes. As an interesting detail note that whereas in the early piece Bach writes the bass in bars 3 and 4 thus:



it appears in the later version as:



making the little figure more insistent. It should be added that the connection between these two preludes is easily overlooked, because in the early one we have the choral melody very highly ornamented and without interludes, whereas in the late version the melody is plain and its phrases are separated by long and astonishingly skilful interludes. How Bach contrives to incorporate so much of the early prelude into the late, double the length of the piece by adding interludes and prolonging the final note of each choral phrase, and yet leave a result so beautifully balanced and finished, is well worth the student's attention. A quiet half hour's examination of the two pieces bar by bar will be time well spent.

Hereabouts an impatient reader may exclaim, 'Is this man reviewing a book or writing one?' Sorry! The fascination of the subject must be my excuse. Those who have lived with the Choral Preludes for years will bear me out when I say it is easy to begin to talk about them, even easier to go on, but very hard to stop. Let me avoid further temptation by winding up my review of Prof. Terry's book in as few words as possible. An Introduction of eighty pages gives an account of each of the various collections of Preludes, the greater part of this section being devoted to the 'Orgelbüchlein.' This is natural, because being an unfinished work, there is so much room for conjecture as to Bach's intentions. Prof. Terry appears to be the first to have solved the riddle as nearly as it is ever likely to be solved. The references in the text are to the Novello edition, but for the convenience of readers three other editions are collated in the Introduction. Here, in three hundred and fifty pages, is apparently all that is known or can be known on the subject, arranged in the most handy way and set forth with an attention to detail that is rare in these hurried days. A big and difficult task worthily carried out.

A few months ago it was my painful duty to come down rather heavily on Mr. J. F. Porte's book on 'Sir Edward Elgar.' Here is another book from him—'Sir Charles Stanford.' (Kegan Paul, 7s. 6d.) I wish I could say this shows a marked improvement, but the truth must be told—it doesn't. True, there are fewer examples of eccentric English, and the addition of the publisher's name under each work is a useful feature that the former book lacked. As a

work of reference, then, Mr. Porte's volume is hanging as it does particulars of Stanford's output to Op. 177. As a critical study, however, it fails badly. Anyone who has tried to write analytical notes for even a few works knows how difficult it is to avoid staleness in such comments. The most hardened programme annotator would shy at the task of writing paragraphs on nearly two hundred compositions. He would not mind taking them piecemeal spread over a few seasons' concert-programmes, to write them at one fell swoop for publication in a book! . . . Mr. Porte is young and daring, and ventures lightly on such a job. The results are often trite. We get tired of expressions such as 'The second movement is very charming and nicely scored'; 'Presto 3-4 time moves very swiftly although the theme is prominent and boldly outlined'; 'Variation 1 is rather brilliant in the last part'; 'This variation is larger, and has a certain jerkiness'; 'The final one is rather stirring and brilliant.'

Mr. Porte scatters his 'rathers' and 'somewhats' too freely, with the result that they sometimes only qualify a statement. For example, what is the force of word doing here: 'The note of exultation that runs through the music is rather effective—even striking in character'? This is said of the 150th Psalm, a note which of course calls for a continuous note of exultation. Again, of the splendid 'Last Post': 'It is written in an inspired and somewhat stirring vein throughout.' Later Mr. Porte tells us it was 'undoubtedly composed during a period of burning inspiration.' No wonder it is 'somewhat stirring!' There is some unnecessary information occasionally, e.g., 'Sullivan, the famous comic-opera composer'; 'Joseph Bennett, a well-known musical journalist'; 'First performed at Berlin, Germany,' &c. Mr. Porte is evidently an enthusiast, and has taken lots of trouble in gathering his material. I hope he will go on being enthusiastic even after being told that the writing of a critical study of this kind is work not for a novice, but for one who has had longish training and experience in both music and literature.

Our Church music has suffered badly from the efforts of all sorts of people who knew little about composition and even less about the liturgical and other practical considerations involved. Such a kind of direction has long been overdue, and Mr. Martin Shaw's little book, 'The Principles of English Church Music Composition' (Musical Opinion Office, 2s.), will be welcomed by all save those who seem to think that the test of Church music is its ability to soothe or titillate the ears of the faithful. There is even something to be said for the opposite view that good Church music, like a good sermon, ought to make its hearers uncomfortable. No one pretends that the preacher's job is the serving out of spiritual dope; nor is it the choir's. Mr. Shaw is useful for the strong and (generally speaking) the single consecutive fifths and false relations, as he shows by examples, are more to be desired than like allowances of diminished sevenths and augmented sixths. Perhaps he is a trifle hard on some of our Victorian composers in regard to these points. Stainer and other theorists 'did not mention' false relations are a characteristic English 'progression,' for the good reason that the great mass of English music in which such progressions are frequent was buried in libraries and museums in separate voice parts, awaiting the resurrection which has only recently taken place. And our Church

composers over-used diminished sevenths for the same reason that their contemporaries over-used it: it was a convention of the period. Still, you may use your convention, as you may wear a rue—with a difference, as is well shown by the examples quoted by Mr. Shaw. The diminished seventh, for instance, is one thing when used by Bach as the climax of a phrase, led up to and left as is proper to such points. Over-used it becomes merely wishy-washy, as in the awful example on page 11, wherein, of the eight chords making up one phrase of a well-known hymn tune, seven are diminished sevenths! To all but a very few readers the weakness of such writing is obvious that Mr. Shaw might well have been content to let it speak for itself. There is no better way of demonstrating the futility of bad music than by pillorying characteristic passages. Mr. Shaw, however, thinks that the pillory is not sufficient. He has got the victims duly exposed, he likes to throw a missile at them, 'over-ripe banana,' 'a piece,' 'the final thing in grovel,' &c. Readers who are not persuaded by the examples themselves will be won over by epithets. They are more likely to harden their hearts against reform.

One of the strongest points about this book is its completeness as a guide to books on the subject, as well as to typical works which should be read by all who wish to be in touch with the movement that is undoubtedly taking place in Church music. We may differ from Mr. Shaw in some matters of detail, but there can be no denying that the principles he lays down are those on which a decreasing number of Church musicians and composers, as well as choirmasters, are beginning to work. The book is therefore of great value as a first essay in the direction of clearing the ground and defining the position of those who are trying to bring the standard of taste and fitness in Church music up to the level of that of the schools and competition festivals. The need for such a crusade cannot better be shown than by the plain statement of a glaring fact—that thousands of children sing and play good music in the elementary schools during the week, and infinitely poorer music in church on Sunday. What is good enough for the Church is not good enough for the London County Council. What is terrible come-down from the days when the Church was a home of the finest in art!

Though written primarily for schools, Mr. Percy Scholes' 'Learning to listen by means of the gramophone' (The Gramophone Company, 3s.) will be very useful to the already large number of teachers and other musicians who have come to regard the gramophone as a valuable part of their equipment. Mr. Scholes divides his work into fifteen sections, beginning with Folk-Music, and passing through the Elizabethan English composers, and Purcell, Handel, Bach, to the moderns, ending with Elgar. Each section contains brief historical and biographical notes, followed by a discussion of a few works of which records are available. The reader is also put on the track of other material that may be helpful, such as of full scores, books, and records. The text, admirably lucid, and not overladen with technical terms, is helped out by plenty of picture-type illustrations. Not often do we find Mr. Scholes tripping over a matter of fact, but surely he is wrong in leading the reader to think that Bach wrote his Air on the G string. 'Leaving the higher, softer strings of the instrument unused, the com-

poser draws full, rich expressive tone from the lowest string alone,' says P. A. S. Substitute 'arranger' for 'composer' and the passage will stand. The lovely tune *was* written for those 'higher, brighter strings' of the first fiddles, accompanied by the rest of the string band, as, of course, is well known to Mr. Scholes and thousands of others who have heard the third Orchestral Suite. This excellent book has a kind of official blessing in the shape of an Introduction by Dr. John Adams, Professor of Education in the University of London. It is good to see that educational authorities as a whole are awake to the value of the gramophone. With all its obvious imperfections, it promises to be the most potent factor in the propagation of music. That it will propagate floods of rubbish goes without saying. It is up to people like ourselves to see that good music gets at least an equal chance.

#### ADMIRABLE CRICHTONS: NEW STYLE

There is an advertisement in *The Times* of Monday, November 7, 1921, which deserves to be rescued from oblivion, for it is a human document of value.

A 'Star Lady theatrical artiste'—a phrase worth noting—asks for the services of 'a maid-companion, who is a good dressmaker and can play the pianoforte,' and all for £78 a year.

What a combination of qualities and accomplishments. We are not told how much about the pianoforte the paragon is expected to know. Will it suffice if she can struggle through the accompaniment to a 'best seller,' or will she be expected to play Scriabin and Liszt, or to sit down at a moment's notice and soothe the Lady Star Artiste's overwrought nerves with a dose of the classics?

Sir Hugh Allen, Sir Alexander Mackenzie, and Mr. Landon Ronald should take notice, and fill up the gap in the curriculum of the school they respectively direct. Clearly, classes for dressmaking should be started in Prince Consort Road, and a course of deportment for maid-companions in Marylebone Road.

Of course there have been and are distinguished artists who have made their own dresses, but one may doubt whether they learnt the art from their teachers of music.

In these days of unemployment of musicians the idea might be extended indefinitely. We may expect demands for chauffeurs who can take the 'cello part in a quartet; for a gardener in a vicar's family who will take a Sunday service and train a choir; or a butler with a good tone on the bassoon. If the system developed there would, no doubt, be some delicate questions to be settled with the Amalgamated Society of Engineers or the Union of Cooks and Hotel Waiters, but the ingenuity of our leading composers and labour leaders can be trusted to find a solution.

Seriously, it is a tragedy, for it shows what a lady, presumably with some knowledge of the world (would she otherwise be a 'star'?) expects from a musician; but after all, was not Haydn once made to hold an archbishop's jug of shaving water? As I write far from reference books I may be wrong; but 'some sort of menial service' was exacted.

That we should be in danger of returning to such a state of affairs after two centuries of progress is not a pleasing reflection. Most of us would prefer to be in the service of a princely patron than to be at the beck and call of a 'Star Lady theatrical artiste.'

A. K.



## London Concerts

### MR. GOOSSENS' CONCERTS

The first two of Mr. Eugène Goossens' series of concerts took place at Queen's Hall on October 27 and November 9. The audience was not large on the first occasion, and was decidedly small on the second. Regrettable as this may be so far as the organizers are concerned, it is even more so from the public point of view. The standard of orchestral performance in London is at present a good deal below what it ought to be, and nothing would do more to cure the public of its complacent uncritical attitude than attendance at concerts such as these, where could be heard, not only an exceptionally fine orchestra, but fine playing as well. On October 27 a brilliant success was scored at the beginning of the concert by Elgar's orchestral version of Bach's C minor Organ Fugue, played for the first time, and encored. Not often is the first performance of an orchestral work so speedily followed by a second. Bax's 'The Garden of Fand' (a work full of beauty, but over-long), Honegger's 'Pastorale d'Été,' Holst's 'Beni Mora,' and Brahms' first Symphony made up a programme of exceptional interest.

On November 9 we had an unexpected and jolly revival in Rossini's Overture to 'The Siege of Corinth,' followed by an overdose of modernity in Arthur Bliss' 'Mélée Fantastique,' J. R. Heath's symphonic poem 'The Builders of Joy,' Delius' 'On hearing the first Cuckoo in Spring,' Ravel's 'Alborada del Gracioso,' Schönberg's Five Orchestral Pieces, and Strauss' 'Thus spake Zarathustra.' Ravel's work is an orchestral version of an early pianoforte piece of the composer's. So far as brilliance of colour and rhythm were concerned, it made the rest of the programme seem tame. 'The Builders of Joy' has some good stuff in it, but suffers from over-length and over-emphasis. The Schönberg pieces gave a poor result for a terrible lot of trouble, and 'Thus spake Zarathustra' sounds far less like a masterpiece than it did ten years ago. It came last in the programme, and sent us away convinced of what we had felt on and off during the evening—that the honours were with the conductor and players rather than with the composers. H. G.

### LONDON SYMPHONY ORCHESTRA

The opening concert of the series of ten announced by the London Symphony Orchestra took place on October 24. A new work by Szymanoffsky, 'Song of the Night,' was played, but despite some tremendous moments, made no great impression as a whole. Mr. Sammons gave a beautiful performance of Elgar's Violin Concerto, and 'The Meistersingers' Overture and Brahms' D major Symphony completed the programme. On November 7, Mr. Coates led off with the Bach-Elgar Fugue—again enthusiastically received—and followed it up with a good performance of 'Ein Heldenleben.' We had a feeling that much in this work that formerly seemed so thrilling had become rather tame, and the suspicion was made a certainty by Holst's 'The Planets' Suite, which followed. 'Mars' made the once-horrific 'Battle scene' of Strauss seem a mere tea-fight. But how little do thrills depend on noise, after all! The end of the Suite, with the female-voice choir singing behind the scenes, and becoming more and more remote till one hardly knows when

they leave off, was the most impressive moment of the concert. 'The Planets,' its composer, and Mr. Coates received a well-earned ovation. H. G.

### MR. SAMMONS' CONCERT

Mr. Albert Sammons has now been accepted for some years as the foremost British violinist of the day. That title has not been easily won. Violin playing in England is now a different thing from what it was twenty or thirty years ago. Mr. Arthur Catterall and Mr. Beckwith can each boast of different ways rare and great merits unsurpassed by Mr. Sammons himself. Where he does surpass them is in the extraordinary brilliance of his technique which combined with sincere and intelligent interpretation makes his performances irresistible. Mr. Catterall is a more intellectual player and Mr. Beckwith more of a stylist, but Mr. Sammons' dashing temperament dazzles an audience as nothing else can. His readings of the Elgar and Brahms Concertos give an unmistakable proof of this magnetism of his art. It was individuality and character that kept the audience spell-bound, as well as the sheer beauty and finish of his playing. In the Brahms Concerto he concluded the first movement with a cadenza of his own, which if not worse, is also not better than the majority of cadenzas written by modern virtuosi. Most of them, alas! ignore the golden maxim that cadenzas, like the rest, ought to be brief and strictly to the point. F. P.

### THE ROYAL PHILHARMONIC SOCIETY

This very-much-alive old Society began its hundred and tenth season on November 3 with a crowded audience. The 'Enigma' variations opened the ball brilliantly, and if we were somewhat disappointed by the second number—Brahms' D minor Concerto—the blame must be shared between M. Cortot (who was a good deal below his usual form) the orchestra (which was ditto, no doubt catching the complaint from the soloist) and the composer, for the Concerto is surely the least ingratiating in the repertoire. The second half of the concert revived everybody with Ravel's 'Ma Mère L'Oye' suite and 'Petrouchka.'

On November 17 a smaller audience heard a less enjoyable programme. Rimsky-Korsakov's 'Cortège des Noces' is little more than a glorified fanfare, Holbrook's 'Ulalume' is splendidly scored, but fails to grip us—just as this side of Poe's wit fails to grip us now, and for pretty much the same reason. Delius' 'On hearing the first Cuckoo in Spring' was too heavily treated. The cuckoo must have been an ostrich. Arnold Bax's Viola Concerto, played by Tertis, had a first hearing. It contains some exquisite music, especially in the slow section, but it has a fatal defect—the solo instrument is lost in the orchestral background. It is the old problem of the 'cello concerto, only more so. The performance, so far as the orchestra was concerned, seemed far from good. We ought to hear the Concerto again, with a balance which would give the unrivalled art of Mr. Tertis fair play. The concert closed with Brahms' third Symphony, unusually grateful after so much that was unsatisfactory. H. C.

### CHORAL

The Royal Choral Society, like many other societies, opened its season with 'Elijah.' The performance was given at the Royal Albert Hall on October 29, under Sir Frederick Bridge, with Madame Agnes Nicholls, Madame Kirkby Lunn, Mr. John

ies, and Mr. Herbert Brown. Among other al happenings the performance of 'The lempion' by the People's Palace Choral and hestral Society, under Mr. Frank Idle, on umber 12, deserves mention as an example of growing musical activity of which the People's ace is the centre.

W. MCN.

#### SYMPHONY CONCERTS

Queen's Hall Symphony Concerts are running a ular course under Sir Henry Wood's direction. October 22 the Symphony was the 'Eroica,' Ethel Smyth conducted two excerpts from her atswain's 'Mate,' and Moiseiwitsch played erepnin's C sharp minor Concerto. Some of erner's Fire Music and Stravinsky's 'Fireworks' alized Guy Fawkes' Day, when the Symphony Tchaikovsky's fifth, and Lamond played the thoven G major Concerto.

Mr. Adrian C. Boul's Sunday afternoon concerts the British Symphony Orchestra go from ess to success, and the design of the programmes been fully justified. On October 30 the works en were the 'Hebrides' Overture, Beethoven's Symphony, the 'Good-humoured Ladies' Suite, Armstrong Gibbs' Ballet music, 'The Betrothal.' Frederick Holding gave Elgar's Violin Concerto November 13, the Overture was 'Egmont,' and Symphony Mozart's in E flat.

W. MCN.

#### CHAMBER CONCERTS

There has been great activity in chamber music. v works have come to light, but none have stood vell. Pizzetti's Quartet, played by the Catterall rtet for the London Chamber Concert Society, was (appointment. It sounded like an early work. er composers, from Bach and Beethoven downds, have suffered in the same way. A reputation t on first-rate work brings out the second-rate. Fauré's Pianoforte Quintet, played by M. Cortôt the Allied Quartet for the Classical Concert iety, caused no pulses to quicken.

British works have had plenty of attention, and notes with pleasure the following performances: nk Bridge's Phantasy Trio in C minor by Miss oda Backhouse, Mr. Felix Salmond, and Mr. old Craxton; Goossens' Phantasy Quartet by Philharmonic Players; York Bowen's Quartet , Op. 46, by the Spencer Dyke Quartet; a work Mr. Alfred Wall by the new Beatrice Hewitt nfororte Quartet; a Septet for strings and wind by J. R. Heath, given for the first time at a concert he Guild of Singers and Players.

The Chamber Music Players were again supreme amiliar works at Wigmore Hall on November 8; also was the Flonzaley Quartet at Wigmore Hall October 21. Nothing that has happened since effaced the impression of their Haydn playing. MS. Quartet by M. Enesco which followed it e forgotten without reluctance.

We must not omit to mention the Harmonic Trio, hree ladies, who played with much spirit at gmore Hall on November 12.

W. MCN.

#### MR. JOHN COATES

f the recitals of Mr. John Coates at Chelsea n Hall become an institution they should have a hy effect upon our singing fashions. So much ght about them that is wrong elsewhere. First, blessed word 'decentralization.' Half of the als given in the West End should be held in ent suburban obscurity. Now that the best

people are beginning to look miles from Oxford Circus for their concert-halls, perhaps the worst will follow suit, saving in pocket without damage to their pride. Secondly, Mr. Coates' programmes are worth a journey. He seldom makes a bad choice. One may be fairly sure that a song is included, not because it is English, or of a period, or still in MS., but because it is good. The labels 'Ante-Purcell,' 'Purcell to Parry,' and 'Modern,' are Mr. Coates' way of grouping the songs he approves of, and not an easy way of getting a list together. Thirdly, Mr. Coates sings the words of his songs. This is important, because most singers seem to think it unnecessary, or rather don't think about it at all. Few of them seem to realise that unless a singer's words are heard, he or she might just as well not sing at all. These are the three chief distinctions of Mr. Coates' Chelsea recitals. Of course his singing, as everybody knows, is all music and expression, but in these matters nearly all singers do their best. The recitals covered by this month's chronicle are those of October 18, with twenty modern British songs by twenty composers, and November 9, when the programme illustrated English songs before Purcell. The accompanist was as usual Mr. Berkeley Mason.

W. MCN.

#### OTHER SINGERS

Miss Doris Manuelli has lately taken her place among lyrical singers of distinction. Her voice (a rich contralto) has a strange trick of completely changing its quality in the middle of a song, or even of a phrase, without due reason; but it does good service nevertheless, and Miss Manuelli extracts from it every variety of expression. Her singing is real interpretation, and it has that rare and necessary virtue of clear words. At Æolian Hall, on October 25, her programme was modern and British; on November 1 she sang German classics.

Mr. Philip Wilson gave excellent British programmes at Wigmore Hall on October 31 and November 14. His music—old and new—was very well chosen, and he sang with refinement and ability. One is grateful to a new-comer who knows so well how to offer his credentials.

In the multitude of vocalists one can also distinguish Madame Anne Thursfield, with her gift of expression; Miss Dorothy Moulton; and from other lands, Tilly Koenen, Marcia von Dresser, and Rosing.

W. MCN.

#### VIOLIN AND VIOLONCELLO

M. Thibaud, whose name conveys little to the general public, is one of the world's best violinists, and therefore takes first place in the recital record. He appeared at Wigmore Hall on October 29, and played Vivaldi, Bach, and Chausson with a sense of style and a technique that could hardly be bettered. He gave a second recital on November 1. M. Isaac Losovsky, at Æolian Hall, on October 26, was responsible for a new Sonata by Mr. F. J. Morgan.

Arnold Bax's E major Sonata was played by Miss Bessie Rawlins and the composer on November 2, and Sonatas of Debussy, Pizzetti, and Ireland, by Mr. Spencer Dyke and Mr. Harold Craxton on November 7.

For violoncello music we have been indebted to Mr. Ivor James, who played Hurlstone's D major Sonata with Mr. Harold Samuel on November 3; and M. Maurice Dambois, a proficient player and the writer of a shapely Concerto.

W. MCN.



## PIANISTS

Rosenthal leads the way in pianoforte recitals, having announced seven of them, with historical programmes. Also, he is a big pianist, big enough to adapt music to his own ends, while lesser people strive to adapt their ends—finger-ends—to the music. If he declaims Schumann (Wigmore Hall, November 5), or rides rough-shod over Chopin (November 12), he does it in the grand manner. He cannot always descend to taking pains over trifles. When he does, however, he serves them up deliciously. Perhaps he came nearest to normal and human standards in his Weber-Schubert programme (October 29). His stirring interpretations were just what every pianist would like to put into the same music.

Hofmann, at Queen's Hall, on October 25, was very different. The more of himself he puts into a performance the better one understands the music. Even so slight a thing as the Beethoven G major Rondo became an experience that remains in the memory among the fleeting impressions of busy concert-going.

We have also had Pouishnov and Cortôt again—the former a little below his best, and the latter unique in Debussy's first book of Preludes; Mark Hambourg; and several recitals from Mr. Herbert Fryer. A Concerto in E minor by M. Dohnányi was introduced to England by Miss Olga Carmine at Queen's Hall on November 2, Sir Henry Wood conducting the Queen's Hall Orchestra. Miss Marguerite Tilly showed herself a true exponent of Bach at Wigmore Hall on November 4. Miss Katherine Goodson at Queen's Hall, on November 14, played Arthur Hinton's D minor Concerto with the London Symphony Orchestra under Mr. Albert Coates.

W. McN.

## Opera in London

BY FRANCIS E. BARRETT

## THE CARL ROSA SEASON: GILBERT AND SULLIVAN WORKS

All that there has been of opera in London during the past month has been in English, a fact from which one might draw many conclusions were there many to draw. There are some, but they do not give us any very new matter on which to ruminate. The main point established is that the amusement-seeker is evidently ready to include opera in his possible sources of pleasure, and that he has a decided liking for the examples of Gilbert and Sullivan so long denied him. For the more serious blend provided by the Carl Rosa Company at the Royal Opera, Covent Garden, he has shown all possible regard, and those to whom prices are no consideration have thronged the theatre night after night. Consequently the Company's season may well be deemed successful. I think, too, that those who subscribed for the more expensive seats have been well satisfied; and where this has not been the case, they have certainly been surprised.

Few people seem to take cognizance of the true facts with regard to the performances of opera in English. As a matter of actuality, it is a most remarkable achievement on the part of our British singers. Many a time I have marvelled at what the Carl Rosa Company has offered its patrons during

the past month or so. It is really wonderful what has been accomplished. All sorts of operas, and all nationalities, have been represented in a spirit and tuneful fashion by people to whom the whole thing, as an art, is totally strange. Good, worth English men and women have presented themselves in all sorts of unrelated foreign character from that of the Saga-figures in the Wagner 'Ring' to the erstwhile very live and human, but thoroughly Latin, people in Puccini's 'La Bohème.' A long succession of singers has come on to the stage and impersonated these and numerous other people with pleasant mien and tuneful voice. And all this has been done 'off their own bat,' so to speak, because operatic art in this country is a branch our schools of music do not teach. The would-be opera singer has to be thrown on to the stage to sink or swim, supported only by the saving grace of such gifts as the gods may have endowed him with. He has no technique acquired in school to rely on, no knowledge of the ropes gained by careful tuition on the boards, under skilled and experienced hands. When we remember the conditions with regard to preparation on the part of the operatic performer that prevail in this country, we can only echo the words of the good Brabantio when they saw Lohengrin materialising out of the mist of the Scheldt: 'A marvel, a marvel!'

Thus, then, there can be nothing but the warm commendation of the efforts of everyone concerned in the presentation of grand opera in English. It is, as our neighbours would put it, a *tour de force*. Adverse comment—save by the ignorant—is disarmed. It is quite easy to say that Miss So-and-so might be better, or that Mr. Thingumbob cannot sing the music of Cavaradossi; but when I think of the circumstances—in reality thick, prickly hedge—that surround the British singer who 'goes in' to opera—truly I marvel at what he accomplishes. Anyone who sings fairly in tune and moves with some meaning (not necessarily the right one) in foreign opera performs a miracle. The Company has offered plenty of variety in the course of the five weeks of the season has run down to the time of writing, and for the most part it has been provided by members of one or other of the numerous sections belonging to the organization. A feature of the season has been the specialisation of the Wagner operas, and we have had 'Valkyrie,' 'The Mastersingers,' and 'Ring' at increased prices and with larger orchestras. Outside help has been called in for one or two other operas. The most successful of the visitors has been Mr. John Coates, whom some of us knew of old as a very fine operatic artist. He is one of those who, thanks to unremitting hard work, wide experience, and great natural gifts, represents what the British singer really can do in grand opera. But then it is not all who have had the same opportunities as Mr. Coates, and it is not all who are equally gifted. A man who can sing 'The Dream of Gerontius' and 'Carmen' in the same week with equal conviction, both is by way of being notable. Personally I think there will be many more John Coates' when our schools of music give serious attention to the practical I repeat, *practical*—teaching of opera. As it is, Mr. Coates remains on a pinnacle by himself, to which he has climbed with infinite labour, unaided save by his own efforts. It was an immense personal satisfaction to me to note the enthusiasm with which the performance of Lohengrin was received at the end and not at the earliest stage, showing that he had

(Continued on page 851.)

## SHORT ANTHEM.

Words from *Sarum Primer*, 1558.

Music by R. WALKER ROBSON, Mus. D.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*♩* = 69.

**PIANO.**

And in my un - der - stand - ing. God be in mine

**ALTO.**

And in my un - der - stand - ing.

**TENOR.**

And in my un - der - stand - ing.

**BASS.**

*p* God be in my head, . . and in my un - der - stand - ing.

*♩* = 69.

**CCOMP.**  
(For practice only.)

*p* *mp*

eyes, . . and in my look - ing. God be in my mouth, and in my

*mf* and in my look - ing. God be in my mouth, and in my

*mf* and in my look - ing. God be in my mouth, and in my

*mf* and in my look - ing. God be in my mouth, and in my

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speak-ing. God be in my heart, and in my think-ing. God be at mine end, .  
*mf*  
 speak-ing. God be in my heart, and in my think-ing.  
*mf*  
 speak-ing. God be in my heart, and in my think-ing.  
*mf*  
 speak-ing. God be in my heart, and in my think-ing.  
*mf* *pp*  
*pp*  
 God be at mine end, and at my . . . de - part - - ing.  
*pp* *ppp*  
 God be at mine end, and at my de - part - - ing.  
*pp* *ppp*  
 God be at mine end, and at my de - part - - ing.  
*pp* *ppp*  
 God be at mine end, and at my de - part - - ing.  
*pp* *ppp*

(Continued from page 848.)

gained the goodwill of his hearers. The other guests have been less notable. M. Rosing essayed Italian opera in the shape of 'La Tosca,' but his concert-room experiences hardly seem to have prepared him, and the result was frankly disappointing to those who thought he would be able to achieve wonders. M. Dinh Gilly also took part in the same performance, and with success. He has sung in English before, but—though it is an Irishmanism—did not do so on this occasion, or when it suited him he sang the Italian words. But the brunt of the battle has been borne by the regular members of the Company, and of these in particular are to be commended Miss Beatrice Miranda, Miss Eve Turner, Miss Doris Woodhall, Miss Enid Cruickshank, Miss Gladys Cranston, Miss Nora d'Argell, Miss Gladys Parr, Mr. William Morland, Mr. John Perry, Mr. Parry Jones, Mr. Booth Hitchin, Mr. Kingsley Lark, Mr. Frederick Lendon, Mr. Appleton Moore, Mr. William Anderson, and Mr. Harry Brindle. The conductors have included Mr. Eugène Goossens, jun., who occupies a place held in turn by his father and grandfather—a pleasant observation of tradition. M. de la Fuente and Mr. Charles Webber have done sound work in carrying on a season that the majority have found entirely to their liking.

#### 'RUDDIGORE' REVIVED

Beyond the fact that the Gilbert and Sullivan operas at the Princes Theatre have in point of attendance beaten all other musical pieces hollow, the outstanding feature has been the revival of 'Ruddigore.' It is now known as a matter of history that our 'forefathers'—to wit, the Gilbert and Sullivanites of 1887—did not appreciate it. To the superior (of course) judgment of present-day worshippers of the twain, it is quite evident why. There were two things against it. In the first place it followed 'The Mikado,' one of the most brilliant pieces of work produced by this or any other pair, and, in the second, it burlesqued dramatic methods that had completely passed out of ken. They were the methods of the mid-Victorian melodrama, the P. Cooke style of thing that flourished at the 'Old Vic.' It was an incomprehensible language to the lay-goer of 1887, and he failed to see its point. Now—to many, but not to me—it comes as something fresh. It is very well done in every way. The mounting is gorgeous and the cast excellent. Mr. Henry A. Clayton distinguished himself greatly as Sir Ruthven, or in the haunted scene he revealed himself as a serious actor of weight. Mr. Leo Sheffield gave the right touch to Sir Despard, and Miss Catherine Ferguson presented a clever portrait of Mad Margaret. Mr. Derek Oldham was the Bold Sailor to the life, the cornpipe included, and Miss Elsie Griffin was very charming as Rose Maybud. All the others were excellent, and the audience received the piece with delight and crowded the house for every performance during the three weeks allowed. But the work will now take a permanent place, so that we are certain to see it again. One can only hope that the day is not far distant when we shall have these masterpieces with us all the year round. And it will be very much better for everyone when we do.

Mr. Augustus Littleton has been elected president for the ensuing year of the Livery Club of the Worshipful Company of Musicians, and presided at the Annual Dinner on November 22.

#### THE RUSSIAN BALLET 'THE SLEEPING PRINCESS'

BY FRANCIS E. BARRETT

M. Diaghilev and his Russian Ballet have returned to London, and, I am glad to see, in chastened mood. The weird and wild has been abandoned in favour of the classic, and an uncommonly fine classic it is. The work presented at the opening of the season at the Alhambra was nothing less than the great example of the Ballet's most glorious development in the shape of Tchaikovsky's 'The Sleeping Princess.' It was given at Petrograd thirty years ago, and that production M. Diaghilev has reproduced by the light of his own genius. The choreography is that of Marius Petipa, which is retained as the foundation for some of the most perfect dancing ever seen in London. The production, in five scenes, is simply wonderful. I have never seen such beautiful dresses and colouring as that provided by M. Leon Bakst, who has designed them, and the execution is of the finished order such as only a master-hand and one genuinely imbued with the divine fire could offer. Mlle. Lopokova delights once more, this time as the Good Fairy, and the Princess' chief exponent has been Mlle. Spessiva, a most accomplished dancer whom we have not seen before. She differs considerably from the others, and provides an element of novelty that is highly attractive. But the whole thing is a stupendous production that definitely replaces the Ballet in its right position as one of the most glorious of the arts. Tchaikovsky's music has been overhauled by M. Stravinsky, but he has practically touched nothing, and has contented himself with scoring some extra and unscored numbers in his own particular way. The conductors are Mr. Gregor Fittleberg and Mr. Eugène Goossens.

#### ROYAL COLLEGE OF MUSIC

The Council of the Royal College of Music has instituted an honorary diploma of Fellowship, for bestowal on those who have rendered notable service to music and to the College. The first group of Fellows consists of Sir Ernest Palmer, Sir Walter Parratt, Sir Frederick Bridge, Sir Charles Stanford, Dr. Charles Wood, Mr. Frederic Cliffe, Mr. Gustave Garcia, Mr. Achille Rivarde, Mr. Herbert Sharpe, Mr. Albert Visetti, and Mr. W. E. Whitehouse. The announcement was made at a Patron's Fund rehearsal on November 17, when Sir Hugh Allen sprang a surprise on Sir Ernest Palmer by informing him of his election, and calling on him to sign the roll as the first F.R.C.M.

#### ROYAL PHILHARMONIC SOCIETY

##### GOLD MEDAL PRESENTED TO SIR HENRY WOOD

A large and representative gathering met at the Grafton Galleries on October 30, to do honour to Sir Henry Wood. Sir Alexander Mackenzie presided, and paid a warm tribute to Sir Henry as a versatile and tremendous worker in the cause of good music. Princess Beatrice then presented the guest of the evening with the Society's Gold Medal. Sir Henry responded in an interesting and amusing speech, and the usual votes of thanks were moved by Sir Hugh Allen, Lady Cooper, Lady Swaythling, Mr. Norman O'Neill, and Mr. Landon Ronald, after which the proceedings closed with a delightful performance of the 'Siegfried Idyll,' conducted by the new medallist.



## Gramophone Notes

By 'DISCUS'

With two months' arrears to overtake, it will be necessary to pass over some records with little more than bare mention. First, let us look at the efforts to reproduce madrigal singing. The difficulties are obvious. We know that polyphonic music as a rule suffers on the gramophone from a want of balance, brought about chiefly by the comparative weakness of the bass when that part lies low. We know too that distinct enunciation of the words by the singer is far from being a guarantee that the gramophone will go and do likewise. Obviously a group of people singing complex polyphony will give the instrument a severe test. The three H.M.V. records (10-in. d.s.) of the English Singers' performance of madrigals are on the whole a good deal more successful than one would have expected. No. E233 gives us three items. On one side we have Ford's 'Since first I saw your face,' which, being simple, comes off well. On the reverse side is Wilbye's 'Flora gave me fairest flowers' and Weelkes' 'On the plains, fairy trains.' The former is excellent, but the latter is indistinct and gives us the wrong kind of *pianissimo* effect. We ought to hear the performers singing softly, close at hand, instead they sound as if they were singing on the other side of a closed door. A better pair is 'The Silver Swan' and Morley's 'Now is the month of maying.' In the latter the soft singing is so distinct as to make the muffled effect in 'On the plains' inexplicable. I put on 'The Silver Swan' with some misgivings, but was agreeably surprised at the result. The lovely old music loses surprisingly little, and the loss becomes less apparent at each repetition. This is a point that should be borne in mind in discussing the gramophone. In the case of very familiar music the ear evidently fills in or strengthens details that are lacking. I have often found a record of the kind disappoint at a first hearing and become a favourite at the half-dozen. The remaining madrigal record is of Weelkes' 'Sing we at pleasure' and Byrd's 'Lullaby, my sweet little baby,' two violently-contrasted numbers and on the whole the most successful of the batch. Familiarity with the music is often an important factor in our enjoyment of a record, and I imagine that this is specially the case with reproductions of madrigals. Indeed, the fullest enjoyment of this type of work can be got only by the singers. Probably most people who have sung in a madrigal choir will agree that such music is often more interesting to sing than to hear. I say this for the benefit of gramophonists who have neither sung nor heard madrigals. Don't expect to be taken by storm. Make sure of getting the full benefit of the record by buying a copy of each of the works sung, and make yourself familiar with both words and music, especially the former. Some day we may expect every record to carry with it a slip bearing the words. Meanwhile, let us be grateful to the H.M.V. Co. for having made a start in what should prove to be a very important branch of educational recording. I should add that a medium needle will usually be found best for use with these madrigal records. A 10-in. d.s. of the Gresham Singers' performance of Hatton's 'Good-night, beloved' and Elgar's 'After many a dusty mile,' seems to indicate that, so far, better results can be obtained from mixed-voice than from male-voice choirs.

A few operatic records need little more than mention. 'L'Onore! ladri!' from Verdi's 'Falstaff,' sung by Tita Ruffo (12-in.), is very telling, the dramatic *parlando* passages especially so. But how much more we should enjoy it if we had an English version of the words supplied with the record! (I shall harp on this, and if all the rest of you will harp with me, it will be done.) Another good record—especially in its variety of vocal colour—is that of Mattia di Battistini singing 'O Carto fior' from Massenet's 'Re di Lahore' (12-in.).

A typical Galli-Curci, high note at the end and all is 'Sovra il sen,' from 'La Sonnambula' (10-in.).

It is pleasant to leave these operatic fireworks for a couple of plain English songs—'The Lute Song' (Stanford) and 'The Fairy Pipers' (Brewer) admirably sung by Miss Carmen Hill (10-in. d.s.) The words of the first are not clear. That slip of paper for which you and I are agitating is almost as important in the case of English songs as of foreign ones, because the gramophone is capricious in such matters. It will give us on one side a singer with tolerably clear enunciation, on the other side the same singer with a plum in his mouth. With the words before us our pleasure would be doubled and the singer get fair play.

A brilliant pianoforte record (12-in.) is Cortôt, busy with Liszt's 'Rigoletto' Fantasia. The interest, of course, is pianistic rather than musical. It is both in Rachmaninov's performance of the D flat Waltz of Chopin, recorded on a 10-in. Holding over a number of records, I close with one of Caruso singing 'Domine Deus,' from Rossini's 'Messi Solennelle.' This is easily the most powerful record I have so far heard. If you want to live with it in an ordinary room, put on a soft needle and close the sound-box. If you have only loud needles, either you or the machine must go outside.

With a good many other press representatives recently had a welcome surprise at a demonstration of a new type of gramophone. The instrument is called the 'Cliftohone,' after its inventor, Mr. W. E. Clifton. I have neither the space nor the scientific knowledge to justify my attempting a description of the new features of the Cliftohone. Besides our concern here is with results. Here I am safe. The instrument is far and away the best gramophone I have ever heard. Its tone is fuller and more musical, it reproduces the lower notes with a success hitherto not attained, and the surface noises and other flies in the ointment are reduced to a minimum. The test applied was the reproduction of a record of an ordinary gramophone of good standard, repeated on the Cliftohone—a practical ordeal from which the new-comer emerged triumphantly. One point that struck me was that on the Cliftohone we heard details that did not come out on the ordinary gramophone. This indicates that some, at least, of the present faults are not in the record, but in the reproducing mechanism. Mr. Clifton is now turning his attention to some problems of recording, so we may look for a further advance in this direction also. The Chappell Pianoforte Company is putting the Cliftohone on the market.

The Gramophone Company is holding informal demonstrations of the educational use of the gramophone on Saturday mornings, from 10.30 to 12, at 363, Oxford Street. School and music teachers who desire to attend are asked kindly to notify the Education Department of the Company, at the above address.

## WELCOME, YULE!

ANCIENT CAROL, 15TH CENTURY

SET BY

C. HUBERT H. PARRY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Vivace.*

PRANO. *f* Wel - come, *mf* Wel - come, born on this morn - ing,

ALTO. *f* Wel - come be Thou, hea - ven - ly King, *mf* Wel - come,

TENOR. *f* Wel - come be Thou, hea - ven - ly King, *mf* Wel - come,

BASS. *f* Wel - come, *mf* Wel - come, born on this morn - ing,

*Vivace. ♩ = 100.*

ACCOMP. *f* *mf* *f* *mf*

*f* Wel - come, *f* Wel - come, wel - come, Yule!

*mf* Wel - come for whom we shall sing, *f* Wel - come, wel - come, Yule!

*mf* Wel - come for whom we shall sing, *f* Wel - come, wel - come, Yule!

*f* Wel - come, *f* Wel - come, wel - come, Yule!

*f* *mf* *f*



WELCOME, YULE!

Wel-come, Wel-come, In-no-cents, ev-ry one, Wel-come,  
 Wel-come be ye, Stephen and John, Wel-come, Wel-come, Thom-as, Mar-tyr one,  
 Wel-come be ye, Stephen and John, Wel-come, Wel-come, Thom-as, Mar-tyr one,  
 Wel-come, Wel-come, In-no-cents, ev-ry one, Wel-come,  
 Wel-come, wel come, Yule! Wel-come,  
 Wel come, wel come, Yule! Wel-come be ye, good New Year,  
 Wel come, wel come, Yule! Wel-come be ye, good New Year,  
 Wel come, wel come, Yule! Wel-come,  
 Welcome, Twelfth-day, both in fere, Wel-come, Wel come,  
 Wel-come, Wel-come, Saints, loved and dear, Wel come,  
 Wel-come, Wel-come, Saints, loved and dear, Wel come,  
 Welcome, Twelfth-day, both in fere, Wel-come, Saints, loved and dear, Wel come,

# WELCOME, YULE!

wel - come, Yule! Wel-come, Wel-come be ye, Queen of Bliss,  
 wel - come, Yule! Wel-come be ye, Can - dle - mas, Wel-come,  
 wel - come, Yule! Wel-come be ye, Can - dle - mas, Wel-come,  
 wel - come, Yule! Wel-come, Wel-come be ye, Queen of Bliss,

Wel-come, Wel - come, wel - come, Yule!  
 Wel-come, both to more and less, Wel - come, wel - come, Yule!  
 Wel-come, both to more and less, Wel - come, wel - come, Yule!  
 Wel-come, both to more and less, Wel - come, wel - come, Yule!



# WELCOME, YULE!

*Animato.*



Wel-come be ye that are here, Wel-come all, and make good cheer, Wel-come all, an - o - ther year,



Wel-come be ye that are here, Wel-come all, and make good cheer, Wel-come all, an - o - ther year,



Wel-come be ye that are here, Wel-come all, and make good cheer, Wel-come all, an - o - ther year,



Wel-come be ye that are here, Wel-come all, and make good cheer, Wel-come all, an - o - ther year,

*Animato.*



Wel - - - come, wel-come, wel-come, wel-come, wel-come, Yule, wel-come, Yule!



Wel - - - come, wel-come, wel-come, wel-come, wel-come, Yule, wel-come, Yule!



Wel - - - come, wel-come, wel-come, wel-come, wel-come, Yule, wel-come, Yule!



Wel - - - come, wel-come, wel-come, wel-come, wel-come, Yule, wel-come, Yule!



This Supplement is part also of the December issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 3d.

The

# Competition Festival Record

No. 161.

## THE WELSH MUSICAL FESTIVAL.

This was held in the Pavilion, Mountain Ash, on October 22 and 24. The adjudicators were Mr. Julius Harrison, Mr. Cyril Jenkins, Mr. Samuel Langford, and Mr. Ernest Newman, and the accompanists, Mr. Anthony Bernard, Mr. Percival Garratt, and Mr. Gerrard Williams.

The instrumental playing was laudable, and met with due encouragement. The choral singing, though very fine on the whole, came in for some mild strictures. The test-pieces were all modern works, and some of the choirs had difficulty in entering into their varying moods. The climaxes were anticipated, and attention was often concentrated upon expression marks (some of them misinterpreted, e.g., *animando* and *animato*) with consequent loss of breadth. Warning was given against 'over' and 'under' singing, and undue emotional coloration. To remedy the flattening of the major third and sixth, to which male-voice choirs especially are subject, excellent advice was given to practise these intervals—and indeed all intervals of the scale—regularly.

The prizes of £250 and silver shield for the Chief Choral, and of £100 and silver cup for the Chief Male-Voice competitions, were abnormally large, and part of these may well have been diverted to the encouragement of chamber music (quartets, quintets, &c.) and of small orchestras.

Below are particulars of the chief contests:

### MIXED CHOIRS (1st Class).

Tests: 'The Silent Land' (Cyril Jenkins).  
'The Shower' (Elgar).

- 1st. Glanaman (Mr. Stanley Jones).
- 2nd. Britonferry (Mr. Evan Morris).
- 3rd. Mid-Rhondda (Mr. W. J. Hughes).

### MIXED CHOIRS (2nd Class).

Tests: 'Nocturne' (Bantock).  
'In Celia's face my heaven is' (Julius Harrison).

- 1st. Northampton (Mr. F. W. Marshman).
- 2nd. Hirwaen (Mr. George).
- 3rd. Trecynon (Mr. W. Gwynne).

### MALE-VOICE CHOIRS (1st Class).

(Seven entries.)

Test: 'The War Song of the Saracens' (Bantock).

- 1st. Penywern and Dowlais (Mr. Evan Thomas).
- 2nd. Rhymney (Mr. Abel Jones).
- 3rd. Treorchy (Mr. J. Thomas).

### MALE-VOICE CHOIRS (2nd Class).

Test: 'Song of the Bards' (Julius Harrison).

- 1st. Rhymney (Mr. Abel Jones).
- 2nd. Barry (Romilly Old Boys).
- 3rd. Garndiffaeth.

### LADIES' CHOIRS.

Tests: 'Night in the Desert' (Cyril Jenkins).  
'Shadowy Woodlands' (R. Thompson).

- 1st. Northampton (Mr. F. W. Marshman).
- Mid-Rhondda.

### JUVENILE CHOIRS.

(Seven entries.)

Test: 'The Child and the Robin' (E. T. Davies).

- 1st. Abertillery (Mr. Tom Bundred).
- 2nd. Miskin.
- 3rd. Cardiff.

## BLACKPOOL FESTIVAL—October 18-22.

(Continued from November number.)

The Bach singing rather overshadowed other notable doings on the final day, especially in the male and female choral classes. Mr. W. S. Nesbitt is not disposed to bestow compliments indiscriminately, but he characterised the 'tenor-lead' class, in which nearly a score of choirs participated, as the biggest and finest assembly singing high-class music which has yet been seen in the North. Of old it was often a three-cornered tussle between Manchester Orpheus, Nelson, and Habbergham, with a few hangers-on. The renaissance of male-choir singing, so widespread in its development, is not the least gratifying feature in the present situation. The work of the Manchester C.W.S., under Mr. Alfred Higson, worthily upholds the Manchester tradition. Bantock's 'Ballade' (after Villon) avoids his tendency to fasten on picturesque externals, and in the most vivid readings, amongst which must be placed that of the Isle of Man, there were some illuminating revelations of the Villon psychology; one especially recalls the phrase 'though justice, for offence, put us to death.' Once or twice, despite imperfect technique, great dramatic intensity was achieved, but the union of the two qualities was found in really convincing degree only in the already-named Co-operative Wholesale Choir from Manchester.

Unhappily in the literature for tenor male-voice choirs there is little or nothing comparable to the mixed-voice madrigal libraries, and for these sturdy 'sons of art' one longed for music analogous to the Bach Motet.

Listening to the women's choirs, often drawn from business, if not actually artizan circles, with little or no pretensions to culture, musical or other, in the music of the 'Rhinemaidens,' one's thoughts travelled back to early Bayreuth—to Wagner's efforts to devise and train up a school of interpretative singers—and now, in a brief two or three generations, here were Lancashire and Yorkshire working girls and women thrilling us with the never-fading beauty of this music, relying on nothing but magical purity of voice and the swift intuition born of spirits that had drunk deep at the exhaustless springs of romance. To have achieved so much despite the drawbacks inseparable from such imperfect conditions was more than notable.

The 'Impromptu' of Sibelius was generally misconceived. Conductors and singers alike developed no freedom of handling. The music alone will not suggest it, but the verbal spirit imperiously demands it. Had Aino Ackté been present, what terrific energy and frenzy she would have poured into those Bacchic allusions. But temperament of that sort does not reside in the staid women-folk of the manufacturing North.

The evening programme was overloaded, and the expected united performance of the Bach Motet under Sir Hugh Allen was performed abandoned. This was the only instance during the crowded week of a time-table going awry: otherwise matters went with clock-work precision, thanks to efficient staff-work. Strangers must have been impressed with the courteous consideration shown to competitors who were delayed by the circumstance of classes in which they were concerned running simultaneously in different halls. The sense of fair-play and fair-mindedness seemed highly developed amongst competitors and audiences.

The North London Festival opened on November 17 at the Northern Polytechnic, Holloway, and at Islington Central Library. A report will be given in our issue for January.



## MANCHESTER AS A COMPETITION CENTRE.

TO THE EDITOR OF THE *Competition Festival Record*.

SIR,—The letter which appears in the November *Festival Record* from a Manchester correspondent differs somewhat from the usual tone of the articles in your paper, which are invariably helpful and not destructive. It is difficult to see what he is driving at. He writes of the 'crying need of Manchester's musical life to-day,' and yet disparages, nay actually condemns, a really serious attempt to cater for that crying need.

Three separate efforts are mentioned—first, 'a purely commercial proposition'; secondly, 'a merely sectarian effort'; and, lastly, 'a movement on frankly Eisteddfod lines' organized by the Welsh community. Of the purely commercial proposition I know nothing beyond the fact that a Competitive Festival in which the claims of art were ignored would have little chance of success at Manchester. Nor do I know much of the aims and achievements of the Cambrian movement, but it is quite conceivable that music may benefit from well-organized work on Eisteddfod lines.

Of the Manchester Competitive Festival held last June. I can give you some definite information. It was promoted by a number of music-lovers, mostly amateurs, whose only aims were to induce a more serious spirit into the study of music and to raise the standard of performance to a higher level. Their efforts met with astonishing success for a first venture, no fewer than eight hundred and eighty-five competitors entering for the various classes. The test-pieces were chosen from Bach (three), Schubert, Schumann, Mendelssohn, Verdi, Brahms, Goss, Sterndale Bennett, Parry, and Elgar. This selection will surely speak for the artistic aims of the promoters.

The statement your correspondent makes that the Festival is a merely sectarian effort is not true. How could it be? The absurdity of the suggestion is obvious, for to discriminate between the sects of to-day would compel every competitor to make a declaration of faith. One wonders if your correspondent, who laments the 'dissipation of effort' and yearns for the 'emergence of a compelling personality,' could be induced to join the executive committee, reveal his identity, and assist in destroying the wrong-headedness from which Manchester is suffering.—Yours, &c.,  
69, Barton Arcade, Manchester. R. H. WILSON.

[Our correspondent's reply is printed below. We publish both the letter and the rejoinder, not with any relish for presiding over an altercation, but in the hope that in whatever manner the question is raised the discussion of it will help to unify and broaden competitive effort at Manchester.]

TO THE EDITOR OF THE *Competition Festival Record*.

'Mr. Wilson's letter calls for little comment beyond that furnished on page 3 of the *Competition Festival Record* of August last, where it is reported, evidently from a well-informed source, that the Festival on June 25 to which he alludes:

"... originated in the somewhat unlikely quarters of the Old Rectory Club, where several members deeming it strange that Manchester could boast no such institution save and except the annual Belle Vue contest (which, of course, is a private business enterprise), resolved to remedy this shortage... and an influential committee was formed with the Rev. A. E. Smith as secretary... As the Festival was under such a large measure of clerical patronage, it was not surprising to find a preponderance of sacred music in the tests... Dr. A. W. Wilson, Dr. T. Keighley, Mr. R. W. Baker, and Mr. R. H. Wilson formed a strong quartet of adjudicators."

'This extract fairly justifies the complaint of "narrowly sectional efforts." Musical Manchester is rather bigger than the Old Rectory Club, and if she is to have a worthy Festival it must have something more than "a large measure of clerical patronage" behind it.

'May I refer Mr. R. H. Wilson and his friends to a study of the prospectus of the Festival to be held next spring at Birmingham (obtainable from the hon. secretaries, Queen's

College, Birmingham), particularly with reference to its constitution and the personnel of its executive, from which he will gather that in the fullest sense of the word it is a city affair, embracing practically every phase of musical and artistic activity, and, with Prof. Bantock at its head, making the widest possible appeal.

'It is the realisation of the inadequacy of anything so far done at Manchester, in comparison with such a scheme as this at Birmingham, that compels me to state the case with perfect candour, and to claim that Manchester ought to have, under unmistakably authoritative city auspices, a Competitive Festival in keeping with its musical reputation. This means no narrowly sectional movement, however worthy may be the motives of promoters, but an assembly of all the available directing minds now associated with every phase of the city's musical life. When that is done, the compelling personality will quite probably emerge.'

## A MANCHESTER EISTEDDFOD.

The second annual Manchester Chair Eisteddfod attracted a crowded and enthusiastic audience to the Albert Hall on October 22. The entries, which numbered over three hundred and fifty, included twenty-seven choirs, eight of which figured in the chief choral contest. An effort to stimulate interest in instrumental music took the form of violin, string quartet, and pianoforte classes. Test-pieces and the chief prize-winners in the choral competitions were as follows:

## JUVENILE CHOIRS.

- 'Under the greenwood tree' (Charles Wood).  
Talke, Staffordshire (Mr. J. Smith).

## CONGREGATIONAL CHOIRS.

- 'The Lord shall come' (Tom Price).  
1st. St. John's Wesleyan Choir, Salford (Mr. J. T. Edwards).  
2nd. Chesterton Primitive Methodist Choir (Mr. J. Shrigley).

## MALE-VOICE CHOIRS.

- 'The Assyrian came down' (Cyril Jenkins).  
1st. Manchester Orpheus Glee Society (Mr. G. Sidney Smith).  
2nd. Holmes Valley, Huddersfield.

## MIXED-VOICE CHOIRS.

- 'How lovely are Thy Dwellings' (Brahms's 'Requiem').  
1st. May Bank Choral Union, Stoke-on-Trent.  
2nd. Cefn and District Choral Society.  
3rd. Upper Hawley Vocal Union.

The adjudicators were Mr. H. M. Dawber, Mr. J. Owen Jones, Mr. Ivor Owen, and the Rev. George Vaughan.

## FORTHCOMING FESTIVALS.

(Secretaries of Competition Festivals are requested to send all particulars—date, syllabus, when issued, &c.—to the Editor of the *Competition Festival Record*.)

1921.

CONGLETON MALE-VOICE CHOIR FESTIVAL.—December 9 and 10.

1922.

SOUTHPORT.—January 14.

SOUTH-EAST LONDON.—March 3, 4, 20-25.

LONDONDERRY FEIS.—March 7-10.

WHARFEDALE (Ilkley).—April 5-8.

CROYDON.—April 24-29.

MANX (Douglas).—April 24-27.

WIRRAL AND EDDISBURY (Chester).—April 27-29.

STRATFORD (E. London).—May 6, 8, 10-13.

MIDLAND FESTIVAL (Birmingham).—May 6, 8-13, 15-20.

PEOPLE'S PALACE (E. London).—May 16, 17, 19, 22-27.

LEAMINGTON.—June 22-24.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, nouncements by amateur chamber musicians who sh to get into touch with other players. We shall glad if those making use of the scheme will let us ow when their announcements have borne fruit. iling such notice, advertisements will be inserted ee times.*

od 'cellist, capable of playing classical and modern chamber music, is invited to join pianist and violinist or the study and practice of trios, quartets, &c. Large library available. Herne Hill, Norwood, or Clapham districts.—W. H. C., *c/o Musical Times*.

dy pianist (trained) wishes to play in trio or quartet, also wishes to meet good pianist with whom to play pianoforte duets. (London.)—E. L., *c/o Musical Times*.

dy pianist desires to form or join chamber music party Tuesday or Wednesday afternoons or evenings. Could arrange for rehearsal room. Brighton and district.—M. I., *c/o Musical Times*.

dy viola player seeks practice with orchestra or chamber music party. London, S.W. district preferred.—OMEGA, *c/o Musical Times*.

ung tenor vocalist-violinist would be glad to meet capable pianist (lady or gentleman) for mutual practice. Wakefield district.—S. M., *c/o Musical Times*.

ung violinist desires to join trio or quartet for practice and study of classical and modern chamber music. Hampstead or Brondesbury districts.—Write F. C. W., *c/o Musical Times*.

e Balsall Heath Amateur Orchestra requires good instrumentalists of all kinds (pianoforte excepted).—ALBERT BASTICK, 122, Edward Road, Balsall Heath, Birmingham.

companionist (lady) would like to practise with singer or violinist. London, S.W. district preferred.—M. G. H., *c/o Musical Times*.

ntleman pianist wishes to meet three or four stringed instrumentalists with view to mutual practice of advanced chamber music.—L.R.A.M., *c/o Musical Times*.

llist and viola players are invited to join a musical party (voices and strings). Rehearsal, Thursdays, 7-9. Central London.—Apply, 'ENTRE NOUS,' 43, Great Russell Street, W.C.1.

brano and tenor required for small party on quartet basis, with own orchestra. Practice room, New Oxford Street, Thursdays evenings.—Write secretary, 12, Sandmere Road, S.W.4.

dy pianist would like to meet 'cellist and violinist for practice.—L. B. B., 24, Acot Road, West Hampstead, N.W.6.

nist desires to meet violinist in Beaconsfield or Gerrard's Cross district for practice of violin sonatas, &c., classical and modern.—'DIGIT,' *c/o Musical Times*.

ung enthusiast would be glad to meet instrumentalists with a view to forming small orchestra. Rehearsals could be held at Slough or Windsor.—'DATCHET,' *c/o Musical Times*.

llist. Good amateur wanted to join violinist and pianist or the practice of trios, classical and modern.—G. F. H., 224, Reddings Lane, Hall Green, Birmingham.

ateur orchestra would welcome string and wood instruments at a South London Parish Church. Practice and service weekly.—S. C. C., 59, Waleran Buildings, Old Kent Road, S.E.1.

ntleman Baritone would be glad to meet a capable pianist (gentleman) for mutual practice in Manchester or High-own districts.—S. CARLTON, 57, Peter Street, Hightown, Manchester.

inist, violist, and harpist would give services. Church, orchestral, or chamber music.—Address, S. B. S., 6, Hauberk Road, London, S.W.11.

dy pianist would be glad to meet capable violinist and 'cellist for chamber music practice—Miss RITZ, L.R.A.M., 266, Elgin Avenue, W.9.

B. W. A. (North Finchley) is fond of playing pianoforte accompaniments, and would be glad to meet a singer (amateur or professional) for the purpose.—B. W. A., *c/o Musical Times*.

Amateur Orchestral Society in North London (Stoke Newington and Clapton) has vacancies for good instrumentalists. Second season commenced Monday, October 24.—Write for particulars to A. W. ROBINSON, 115, Brooke Road, N.16.

Small amateur orchestra just forming requires services of male or female musicians—violinists, 'cellists, wood-wind, and reed players. Preferably resident in South-West London.—Write or call, V. B., 34, Frances Street, Battersea, S.W.11.

Experienced and enthusiastic string quartet losing its leader requires a first-class amateur violinist to act in that capacity. Practices weekly in North London.—'BEAUMARIS,' *c/o Musical Times*.

There are vacancies for good amateur instrumentalists of both sexes in the Wandsworth Technical Institute Orchestra, High Street, Wandsworth, S.W.18. (Conductor, Mr. Claude Landi.) Rehearsals, Tuesdays, 8-9.30 p.m. No fees. Music provided.

Orchestra (Brixton Brotherhood). There are vacancies for all stringed instruments, and cornet, flute, clarinet, and oboe. Rehearsals on Thursday evenings at 8 o'clock, St. Matthew's Church Schools, Church Road, Brixton, commenced October 27.—Apply, E. G. MEDLEY, Free Press Office, Brixton Road, S.W.

Amateur solo violinists and amateur orchestras required to co-operate in musical recitals at St. John's, Clapham Rise, on the second Sunday evening in each month and on the last Monday evening of each winter month.—WALLACE G. BREACH, organist and choirmaster, 42, Honeybrook Road, S.W.12.

## THE NOVELLO CHOIR

The second concert of the season will take place at Bishopsgate Institute on December 13 at 8, when the programme (chiefly of Christmas music) will include Bach's Cantata 'God so loved the world.' The soloists will be Miss Dorothy Silk and Mr. Joseph Farrington.

## Church and Organ Music

ROBERT FAYRFAX

CELEBRATION AT ST. ALBANS

The fourth centenary celebration took place in St. Alban's Cathedral on Sunday and Monday, October 30 and 31, and created great interest—local rather than national, unfortunately. Through the enterprise of Mr. E. N. Wix, to whom the Diocese owes so much in so many ways, the brasses of which the grave of the great musician was deprived, doubtless during the Commonwealth, have been restored. Happily a sketch was taken of them in 1643,\* and thus has enabled the restoration to take place. On Sunday morning at the Choral Eucharist the celebrated 'Albanus' Mass was sung to the arrangement in English of Mr. Luttman, the Cathedral organist, who, as a successor of Fayrfax, has taken the deepest interest in the revival of the composer's music. The 'Albanus' music—unhappily at present only in manuscript—was sung from the Saint's Chapel at the back of the High Altar, the choir leaving their stalls for the occasion. The effect was heightened by the concealed position of the singers, and the control the conductor was able to bring to bear upon them. Too much praise

\* See article in the *Musical Times* of October, 1909.



cannot be given to the choir for its zeal and devotion in preparing the music. In the evening the Magnificat to the first Tone, and a portion of the anthem 'Æternæ laudis liliū,' composed at the request and charges of Queen Elizabeth of York, in 1502, were sung in the course of Evensong in the English form in which they have recently been published. On Monday evening Dr. Terry lectured in the Cathedral on the work and influence of Fayrfax, with illustrations by the choir taken from the music of Sunday. The lecturer called attention to the special suitability of Fayrfax's music for great buildings like the Cathedral, and the ideal setting in which the music was being sung. He described the Magnificat as 'almost Italian in its smoothness and freedom from those harmonic clashes in which the English composers of the polyphonic period so frequently indulged.'

A facsimile of some of the contents of the great Fayrfax Choir Book, now in the library of Lambeth Palace, is in course of preparation by Mr. Royle Shore, and is displayed 'in medio chori' when any of the music is sung in choir. Under the guidance of Sir Guy and Lady Sebright, who subscribed towards the cost of reproduction, Her Majesty the Queen and Princess Mary recently visited the Cathedral and the brasses were shown by the Dean, who has been a potent force in the Fayrfax commemorations.

Mr. George Straker, the sub-organist, is making a collection of all that concerns Fayrfax.

#### ST. MICHAEL'S, CORNHILL

##### BACH RECITALS AND A MUSICAL FESTIVAL.

An astonishing amount of musical activity has lately taken place at this well-known City church. The series of six Bach recitals given by Dr. Harold Darke drew great crowds, every seat being occupied, and many people standing. The published programmes were gone through without alteration—a fact worth mentioning. Hard on the Bach recitals came a four-day Festival in connection with the St. Michael's Singers, a choir of City workers, formed in 1919. The programmes deserve recording in full:

November 14, at 1.....Organ recital, Dr. Harold Darke  
November 14, at 6.....The St. Michael's Singers

Te Deum	...	...	Purcell
'Jesu, joy of man's desiring'	...	...	Bach
'Voces Clamantium'	...	...	Parry
New Work—'The Kingdom of God'	...	...	Harold Darke
Aria	...	...	Bach

Miss Dorothy Silk

November 15, at 1.....Organ recital, Dr. H. G. Ley

November 15, at 6.....English Church Music  
St. Michael's Church Choir

Anthems and Motets by Redford, Byrd, Gibbons, Tomkins, Dering, Purcell, Greene, Boyce, S. S. Wesley, Stanford, Howells, and Charles Wood.

November 16, at 1.15.....Festival Service

Anthem, 'O Thou the Central Orb' ... Charles Wood

November 16, at 6.....Chamber Music

Two Fantasias	...	...	Purcell
Slow Movement, Quartet in A minor	...	...	Schubert
Pennington String Quartet	...	...	
'By the Waters of Babylon'	...	...	Herbert Howells
Air	...	...	Bach

Mr. Madoc Davies

Solo Cantatas: 'Strike at last, thou hour desired,'

'What God does, that is rightly done' J. S. Bach

Miss Margaret Champneys

November 17, at 1.....Organ recital, Mr. S. H. Nicholson

November 17, at 6.....The St. Michael's Singers

Stabat Mater	...	...	Verdi
'Toward the Unknown Region'	...	...	Vaughan Williams
'As the leaves fall'	...	...	Darke
'Blest pair of Sirens'	...	...	Parry

The soloists were Miss Dorothy Silk, Miss Doris Tomkins, Miss Margaret Champneys, Mr. Walter Dennis, Mr. Madoc Davies, and Mr. George Tinney.

The only alteration in the above scheme was the substitution of Howells' Organ Rhapsody No. 1, for his 'the Waters of Babylon,' owing to the indisposition of Mr. Madoc Davies.

The Church was crowded throughout the Festival, and the performances reached a high standard. To the conductors Dr. Darke, and his band of helpers, especially Mr. Thall Ball, who did fine work with organ accompaniment, hearty congratulations are due. In an article dealing with the Festival in *The Times* on November 19, Mr. H. C. Co added an appreciation of the work of English organists as a body. We quote a portion thereof for the benefit of the superior folk who affect to regard the church organist as a dull dog or stick-in-the-mud:

London has lately been impressed by the brilliant solo performances of certain foreign organists who have visited us. This is as it should be; but do we quite realise the remarkable capacities of our own musicians of this class? In addition to the high standard of pure organ playing which prevails among them, they are ready to do what Schumann said Brahms did at the pianoforte, turn their instrument into a full orchestra. And, apart from organ playing, it is their powers as conductors, as choir-trainers, and as general organizers which make such Festivals as this one possible and conspicuously successful. Possibly organists more than any other class of musicians in this country can effectively close up the breach between the specialists and the general public by re-creating a standard of taste.

#### MOLD PARISH CHURCH

Specification of new organ by Messrs. Rushworth, Draper, Liverpool.

The East end portion of the organ only has been erected at the outset, and this is placed in an elevated position, the Chancel, the casework being to the design of Thomas Jackson, R.A. The remainder of the organ will be placed in a gallery at the West end of the Church, a connected by electro-pneumatic action to the console of the Chancel.

##### GREAT ORGAN (West end)

FT.		
1 Contra Geigen	...	16 5 Principal
2 Open Diapason (Large)	...	8 6 Fifteenth
3 Harmonic Claribel Flute	...	8 7 Tromba
4 Dulciana	...	8

##### SWELL ORGAN (West end)

FT.		
1 Geigen Diapason	...	8 5 Octave Geigen
2 Rohr Flöte	...	8 6 Oboe
3 Echo Viol	...	8 7 Cornopean (Harmonic
4 Voix Celestes	...	8 Treble)

##### Tremulant.

1 Octave	} acting also through Unison Couplers—
2 Sub-Octave	
3 Unison-off	

##### CHOIR ORGAN (East end)

FT.		
1 Open Diapason	...	8 4 Boehm Flöte
2 Hohl Flöte	...	8 5 Trumpet
3 Æoline	...	8

(Enclosed in separate Swell Box)

##### Tremulant.

##### PEDAL ORGAN

FT.		
1 Harmonic Bass	...	32 5 Octave (partly from No. 2)
2 Open Diapason	...	16 6 Flute Bass (partly from
3 Violone	...	16 No. 4)
4 Bourdon	...	16

##### UNISON COUPLERS

1 Swell to Great.	4 Swell to Pedal.
2 Swell to Choir.	5 Great to Pedal.
3 Choir to Great.	6 Choir to Pedal.

##### ACCESSORIES

- 3 Thumb Pistons to Great Organ.
- 3 Thumb Pistons to Swell Organ.
- 3 Thumb Pistons to Choir Organ.
- 1 Reversible Thumb Piston for 'Great to Pedal' Coupler.
- 3 Pedal Pistons for Pedal Organ.
- 3 Pedal Pistons for Swell Organ.
- 1 Reversible Pedal Piston for 'Great to Pedal' Coupler.
- 1 Stop connecting Great Pistons and Pedal Pistons.
- Balanced Swell Pedals to Swell and Choir Organs.

## LONDON CHURCH CHOIR ASSOCIATION

The forty-eighth Annual Festival took place at St. Paul's Cathedral on November 10. About forty choirs were represented. The Canticles were sung to Alan Gray in A, the anthem was Wesley's 'Ascribe unto the Lord,' the procession 'The God of Abraham praise' was sung 'Leoni' with imposing effect. Dr. Macpherson conducted, and Mr. Gerald Bullivant was at the organ.

## SOUTHWARK CATHEDRAL

Brahms' 'Requiem' will be sung on Saturday, November 10, at 3 p.m. The London Symphony Orchestra will assist. No tickets are required.

The revival of the Liverpool Church Choir Association's annual Festival, after a lapse of eight years, was attended with gratifying musical success in St. George's Hall on October 18. Twenty-two choirs combined in a responsive way of between four and five hundred voices of men and boys, with a few ladies, and Sir Ivor Atkins, of Worcester, guest-conductor, was warmly appreciative of the 'virility and sympathy of the singers.' The music included Ivor's impressive anthem 'There is none that canst Thy voice,' and his splendid setting in A and D of Magnificat and Nunc Dimittis. Sir Ivor conducted a performance which reflected great credit on the choirmasters concerned. Mr. Branscombe conducted the other parts—Bairstow's beautiful 'Save us, O Lord,' Elgar's 'Ave Verum,' Thorne's 'Let us now praise famous men,' and men's voices alone (sung *In memoriam*), and Mendelssohn's 'O great is the depth.' Three trombones, and timpani supplemented the organ in the accompaniments, which were ably played by Mr. H. Goss Custard, and the organ solo, the first movement from Widor's sixth symphony, was a brilliant performance. Also worthy of mention was the playing of Beethoven's 'Equali' for four trombones, the players being stationed aloft in the cross-gallery. The Festival has unfortunately resulted in a heavy loss.—Mr. Marcel Dupré paid a return visit to Liverpool on October 20, and greatly impressed a large audience at St. George's Hall by his ready skill in improvisation, the subject given to him being Arne's 'Rule, Britannia.' His pieces included Franck's Choral in B minor and the finale from Vierne's second Symphony. In Bach's major Fugue clarity was sacrificed to speed, and the brilliant registration of the Purcell Toccata in A did not rest the strength underlying the framework. W. A. R.

The Southwark Diocesan Plain-song Association sang its ninth annual Festival Evensong in Southwark Cathedral on October 27. The service was rendered by a hundred and fifty-five voices, and the production and finish of the service reached a very high level. This result, due in the main to the musical director (Mr. E. T. Cook, organist of the Cathedral), reflected no less credit upon the six individual choirmasters who brought their singers to the rehearsal with the music already well known and practised. It is a feature none too common in choir festivals. The introduction in the Canticles was by Italian composers of the 16th century, the Magnificat being by Carolus Andreas and the Nunc Dimittis anonymous. The Motet was Byrd's *Sturm animæ*.

On November 1, at the Chapel Royal, St. James's, the late of Connaught unveiled a tablet in memory of ten members of the choir who were killed in the war: Mr. E. Butler, F. Leslie Carter, W. B. Manson, Major George Mayor, William E. Osborne, F. Pownall, Mr. C. Sanderson, Reginald P. E. Shaughnessy, Major Thorogood, and W. Ivor Wright. The music was drawn from past-members and organists of the Chapel—Purcell, Samuel Sebastian Wesley, Croft, Humphries, and Goss, Gibbons, Byrd, and Tallis. The Bishop of London gave an address, and an impressive ceremony ended with the 'Last Post,' sounded by the buglers of the Household Cavalry Guards.

A meeting of the Epping Forest Branch of the London Society of Organists was held at St. Barnabas', Woodford, on November 5. After tea a lantern lecture on 'English Cathedral Organists' was given by the Rev. C. O. Raven.

Mr. G. D. Cunningham gave a series of recitals at St. Alban's, Holborn, on the Monday evenings in November. The programmes were a fine blend of old and new, and included Bach's Prelude and Fugue in B minor, Franck's 'Pièce Héroïque' and Choral in E, Howells' Psalm Prelude No. 1, Reger's Intermezzo, the *Finale* from Vierne's first Symphony, Saint-Saëns' Prelude and Fugue in B major, Mozart's Fantasia in F minor, Chorale Preludes by Bach, Karg-Elert, and Vaughan Williams, and Dupré's Prelude and Fugue in B. There were very large attendances.

During the Patronal Festival of St. Michael's, Croydon, a musical service took place at which the W. H. Reed Sextet played Byrd's Fantasia and a movement from a Sextet by Mr. Reed, four of the players later giving Purcell's Suite. The choir sang Brent-Smith's 'Let all the world,' S. S. Wesley's 'Lift up your hearts,' Bach's 'My heart ever faithful' (boys' chorus), Noble's 'The Saints of God,' and Oldroyd's Nunc Dimittis for unaccompanied double choir. Dr. George Oldroyd, the organist of the Church, conducted. The Church was crowded.

In the report in our November issue of the Salisbury, Winchester, and Chichester Cathedral Choirs' Festival we inadvertently omitted to state that Dr. Prendergast took part, playing S. S. Wesley's Andante in E flat during the collection. The first post-war Festival, by the bye, took place at Chichester last year—not this year at Salisbury, as we were led to understand.

At the opening organ recital on October 4, in the King's Hall, Town Hall, Stoke-on-Trent, of the winter series of weekly recitals, given by the Borough organist, Lieut. Sydney H. Weale, the audience numbered close on three thousand, and hundreds were unable to gain admission. During last winter over twenty-five thousand persons attended these weekly recitals.

In connection with the free organ recitals at the National Institute for the Blind, 224-6-8, Great Portland Street, W.1, where the instrument is a replica of that at the Royal College of Organists, candidates for the forthcoming F.R.C.O. Examination will be interested to hear that the test-pieces will be included in the programme given by Mr. H. V. Spanner, on Wednesday, December 7, at 3 p.m.

Mr. George Lightfoot, organist and choirmaster at Christ Church, Cannes, will be glad if instrumentalists and vocalists spending a holiday in that neighbourhood this winter will kindly communicate with him, c/o the Rev. G. Crawford, Christ Church, Cannes, South France.

Stainer's 'The Daughter of Jairus' was sung at St. Mary's, Widnes, by the Choral Society connected with the Church. The soloists were Miss A. Myers, Mr. J. Brimelow, and Mr. T. Owen. Mr. George Pritchard was at the organ.

At High Pavement Chapel, Nottingham, a tablet of Austrian oak, similar in design and decoration to the choir stalls, has been erected by members of the family of the late Mr. William Hugh, a prominent member of the choir for thirty-five years.

Brahms' 'Requiem' will be sung at Christ Church, Blackfriars Road, on December 13, at 8, by the choir (augmented), with orchestral accompaniment.

Frances Elizabeth Hughes, of Ramsgate, left £200 to St. George's Church, Ramsgate, for the upkeep and repair of the organ.

The performances of Bach's 'Christmas Oratorio' at St. Anne's, Soho, will take place on Fridays at 8 p.m. this year, and not on Saturdays as in recent years.

## ORGAN RECITALS

Mr. Spencer Shaw, Central Hall, Westminster—Toccata and Fugue, Bach; 'Finlandia'; 'Le Cygne,' Saint-Saëns. Queen's Hall—Intermezzo, Hollins; Grand Chœur, Guilmant.

Mr. E. T. Cook, St. Agnes', Kennington Park—Chorale No. 3, Franck; Rhapsody, Harvey Grace; Fantaisie Pastorale, de Séverac; Prelude and Fugue on B A C H, Liszt.

Mr. Ernest H. Smith, Parish Church, New Brighton—Overture to the 'Occasional' Oratorio; Rhapsodie, Saint-Saëns.



Mr. S. Kirby, St. Agnes', Kennington Park—Villanella, *Ireland*; Pièce Héroïque, *Franck*; Allegro Marziale, *Frank Bridge*; Chorale Prelude, 'St. Peter,' *Harold Darke*.

Mr. A. E. Jones, Town Hall, Bolton (two recitals)—Introduction and Fugue in C minor, *Benjamin Cooke*; Grand Festal March, *Brewer*; Prelude and Fugue in E, *Bach*; Ave Maria d'Arcadelt, *Liszt*.

Mr. Hugh W. Wood, Holmeswood Wesleyan Church—Toccata and Fugue in D minor, *Bach*; Sonata in A, *Corelli*; March on a Theme of Handel, *Guilmant*. St. Paul's, Southport—Overture to the 'Occasional' Oratorio; Schiller March, *Meyerbeer*.

Dr. William Prendergast, Winchester Cathedral—Allegro Moderato and Tempo di Marcia Solenne ('Sonata Eroica'), *Stanford*; Choral Prelude, 'I give to thee farewell,' *Bach*; Berceuse, *Arnold Bax*.

Dr. J. C. Bradshaw, St. Paul's Cathedral, Dunedin (two recitals)—Sonata No. 6, *Mendelssohn*; Andantino, *Franck*; Andante Pastorale, *Bradshaw*; Prelude and Fugue in D, *Bach*; 'Verdun,' *Stanford*.

Mr. H. C. J. Churchill, Central Hall, Westminster—Prelude and Fugue in D, *Bach*; Gavotte, *Durand*; Toccata in G, *Dubois*; Imperial March, *Elgar*.

Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Basso Ostinato, *Arensky*; Psalm Prelude No. 2, *Howells*.

Mr. Warrilow, The National Institute for the Blind (two recitals)—March in B flat, *Silas*; Grand Chœur in G minor, *Hollins*; Prelude in F, *Stanford*; Introduction and Fugue (Sonata No. 2), *Merkel*.

Mr. Wolstenholme, The National Institute for the Blind—Toccata and Fugue in D minor, *Bach*; Fantasy Rustique and 'Bohemesque,' *Wolstenholme*.

Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Toccata and Fugue in D minor, *Bach*; Pomp and Circumstance No. 1, *Elgar*.

Mr. John Pulein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in A, *Bach*; Psalm Prelude No. 1, *Howells*; Cantabile, *Franck*; Musette and Scherzo, *Bossi*.

Mr. Alban Hamer, the Cathedral, Bloemfontein—Fugue, *Reubke*; Variations on a Ground Bass, *Farrar*; Passacaglia, *Cyril Scott*.

Dr. G. H. Smith, Sculcoates Parish Church (two recitals)—Choral Prelude 'Vater Unser,' *Bach*; Sonata No. 6, *Mendelssohn*; Romance in E minor, *Elgar*.

Mr. Sydney Townshend, St. Columba's, Helensburgh—Finale, Sonata in A major, *Rheinberger*; Dithyramb, *Harwood*; Arcadian Idyll, *Lemare*.

Mr. Alex. McConachie, Christ Church, St. Kilda, Melbourne—Fugue on BACH, *Schumann*; Adagio non Troppo and Allegro Maestoso (Sonata in F sharp), *Rheinberger*; Pensée d'Automne, *Jongen*; Berceuse and Pastorale, *Vierne*; Andante Cantabile and Finale (Symphony No. 4), *Widor*.

Miss E. Bowman, St. Mary's, Baldock—Gothic Suite, *Boëllmann*; Toccata and Fugue in D minor, *Bach*; Marche Pontificale, *Widor*.

Mr. Theo. Keynes, Scottish National Church, Russell Street—Sonata in E minor, *Rheinberger*; Carillon, *Wolstenholme*; Overture in C minor, *Hollins*.

Mr. W. Hunt, Parish Church, Belfast—Sonata No. 3, *Guilmant*; Adagio, *Frank Bridge*; Psalm Prelude No. 2, *Howells*; Epilogue, *Harvey Grace*; Two Short Pastorals, *Hunt*.

Mr. M. M. Gilchrist, Old Machar Cathedral—Sonata No. 4, *Rheinberger*; Andante in F, *Merkel*; Villanella, *Ireland*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Choral Prelude, 'Darwell's 148th,' *Harold Darke*; Fugue in G, *Samuel Wesley*; Sonata in F minor, *Mendelssohn*; Postlude in D minor, *Stanford*; Psalm Tune Postlude, 'Martyrs,' *Harvey Grace*; and a Bach programme.

Mr. Leitch Owen, Edge Hill Parish Church, Liverpool—Prelude and Fugue in C minor, *Bach*; 'March of the Magi,' *Varley Roberts*.

Mr. G. Virgil Dawson, Mount Zion Congregational Church, Sheffield—First movement (Sonata No. 6), *Mendelssohn*; Pavane, *Bernard Johnson*; Concert Scherzo, *P. J. Mansfield*.

Mr. Norman Collie, Stoke Newington Parish Church—Overture to the 'Occasional' Oratorio; Sonata No. *Guilmant*; Pièce Héroïque, *Franck*.

Mr. W. J. Lancaster, Bolton Parish Church—Sonata A flat, *Rheinberger*; Psalm Prelude No. 3, *Howells* Sonata No. 2, *Bossi*.

Mr. Ambrose P. Porter, St. Matthias', Richmond (four recitals)—Epilogue, *Willan*; 'Finlandia'; Prelude and Fugue in C minor and Fantasia and Fugue in G minor, *Bach*; Marche Nuptiale, *Tombelle*.

Mr. C. H. Trevor, St. Paul's Cathedral, Calcutta (four recitals)—Prelude and Fugue in F minor, *Bach*; Vision, *Rheinberger*; Psalm Tune Postlude, 'Martyrs,' *Harvey Grace*; 'Now thank we all,' *Karg-Elert*; Two Psalm Versets, *Dupré*; Prelude Dialogue, *Clérambault*.

Mr. Wayland Brown, St. Anne's, Lambeth Road—Sonata No. 1, *Mendelssohn*; Madrigal, *Lemare*; Marc Solennelle, *Mailly*.

Mr. T. J. Crawford, Immanuel Church, Streatham Comm.—Overture in F, *Faulkes*; 'Finlandia.'

Mr. H. A. Fricker, Metropolitan Church, Toronto—Petite Suite, *E. S. Barnes*; Désespoir, *Quef*; Fugue à Gigue, *Bach*; Rhapsody, *Harvey Grace*; Toccata, *Franck*.

Mr. Harold M. Dawber, St. George's, Stockport—Choral Prelude 'Come, Holy Ghost,' *Bach*; Prelude 'Gerontius'; Concert Overture, *Faulkes*.

## APPOINTMENTS

Mr. A. Kenyon, organist and choirmaster, Ashby de Zouch Parish Church.

Mr. G. Lightfoot, organist and choirmaster, Christ Church, Cannes, S. France.

Mr. D. Emlyn Prosser, organist and choirmaster, Yarmouth, Tees Parish Church.

## Letters to the Editor

## 'THE MUSICAL PRESS'

SIR,—I hope and believe that you are wrong in your statement that the musical press in this country inserts or suppresses reviews, or modifies their tenor according as the work reviewed is or is not advertised in the paper concerned. And I am quite sure that you are wrong in saying: 'There must be some "concession" however slight, just as there must be give and take in all business relations.' I read reviews in the *Musical Times* with great interest, but I thought your practice was according to your theory I would never trouble to read another, for reviewing influenced 'concession' on grounds of 'business relations' would be valueless. When you maintain that such a practice exists in British musical journalism you are giving a very nasty knock to public confidence, and when you defend the practice you are giving one just as nasty to public morality.

You mention the *Music Student*. You think this paper is not 'financially independent' because as many as 'thirty of its sixty pages are devoted to advertisements.' The fact has no bearing upon independence. The *Music Student* has never reviewed a work because it was advertised, failed to review it because it was not advertised, more favourably reviewed it because it was advertised, or less favourably done so because it was not advertised. I call that 'independence.' I thought our British musical press in general (including, emphatically, the *Musical Times*) exercised exactly the same 'independence'—and I had faith enough in my brother editors still to think so.

I oppose your view that it is good 'business' to allow the contents of the advertisement columns to influence the contents of the editorial columns. To do so would be indeed bad business. An advertiser pays for advertisement space, and, if the advertisement rates are reasonable, he gives value for his payment. To give him anything more is to admit that the advertisement space is not worth the price asked for it. If his publication gets a good review it gains in value by his and the reader's knowledge that the publication not been approved the review would have been just as candidly a bad one. Let the publisher and advertiser get a buffet when the editor or reviewer honestly feels he deserves it; every word of praise subsequently gets becomes the sweeter—because its sincerity is clear. Putting the matter right down on its merits

business' level you have so unexpectedly adopted in a review of your article, I would say emphatically that, as a matter of business, independence pays. For the editor to enjoy the respect of his advertisers is the best business—and who will respect him if he is known to be otherwise?

There is another matter concerning the *Music Student*. I refer to something I said in my parting words when resigning my office with the October issue of that paper, your reference is likely to be misunderstood. You speak almost as though I had written in a self-righteous way of the paper's 'financial independence'; reflecting thereby on other papers not 'financially independent.' This is not the case, and there was in what I wrote decidedly no reflection (direct or implied) upon the *Musical Times*. I was engaged in politely putting in his pocket the editor not of the *Musical Times* but of another paper (with a fraction of the circulation of the *Music Student*) who had drawn the inference that the *Music Student* was in some financial difficulty from the fact that it had recently bought up another paper and absorbed it, which was about as sensible as would be the inference that the *Pall Mall* was failing because it recently bought the *Globe*, or, to use your own simile, that tigers are skittish because they take young ladies for rides. I pointed out that the *Music Student* had survived a period of fourteen years during which other papers had come in and gone out, and that it was the only musical paper which had done so barring certain obvious exceptions such as papers (however good) run as propaganda by publishing firms. The exception was made because I had in my mind an excellent little paper bearing in its very title the name of a firm. Obviously if such a paper does not for a period of years the firm is quite willing to support it for the sake of (a) the prestige it brings to the firm; (b) the publicity it affords the firm in its advertisement pages. My point (quite clearly put, I think) was that the *Music Student* had survived without such support, and this I regarded merely as a proof of its stability. Please observe that there is no flavour of 'superiority' in this, or any hint of papers supported by publishers are less editorially independent. I never entered into that subject at all.

As a small matter of fact it must be added, too, that you are not quite right in your statement that 'the *Music Student* is owned by a firm of educational and musical publishers.' The time since 'The Music Student,' Ltd., an association of readers of the paper, transferred its business cares to Messrs. Evans Bros., Ltd. But it reserved, by the instrument of a legal agreement, control over the editorial contents. Should any business-biased review, for instance, appear in the *Music Student*, the directors of 'The Music Student,' Ltd., would have absolute power to veto the further appearance of such reviews—and they would exercise this power promptly! It may be remarked, further, that all chance of either profit or loss having been transferred to the enterprising firm mentioned, 'The Music Student,' Ltd., with this considerable power of control of the editorial columns, is now actually and absolutely 'financially independent.' But I lay no stress on that, assured as I am that other papers not in the same sense 'financially independent' are yet honest, even in their reviewing. In certain quarters we suffer from careless reviewing (especially of books on music), but not, I think, from venal reviewing. Incidentally, Messrs. Evans Bros., Ltd., are not a firm of 'musical publishers,' but a firm of educational publishers. They may amongst their educational publications include a review of a musical character, but they do not publish pianoforte music, organ music, songs, choral music, chamber music, or orchestral music. The point is best summarised in the statement that their trade relationships are with the book trade, not the music trade.

But all this question of the *Music Student* is a small one. In our general statements that (a) reviewing is influenced by advertisement, and that (b) it is right in being so influenced, is of what matter. Do, my dear Sir, assure us that you wrote this thoughtlessly, or that you have been misprinted, that what you wrote was but a touch of your graceful ironic humour which we have for once been too thick-headed to understand.—Yours, &c., PERCY A. SCHOLES.

[How much depends upon the manner in which a case is stated! In our article we mentioned a fact so familiar to all connected with the Press, musical and otherwise, that we almost hesitated before setting down anything so obvious. Moreover, the frankness of our remarks should have made it clear that we were dealing with a perfectly harmless and well-understood practice. Does Mr. Scholes seriously think that an editor would accuse himself and his *confrères* of dishonesty? The article as a whole has brought us many comments, oral and written, but so far Mr. Scholes appears to be the only reader who saw in it anything calculated to 'give a nasty knock to public confidence' and public morality. The suggestion that 'public morality' could be lowered by anything so harmless as a journal's occasionally letting its advertisers 'fall soft' is too funny for serious discussion, and we should pooh-pooh it but for Mr. Scholes' desperate seriousness.]

As we have said, our statement of the case left everybody else unperturbed. But Mr. Scholes gives an exposition of it which, though not inaccurate, is yet so misleading that if we left it unanswered public confidence would indeed suffer a 'nasty knock.'

Take Mr. Scholes' opening sentence as an example of his uncomfortable talent for taking a perfectly innocent convention and holding it up as a corrupt practice: 'I hope and believe that you are wrong in your statement that the musical press in this country inserts or suppresses reviews, or modifies their tenor according as the work reviewed is or is not advertised in the paper concerned.' Anyone reading this without having previously read our article would have good cause to rub his eyes. He would see a mental picture of editors and reviewers with one eye on the advertisement pages and the other on the music awaiting review, praising the publications of their advertisers, and damning or ignoring the rest. Yet our contention was merely that a journal whose existence depends largely upon its revenue from advertisements (as is the case with practically every organ of the press, especially musical and other technical papers which have a comparatively small circulation) must make 'some concessions, however slight,' to its advertisers. Mr. Scholes is sure that we are wrong in saying this. We are no less sure that we are right, and it is just because we are equally sure that these concessions are slight and perfectly harmless that we had no scruples in mentioning them. If such concessions ever took the form of giving favourable reviews of bad music, they would deserve all Mr. Scholes says of them. But we have too high an opinion of our musical press to imply such a thing. It is often stated that the British musical journals are at least second to none in the world for fairness, and, speaking with some knowledge of similar organs published abroad, we echo that opinion. No English musical journal shows such unabashed connection between its advertisement pages and news columns as do some foreign publications.

We hope Mr. Scholes will continue to read the *Musical Times* reviews 'with great interest.' He may trust them too, for they express only the honest and considered opinion of our reviewing staff. In practically every issue he will find unfavourable notices of works issued by publishers who use our advertising pages. (Apropos of our quotation from Mr. Newman, a reader kindly points out that we did the *Musical Times* less than justice, inasmuch as its columns recently contained a distinctly unfavourable review of some publications of Messrs. Novello.) None the less, we readily plead guilty to showing occasional tenderness for the feelings of our advertisers, and even more for the feelings of the composers concerned. Nor do we confine this consideration to advertisers. When we are faced with a bad work we either pass it over in merciful silence or abuse it as little as is consistent with a clear expression of our opinion. After all, one can make it plain that a piece of music is a failure without dealing the publisher (and of course the composer as well) one of those 'buffets' in which Mr. Scholes has so much faith. Nobody is a penny the worse for this leniency. On the contrary, there is a net gain in the way of good-will and easy working. No publisher is likely to withdraw his advertisement on account of an unfavourable review, fairly and considerably expressed, but he would begin to think about



it after a few 'buffets.' An editor who chose to demonstrate his journal's 'independence' by driving away advertisers when he can retain them without the slightest sacrifice of principle, would soon be ripe for the unemployment dole. (One almost blushes to set down such obvious things, but the Amazing Innocence of Mr. Scholes is such that we have no alternative.) And after all, the proof of the pudding is in the eating. If our review columns were spurious, readers would long since have discovered the fact. Instead, we constantly receive proof that no portions of the journal are more appreciated than those dealing with new music, books, and gramophone records. To resume the pudding simile, even Mr. Scholes' palate and digestion were suited, as he admits, until he suddenly takes it into his head that he has a conscientious objection to one of the ingredients or the method of mixing.

A word on behalf of the editor who 'suppresses reviews.' (Oh! Mr. Scholes, you do make it sound like a Horrible Crime! One thinks of 'movie' titles—'Hushed Up,' 'Blood Money,' 'The Suppressed Review,' in Five Reels.) Everybody in our profession knows that of the flood of new music sent for review only a small proportion—in the case of the *Musical Times* not more than a quarter—can be dealt with. The important works always receive notice, no matter who the publisher may be. The choice of the rest depends chiefly upon such questions as to how far it lends itself to interesting discussion, or to what extent it is likely to be of use to the readers of the journal. If we have to choose for inclusion one of two works with equal claims, we unblushingly give the preference to that issued by one of our advertisers, just as Mr. Scholes' butcher, baker, and candlestickmaker would oblige him, a regular customer, in preference to a chance caller. That terrible 'suppressed review,' like the 'concessions,' is really a very harmless affair after all!

We have no quarrel with the *Music Student* (which does a valuable educational work that no other journal is able to do), and Mr. Scholes has long been a valued friend. All in the way of kindness, however, we seize the opportunity for saying a few things that have been in our mind for some time. Mr. Scholes proudly claims: 'The *Music Student* has never reviewed a work because it was advertised, failed to review it because it was not advertised, more favourably reviewed because it was advertised, or less favourably done so because it was not advertised.' This is mere rhetoric, because as a rule the *Music Student* does not review music. It publishes instead a bald catalogue headed 'A List of the Month's Best Music,' a substitute which saves much labour, but which is of very little use to the ordinary reader, and still less to the students and teachers for whom the journal caters. Surely they wish to know more about new music than the bare particulars furnished by the title-page, plus an occasional indication of the degree of difficulty? As an example of the shortcomings of such a list, take the choral part of the October selection. Two works for eight-part choir are mentioned, one being Edward German's 'Orpheus with his Lute,' the other Arnold Bax's 'Of a Rose I Sing a Song.' The former is a straightforward piece of choral writing; the latter is a complex and subtly-conceived piece of chamber music. The reader of the *Music Student* is given merely the titles, the publisher, and the price. He is told nothing about the degree of difficulty, and is even left unaware that one work should be sung *a cappella* and the other with an accompaniment for three solo instruments, the two forces being nicely balanced. This is not an exceptional instance of the *Music Student's* reticence. It would be easy to give many other cases in which the reader is left guessing on all sorts of important points.

These lists are unsatisfactory in yet another way. All music reviewers are aware of the extraordinary fluctuations in the standard of new music from month to month. Sometimes a whole batch will be a long way below the average good level. In such a case the 'month's best' is merely the best of a poor lot, and the *Music Student* list becomes actually misleading. We used to wonder at the inclusion of second-rate works until we realised that 'the month's best' may easily become the month's 'least bad.'

If Mr. Scholes is so anxious that publishers should receive a 'buffet' every time they issue bad music, why

did he not include in the *Music Student* a second headed 'The Month's Worst Music'? The answer is obvious that no one need trouble to make it.

If ever the *Music Student* drops its monthly list of best music and gramophone records in favour of reviews we would give a good deal to be in the editorial room when, opening a parcel of review music sent (say) the publisher who regularly takes four of the *Music Student's* advertisement pages, he finds the batch a long way below the average—as of course may happen with any publisher. In our mind's eye we can see the editorial board corrugate as its owner wonders whether he had better do the advertiser a buffet or let him down lightly. Our enjoyment of the scene, however, will be diminished by the fact that Mr. Scholes had retired from the editorship before such problems arose. For, frankly, we have never regarded 'A List of the Month's Best Music' as anything but a rather easy way of dodging this and other problems incident to reviewing. The *Music Student* having avoided one of the most difficult tasks of a journal, its founder and late editor is of all men the least fitted to hortate those of his confrères who are trying to keep their readers informed as to new publications.

Mr. Scholes says we are not quite right in stating that 'the *Music Student* is owned by Messrs. Evans Bros. Well, we got our information from the best possible source—the cover of the journal itself. On the back of the October issue—the only number handy—we read 'Published by the Proprietors, Messrs. Evans Bros. Ltd.' Our dictionary tells us that a proprietor is 'owner,' 'one who has the exclusive right to a thing,' and both cover and dictionary tell the truth, we would not grudge much for that right of veto which Mr. Scholes flourishes so proudly.

Further, Mr. Scholes tells us that Messrs. Evans Bros. are not a firm of music publishers. He ought to know, of course, but as we have occasionally received review copies of music issued by the firm, we reasoned in our simple way that a music publisher is one who publishes music (hence the name); Messrs. Evans Bros. publish music; therefore Messrs. Evans Bros. are music publishers. Mr. Scholes eschews logic, and says that they are not music publishers because they do not publish this or that kind of music, although their output is small—an ingenious argument that reminds us of the nurse in 'Midshipman Easy,' who thought she was explaining away an inconvenient baby by pointing out that 'it was only a very little one.' However these are small matters, and we allude to them only in order to show that we had good grounds for our statements.

In conclusion, let us return to Mr. Scholes' fanfare: 'The *Music Student* has never &c., &c.' With very slight reservations the same might be said of any other music journal. Mr. Scholes would have been more convinced had he been less negative. To justify his mounting pedestal he should have mentioned a few cases in which the *Music Student* has roundly condemned music issued to its advertising clients. We have been pretty familiar with the journal since its inception, but recall no examples of the wild and reckless policy that Mr. Scholes advocates. On the contrary, it has always struck us that the *Music Student*, so ostentatiously courageous about the month's best music, and discreetly silent about the worst, left contemporaries panting in the rear so far as playing for safety is concerned.—[Ed., *M. T.*]

#### SUMMER SCHOOL OF CHURCH MUSIC

SIR,—If, as 'Mus. Bac.' says, 'the practice of hymns despised by the ordinary choir,' is not the main reason to be found in the dullness of many of the tunes in common use. Use better tunes, and a keener interest in hymn-singing will follow.

One can hardly imagine a choir being unwilling to practise 'For all the saints' to Dr. Vaughan Williams' tune, neither can one feel that the success which has attended the hymn festival movement would have been attained had the hymns and tunes chosen been on no higher level than those commonly heard in our Churches.—Yours &c.,

ARTHUR S. WARRELL.

12, St. Matthew's Road,  
Gotham, Bristol.

## MODERN SCALES AND ACOUSTICS

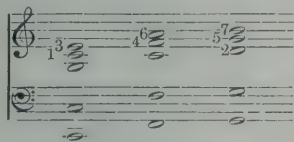
SIR,—Owing to modern musical development so much change is taking place in the teaching of 'harmony' and 'composition', that I think it is time our colleges and schools of music began to realise that more importance ought to be attached to that in music which can never change, and therefore should be the basis of all our theoretical training. I refer to acoustical facts—for these have a more important bearing on our aural perceptions than many of our ding musicians realise.

A number of splendid articles have been written, and papers given, by Dr. Clay and Prof. Rankine of the Northern Polytechnic, Prof. Walford Davies, Vincent d'Indy, Edwin Evans, and others, but a great deal more remains to be said, and much more exploring must be done before we have a firm basis to work upon.

Prof. Walford Davies gives us a start with the following, which I take from his paper read before the British Association, and which was reported in the *Musical Times* of October, 1920:

'The distinguishing mark of music is Euphony . . . Now there are in music three immutable euphonies based on mathematical associations, viz., the octave, the fourth, and the fifth, having the proportions 2 : 3, 3 : 4, and 1 : 2.'

If we take the notes forming these intervals with their harmonic series, they make up the major scale, thus:



Now these are directly derived from these 'immutable euphonies.' (That is, if our fundamentals are of the richest quality, for we know that the quality of a musical sound depends on the relative order and intensity of its upper partials, and further that the best tone is produced when the partials get weaker the farther they are away from the foundation tone.)

Now, is it illogical to assert that this diatonic major scale is the most natural scale to us because of its scientific origin? Whatever modern music we train ourselves to enjoy, we must not deceive ourselves into believing that we are merely following tradition. The fact is that this scale—whether invented or not—existed as early as strings began to vibrate. We can pick out any succession of sounds going in one direction and call it a scale, but we cannot prove it has a natural basis like this one; yet in Dr. Dunstan's 'Cyclopædic Dictionary of Music' we read the following:

'We cannot prove that the scales which we employ are better than those used by other races or at other epochs.' (Elson.)

And again:

'The final conclusion is that the musical scale is not one, not "natural," or even founded necessarily on the laws . . . so beautifully worked out by Helmholtz, but very diverse, very artificial, and very capricious.' 'Musical Scales of Various Nations' (Dr. A. J. Ellis, F.R.S.).

The weak part about the 'whole-tone' scale and some of the other modern so-called 'scales,' is that they have no sense of key tonality, whereas in our major scale as above: forth we have tones and half-tones (we need not here enter into the subject of equal temperament) arranged by a natural law in such an order that in melody we can always get a sense of direction. Having seen that the intervals of tone and half-tone are as fixed as the laws of light and heat, at what could we do better than divide the tones into half-tones when we want smaller intervals—thus forming a chromatic scale.

We now arrive at an interesting point: not every musical instrument gives forth the overtones from which we have formed our scale. The clarinet, for instance, which only gives out 'odd' partials, would require different treatment on the flute, with tones almost simple, i.e., without partials.

At the Northern Polytechnic, Prof. Rankine is at the present time experimenting with apparatus by which he will be able to register the quality of a musical sound.

In the edition of the *Musical Times* already referred to, Vincent d'Indy is said to exhort his student 'to weave into the very texture of his thought the existence of the series of Upper and Lower Partial.'s

Now, until sound quality has in some measure been standardised by the scientist, the mere knowledge that these partials exist will not help the student very much. He must know how they affect his work, so that possibly the young composer will get his effects in accordance with new harmonic rules, by using certain orchestral instruments that bring out this or that overtone.

Mr. Edwin Evans says (*Musical News and Herald*, February 26):

'The relation of timbre to harmony and counterpoint is one of the many unexplored mysteries of music.'

And again:

'One has to realise that in a modern score a progression may be wrong between instruments of a kindred timbre, and right between others in sharp contrast, or *vice versa*.'

And yet in the same article he disparages the scientist in this manner:

'Musicians . . . dispense altogether with the long-sought solution, and *very rightly* proceed on their own lines, leaving theory to hobble along in the rear.'

In several of his articles I have thought Mr. Evans was getting near the heart of the matter, but each time I have been disappointed.

To conclude, I will ask the following questions:

Will not the octave, the fourth, and the fifth, with the scale produced by their overtones, remain throughout all generations while strings vibrate and human beings sing?

Will children ever be born with instincts for what we now call modern harmonies and sonorities in the same manner as they now have an instinct for the octave, the fourth, and the fifth?

Is the student right in working out progressions on the pianoforte as if the overtones given out by that instrument were the same as such instruments as the horn and the oboe or the flute and clarinet?

Is the time not ripe for the tabulation in our harmony and theory books of the scientific laws that govern our musical conceptions and perceptions?—Yours, &c.,

A. V. SAINSBURY.

88, Manor Park Road, N.W. 10.

October 3, 1921.

## SCALES AND TONALITY

SIR,—We hear so much at the present day about different forms of 'scales' that it may be worth while to inquire into the fundamental concept of a musical scale, regarding which some misapprehension seems to exist. As the character of melody is in its main outlines determined by the scale upon which it is constructed, our inquiry will involve some consideration of the principles of melodic progression. Two truths must be kept steadily in view: (1) No scale was ever based upon scientific theory. A scale is *evolved* out of the genius of the people who use it; it is not *constructed*. (2) Theory can explain only the scaffolding upon which melody is constructed, never the melody itself. In the following remarks I am speaking only of the *natural* scales; our modern tempered scale is an unscientific makeshift.

We hear it asked whether F sharp is higher or lower than G flat, and the question is variously answered. A singer, who generally possesses a refined, instinctive—though often uncultivated—sense for melody will place F sharp as the higher; the instrumentalist, whose ear has been vitiated by the tempered scale, is uncertain, and sometimes thinks it is lower, sometimes that the two are equal. The truth is that the question is a wrong one. There are no such things as F sharp or G flat in music; the connotation of the names is variable, and the attempt arbitrarily to fix an absolute pitch must always fail, because it answers to nothing in nature.



What musical theory knows is not the note, but the *interval*. The interval D-F sharp is a definite quantity, represented by the fraction  $\frac{5}{4}$ . Again, musicians speak of 'whole-tone scales,' 'chromatic scales,' and the like. Such expressions are inaccurate; they rest on the false assumption that a scale is a division of the octave into equal parts. There is no more music in such a mechanical division than there is in a foot-rule. A scale is a series of notes, each of which bears a simple ratio to a central note—the tonic—as the axis round which the melody revolves. That is the fundamental thing in music; our understanding of melody is dependent upon the sense of tonality.

In the diatonic scale of C the ratios of the successive notes to the tonic C are as follows:

C	D	E	F	G	A	B	C
1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{7}{4}$	2

The divisions are not equal,  $\frac{9}{8} \div 1$  is not equal to  $\frac{5}{4} \div \frac{4}{3}$ , &c. The reason why these simple fractions are the *necessary* conditions of a scale lies, as Helmholtz has shown, in the overtones, or harmonics. It is the coincidence of the harmonics that distinguishes melody from a mere meaningless succession of sounds. Thus the step C-G ( $3:2$ ) becomes comprehensible as melody by the fact that the third harmonic of C coincides with the second harmonic of G:



Similarly the melodic step C-E ( $5:4$ ) is intelligible because the fifth harmonic of C coincides with the fourth of E. The common overtone provides the bond of union, the 'unity of diversity,' which is the basis of all æsthetic pleasure.

It will be noticed that one interval of the scale bears a ratio which is much less simple than the rest. This is the seventh, B. Its complex character produces a certain instability of intonation; on the one hand it has a tendency to flatten to the simpler ratio of the minor seventh ( $\frac{7}{4}$ ), on the other to be attracted upwards by the neighbouring tonic so as to become the 'leading-note,' which is not a harmony note at all, but an inflection of, or preparation for, the tonic. The significance of the seventh in any particular instance, whether it be (1) the major, or (2) the minor third of the dominant, or (3) the leading-note, can be determined only by the context.

Other notes of the scale than the seventh may be ambiguous. Thus the fourth ( $\frac{4}{3}$ ) may be felt as the minor third of the supertonic ( $\frac{3}{2}$ ), and will then be slightly sharper. Still more variable are chromatic notes, but these, in so far as they are not passing-notes, must be viewed as incipient modulations—as which they are felt. The characteristics of the minor mode are, first and foremost, the minor third ( $\frac{6}{5}$ ), a simple ratio; secondly, the instability of the sixth and seventh, which sheds a vagueness over the melody, making it appear as if covered with veil.

I do not wish to pursue the subject further at present. All that I have said is well-known to everyone who has paid attention to the scientific side of music. My reason for bringing these questions forward is that they are often overlooked in practice. The executive musician is destitute of theory; the gods do not philosophise. But the feeling of tonality is all-important for the musician. To give an example, I may mention the singer who is learning to read music *vom Blatt*. I do not know whether pupils are still taught to visualise intervals in the sequence in which they occur in the passage, or to refer each note to its position in the scale. For example, in such a passage as:



to view the intervals B flat - E flat as a fourth, C - F as a fifth, A flat - D as an augmented fourth, &c., or to feel each note in its relation to the tonic. I have no experience of teaching, and speak under correction of those who have, but it seems to me that it would be impossible to learn complex modern melodies in the former way, which is the way in which I was taught many years ago. The singer with a sense for melody will, in spite of his teaching, be

permeated with the feeling of tonality; the tonic will be felt as the centre, and each note will be felt in its relation thereto, not to the preceding note. Musical singers, *i.e.* those in whom the sense of tonality is highly developed, have always assured me that Wagner is easy to sing, because every note is 'just what it should be,' meaning that its tonal relation is perspicuous and easily felt.—Yours, &c.,

Oxford.

G. AINSLIE HIGHT.

October 8, 1921.

# 'HAND DEVELOPMENT FOR THE PERFORMER'

SIR,—Although I am merely an Australian musician 12,000 miles from the Royal Academy in body—though good deal nearer mentally—I cannot resist the temptation to tilt at the paper in your August number on 'Hand Development for the Performer,' despite the fact that it has been committed right on the door-step of the veneral institution mentioned.

The distance hereinbefore referred to prevents my making a personal examination of the 'Technique,' and although I look askance at such devices—*teste* Schumann—I am not controverting its usefulness; still, I am satisfied that as good results accruing from its use do so without reference to the alleged basis of its inventor's investigations.

I take it that the machine is designed for the mastery agility touches. Now, Mr. Editor, agility is dependent less on the positive development of hand and fingers than on the negative actions of:

- (1.) Eliminating arm-weight, the function of which seems even yet to be seen through a glass darkly;
- (2.) The cessation of *all* action at the moment of tone-production, relative to each note or group of notes where the *tempo* is too quick to admit of attention to each note.

(In actual point of fact, even then the cessation is applied to every note, though the speed of the mental operation apt to deceive us.)

Further, we are told that 'one hand in five hundred,' thereabouts, is formed by nature for playing an instrument. Following this statement to its logical conclusion, we are faced with the proposition that the hands of Bach, Beethoven, Chopin, Liszt, Rubinstein, &c., were therefore cast according to some mystic formula of flexors, extensors, and so on. My own observation and reading point to the conclusion that almost the only common characteristic of these hands was their possession of a thumb and four fingers, with the usual joints and muscles incidental thereto. We know also that in the case of Ludwig van Beethoven any fortuitous provision of muscular equipment suitable for pianoforte playing was greatly assisted by assiduous practice in the small hours of the morning, under the supervision of exacting taskmaster. Reverting to Chopin, we have the apparent contradiction of an artist who lacked the ability to play with a hard bright touch, but who surely, if ever any man was formed by nature to play an instrument, was that man to a degree which even the 'Technique' will have a hard job to emulate.

Playing, we are also told, requires two positions of the hand, one normal and one extended. As there are at least forty-two distinct and easily classified varieties of touch, affecting the position of the hand, and also some hybrid and collateral species, all the above being further modified by rotation movements, the limitation to *two* positions seems to be rather absurd! It is truly 'a great point to keep in view,' the relaxation of *all* muscles except the actually in use, whether of hand or arm, as well as of finger muscles. I submit that if we wish to become players, and not automata-like 'Techniques,' then proper muscular training, directed by a real live human will, is the means to this end.

As regards 'finger-lifting'—shades of Matthay!—I feel supported by high authority in saying that the training of the lifting muscles is a work of supererogation: they should come into play by reflex action on the comparatively rare occasions when their use is required.—Yours, &c.,

'Ellerslie,' Clanwilliam Street,  
Chatswood, Sydney, Australia.

ROY HEAD.

September 21, 1921.

## 'A CORELLI FORGERY'?

SIR,—I have read Mr. W. Barclay Squire's letter in your October number with great interest. His conjecture that B. Vitali was the author of the spurious Corelli Sonatas blished by H. Aertssens at Antwerp in 1692 is supported by two facts. In the first place, the circumstance that tali died in 1692 (on October 12) would make this year a peculiarly convenient one for the fraudulent issue of a work in his under the 'better-selling' name of Corelli.

In the second place, the names of the movements in the spurious Corelli Sonatas are very exceptional—especially 'Brando,' 'Borea,' 'Pira,' 'Arcicorrente'—and the fact at two at least, of these, 'Brando' (misprinted 'Neando' in Mr. Barclay Squire's letter) and 'Borea,' occur in Vitali's works is highly significant.

At the same time there are difficulties in the way of Mr. Squire's conjecture, in particular the following: We may assume that Aertssens would hardly venture to rate a work of Vitali during the life-time of the latter, and tali's death on October 12, 1692, did not leave much time for the publication of the Sonatas that same year. Secondly, how did Aertssens become possessed of the MS.? He does not appear to have published any previous work of Vitali, and is not likely to have been in communication with him before his death. Vitali's son, Tomaso Antonio, also a violinist and composer of repute, saw to the publication—at Modena, in 1692—of his father's Op. 14. It is not, therefore, likely that he entered into any fraudulent understanding with Aertssens.

Thirdly, Tomaso Vitali was probably familiar with his father's MSS., and it seems unlikely that Aertssens would have risked discovery and exposure at his hands. Apart from these considerations there is one point, and a most important one, with regard to which Mr. Squire begs the question. He says that 'an edition of the genuine Op. 4 recorded by Goovaerts as having been published by Aertssens at Antwerp in 1695.'

Was it the genuine one? The spurious Sonatas have posed unchallenged in the British Museum for a number of years; and are recorded by Eitner as a work of Corelli. It is quite possible that M. Goovaerts, in recording the publication of 1695 ('Academia Ottobonica overo Suonate tre' istromenti da Archangelo Corelli da Fusignano detto Bolognese, Opera Quarta'), was equally ready to trust to the title-page.

I have made great efforts to trace a copy of the 'Academia Ottobonica,' but without success. M. Charles van Borren, librarian of the Conservatoire at Brussels, has most kindly been unremitting in his efforts to run it to earth. M. Goovaerts informed him by letter that all the MS. notes of his 'Bibliographie' were deposited at the Musée Plantin at Antwerp, but the curator there reports that he can discover no reference in the notes to the work in question.

There is one small point which I would like to mention in conclusion. The earliest edition of Corelli's Op. 1 recorded by Eitner is, as Mr. Barclay Squire says, that published at Rome in 1683, the year in which Purcell's 'Sonatas' in three parts first saw the light. There is, however, in the British Museum the second violin part (presented by Mr. E. J. Dent) of an earlier edition printed at Rome by Gio. Angelo Mutij in 1681.—Yours, &c.,

F. T. ARNOLD.

67, Prince's Gate, S.W.7.

November 12, 1921.

## KNELLER HALL CONCERT: A CORRECTION

SIR,—In referring to the performance of my 'Egyptian Scenes' at Kneller Hall, on September 29, your representative adds 'Small wonder that Sir Charles Stanford, who was present, was seen to advance slowly but deliberately towards an adjacent duck pond.' As a matter of fact Sir Charles Stanford did not arrive until after the performance of my Suite.—Yours, &c.,

58, Avondale Road,

CUTHBERT HARRIS.

Gorleston-on-Sea.

November 18, 1921.

## 'WHY USE WORDS?'

SIR,—The article which appeared in your November issue, entitled, 'Why use words?' raises several interesting questions.

In the first place, Is it an entirely new departure, as the writer seems to think? I venture to suggest that it is merely a return to very ancient—almost prehistoric—music. We know very little about the music of the Greek chorus, but we find interspersed in the MSS. various fatuous-looking words such as: 'ἰὸν, ἰὸν, ἔῃ, ἀταῖ, ὁσοτοτοτοτοῖ, ὄοο, ἄαα, μᾶ, γᾶ, &c., which seem in some way to anticipate 'G. M. C.'s' suggestions. But we must remember that these exclamations alone did not constitute the chorus. They occur only in places where the context has made it perfectly clear what feelings they are intended to represent—whether fear, pity, surprise, anger, dismay, or any other strong emotion. An examination of the 'Troades' or the 'Supplices,' or the last part of the 'Persæ,' will show what I mean. The hearer is never left to guess for himself, as he would be if 'G. M. C.'s' suggestion were adopted.

In the second place, if words are unnecessary encumbrances to the song, how was it that they ever came there at all? Why did not men continue with the good old incoherent noises they produced at first? Obviously they must have felt the need for words in song, otherwise they would never have used them, any more than they would have worn clothes or built houses if they had never felt the need for these. Besides, think of what we should have lost had words never found their way into song. Should we ever have had the English Madrigal school—Morley, Wilbye, Byrd, and their contemporaries—if they had not gone to the Elizabethan lyrics for their words? It is quite true that even these dispense with words upon occasion: they have their 'fa-la-las' and their 'hey nonny nonny's,' but these are merely lyrical conventions, and (as in the Greek chorus) their context shows the feeling they express, or they are simply refrains. Or, again, should we have had such simple gems as Farrant's 'Lord, for Thy tender mercies' sake,' or such vigorous writings as Travers' 'Ascribe unto the Lord' or Purcell's 'Rejoice in the Lord alway,' or the pathos of Wesley's 'Wilderness,' had the words been omitted, to say nothing of secular songs such as Schubert's 'Erl King' or Quilter's 'Now sleeps the crimson petal'?

Vocal music has this advantage over instrumental, that the hearer is able, or should be able, to interpret it quite definitely for himself: the words, however bad, make the song at least intelligible. But it is almost impossible to go to a concert of instrumental music without finding on the programme a lot of stuff about Destiny themes and Agony themes, and the Soul wrestling with Fate, and one thing and the other—how are we to know that the music means all that? It might as well depict the composer wrestling with his collar stud. *Délivrez nous de la langue figurative!*

I believe it was Strauss who said that with the aid of an orchestra he could picture a man eating soup. For my part, I should never see the picture unless someone came on and sang definitely in a language which I could understand, 'I am eating soup.' I do not deny that a great deal can be suggested by instrumental music: the fairies, for instance, in the Overture to 'A Midsummer Night's Dream' or the Performing Bears in Elgar's 'Wand of Youth.'

As for the fact that the words of many songs are so poor, is not this the fault of the musician for selecting them? It may be well to remind ourselves that the Greek *μουσική* included any art over which the Muses presided—Music, Poetry, Oratory, Philosophy—in fact, any intellectual activity, and the *μουσικός* to Plato or Aristotle was a man who was conversant with all these—a man of letters, thoroughly well educated. But to-day it is not so. The musician is too often a musician only in a narrow sense: he is considered fit for a high musical degree if he can pass the 'Matric.' He may become a Mus. Doc., and then perhaps some University will confer upon him an honorary M.A., though he is still under the delusion that Ella Wheeler Wilcox is greater than Sappho. It is not surprising that under such circumstances musicians have little literary appreciation, and that they choose bad words for songs.



It is equally true, of course, that in many cases literary men have no musical appreciation. Charles Lamb was forced to confess that in whistling 'God save the King' he 'could not arrive within many quavers of it,' and there may be quite a few University dons to-day who think that the Largo in G is the acme of musical perfection. But this does no harm to anyone; they do not set up as composers. Neither ought any composer to set about writing a song unless he has sound literary appreciation.

But to return to 'G. M. C.'s' suggestion. The idea may be sound enough theoretically, but practically it is impossible. Think of a singer getting up in the Albert Hall and singing strings of incoherent labials, palatals, dentals, and what not, to an audience of several thousand people. Whatever the composer might intend, the effect would be ludicrous; the British public has a strong sense of humour.—Yours, &c.,  
L. N. C. BARNABY.

103, South Croxted Road, S.E.21.

November 6, 1921.

P.S.—It has just occurred to me that 'G. M. C.' may be pulling our legs; if so, it has been skilfully done.

## Sharps and Flats

Hummel, Clementi, and Czerny were three of the most sterling musicians who ever lived, and most of their truly splendid pianoforte works, especially those of Clementi and Czerny, will continue to be studied, played, and admired long after practically everything that is being written nowadays is completely forgotten.—*Algernon Ashton.*

We all know why a Scotsman walks up and down when he plays the pipes: he is harder to hit that way. But I cannot understand why some opera singers keep walking up and down when engaged in the musical equivalent of a conversation with a friend.—*Ernest Newman.*

In Albert Sammons we have one of the two greatest living violinists; in Elgar's Concerto we have the greatest violin concerto. When Sammons plays the Concerto the hall should always be crowded; on Wednesday it was two-thirds empty. In a few days Kreisler will be here, and people will be turned away in hundreds; have all those hundreds ever flocked to hear Sammons? This wonderful artist's only fault is that, 'in spite of all temptation,' &c. . . .—*Percy A. Scholes.*

I should like to know what delusion the editor of *Fanfare* labours under when he selects the 'poetry' for the paper, for I do not think in a poetry-loving life I have yet come across more placid specimens. . . . The more I study *Fanfare* the more grateful I am to it for giving me the opportunity to distinguish between art and cheek.—*C. Dutordoit.*

Manchester is the only town where I have ever had to request an audience to cease talking during my songs. And I have never elsewhere known a gentleman to stand up in the middle of a song to remove superfluous garments.—*Ursula Greville.*

'While lunching with Arthur Bliss the other day, a vendor of cheap music entered the restaurant. . . .—*Leigh Henry.*

'Your paper, to say the least, interests me very much. In reading it over I feel an enthusiasm in it that should produce in London at last a real journal of interest. I shall be only too happy to do a cover. . . .—Very sincerely yours, Edward McKnight Kauffer,' in a letter to the editor of *Fanfare*.

What joy to discover oneself in the presence of a work [Stravinsky's 'Concertino'] in which the composer expresses in five minutes what Brahms and the German school stutter over for an hour!—*Francis Poulenc.*

'*Musical Times*, if we may be allowed a little grammatical laxity, evidently consist of the dead beat. There is only one good article in the [October] number . . . "Vittorio Gui," by Guido M. Gatti.—*Leigh Henry.*

## Sixty Years Ago

From the *Musical Times* of December, 1861:

BETHOVEN's music is now listened to with an attention and delight that his real friends and admirers could scarcely have anticipated. Not unfrequently, indeed, these feelings border on prejudice, since it is impossible that amateurs generally can appreciate those portions of his works which the cultivated professor is often at a loss to understand; nevertheless it is gratifying to witness the anxiety with which the uninitiated endeavour to comprehend what is termed classic writing, emanating from so great a man; exerting the auricular and intellectual faculties to admire that which, in all probability, is far from being congenial with their predisposed taste and ideas.—'Recollections of Beethoven,' Cipriani Potter.

BELFAST.—A performance of music was given last month at St. Malachy's Church upon the new organ, by Mr. Sutton Swaby, who brought out the tones of the instrument with great effect, and played some difficult fugues in good style.

WESTBOURNE HALL, BAYSWATER.—The first of a series of six subscription concerts was given at the above New Music Hall on Wednesday evening, November 6. . . . The second concert took place on the evening of the 20th, when the performers were Mr. and Mrs. Ferrari, Madame Dolby and Mr. George Perren. Violin, Mr. Heine; violoncello, M. Pague; pianoforte, Mr. Carter, and accompanist, Herr Ganz. The instrumental portion of the programme was the principal feature of the evening, as upon the first occasion. Joseph Heine is a very good player on the violin but one may have too much of a good thing, and half-an-hour at a time is rather beyond the limits for that instrument.

## ROYAL ACADEMY OF MUSIC

A course of three lectures on Beethoven was given by the Principal in the Duke's Hall on Wednesday afternoons commencing October 26, two of which had been previously heard at the Royal Institution in June last. In the first the lecturer dealt with the revised attitude of the present generation; personal characteristics of the master; methods of work, discoveries, and the influence of literature upon his music; young Schumann's appeal to Germany in 1833 for a national monument.

The second lecture was mainly devoted to an interesting survey of contemporary pianists; Beethoven's own style and its influence upon pianoforte technique; the Variations and Sonatas (illustrated by Mr. Harold Craxton); the lecturer's personal acquaintance with great Beethoven players.

The subjects of the last lecture were: The great String Quartets; bread-work and pot-boiling; the attitude of London and Paris towards the composer contrasted; the Philharmonic Society's connection with him; his end, and general remarks upon his genius. Mr. H. Wessely and students played the last Quartet, Op. 135.

An interesting chamber concert took place on October 31. The chief items were the first movement from the String Sextet in E flat by Frank Bridge, a movement from the Pianoforte Sonata in B flat minor by C. Albanesi (Miss May Chipperfield), and a MS. 'Suite from a Fairy Opera' for string orchestra, by Paul Kerby, a charming work conducted by the composer.

The R.A.M. Club held a social meeting in the Duke's Hall on Saturday, October 29. The musical programme included Sonatas for violoncello and pianoforte by Hummel and Rachmaninov, which were played in a characteristic manner by Mr. Felix Salmond and Mr. Harold Craxton, and Miss Dorothy Phillips contributed some dances.

The Sainton-Dolby Prize, for sopranos, has been awarded to Lucy Goodwin, a native of Nottingham.

Chamber concerts are held at Bishopsgate Institute every Monday at 1.10 p.m. for an admission fee of 3d., which includes programme and tax. The director is Mr. Francis W. Sutton. On November 7 the music included movements from works of Mendelssohn, Beethoven, and Mozart.

## ROYAL COLLEGE OF MUSIC

There have been two Patron's Fund rehearsals this month, the first of which four British executive artists—two cellists, a pianist, and a violinist—were given the opportunity for rehearsing solo works with the New Queen's Hall orchestra, conducted by Mr. Adrian C. Boulton. The second rehearsal followed the usual plan in giving new works by British composers.

College composers have been well represented at the chamber and informal concerts: Harold E. Mackinlay by Scherzo and Trio for string quartet, Harold Clayton by two songs, Sydney Northcote by a song with string quartet accompaniment, Elsie Thornton by two songs, Maurice Jacobson by two songs, H. Stanley Taylor by a rhapsody for clarinet and piano, Dorothy A. Peache by String Quartet, and Mirabel Cobbold by vocal Quartets. The Opera Hall has been the scene of great activities, Wagner's 'Lohengrin' having received two performances with excellent casts. At these performances no outside help of any sort was obtained, the orchestra consisting of College students, and the members of the cast providing their own costumes and make-up, with a degree of success that augurs well for a high standard of operatic performance by British artists.

Excellent results are being shown by Mr. Boulton's class for conductors, seven of whom have conducted the small orchestra in a Mozart Pianoforte Concerto and a Haydn Symphony at an informal concert.

On October 26 the College assembled to do honour to the memory of Sir Hubert Parry by the opening of the new Library Room. This handsome room, which runs the entire length of the College building, is part library, part museum, and part workshop. It contains a fine collection of classical and modern music—much of great value, viz., the forty-six volumes of the Bach Gesellschaft edition, and many in the original autograph, as Schubert's 'Unfinished' Symphony. There is already the nucleus of a collection which will contain the finest examples of general literature. After the opening of the new room, the College orchestra and choral societies took part in a performance in the concert-hall of Parry's oratorio 'Job,' under the direction of Sir Hugh Allen.

M. J.

## TRINITY COLLEGE OF MUSIC

During the past month Dr. C. W. Pearce completed a course of four lectures on 'The Music of the 17th century.' Other lectures were given by Prof. John Adams (on 'Educational Psychology'), and Dr. John Wariner continued his course of lecture-lessons on the 'Practical Application of Psychological Principles to the Teaching of Music.'

Entries for the Cambridge Pianoforte Scholarship closed at the first week of December. The Scholarship entitles the holder to the full course of training, together with a maintenance grant of about £50 per annum.

Some interesting distributions have taken place recently. At Merthyr Tydfil a successful prize distribution was held. The results were most satisfactory, as there was a large attendance of teachers and others interested, and a very creditable programme of music was performed. Prizes were presented by Mrs. Wills, in the unavoidable absence of Mrs. Hughes Evans, and Mr. V. A. Wills presided at the function. Mr. Rodwell, the secretary of the College, also attended, and gave an address in which he pointed out that the certificates and prizes gained by the successful candidates were not empty honours but had to be won by good work. He also described the work of the College, not only in England but in many other parts of the world. Mr. Thomas, the energetic local secretary, was deserving of much praise for the arrangements.

Birkenhead, on November 10, had a very large attendance at the Town Hall for the annual prize distribution of that centre. His Worship the Mayor presided, and was accompanied by the Mayoress, who presented the prizes. This year is the twenty-first anniversary of the formation of the centre, a fact which added special interest to the proceedings. To mark the occasion and its appreciation of his work, the local committee presented the secretary, Mr. Kok-Alblas, with a silver cigarette box,

and his able assistant, Miss Kok-Alblas, with a hand-bag. The secretary of the College (Mr. Rodwell) gave an address on the work of the institution.

Lowestoft centre has had its first distribution since the war. There is every indication of a great revival of interest, as shown by the entries for both the practical and theoretical examinations. The Rector of Lowestoft presided, and the prizes and certificates were presented by Mr. Rodwell, who laid stress on the necessity for more entries for the theoretical examinations and the desirability for more boy candidates. Sir Frederick Bridge had intended to be present to represent the College, but to his great regret had been prevented by illness. An interesting concert was given by successful candidates.

Dr. Horner the director of examinations, has now returned from conducting examinations in South America. He reports very favourably on the prospects of the College examinations being firmly established in that continent, especially with regard to such towns as Buenos Aires and Montevideo, where examinations have now been held for some time past.

It is interesting to hear that the Education Departments of the Punjab and other States in India now recognise the practical and theoretical Senior Certificates in music.

The building alterations at the College are proceeding satisfactorily, and it is hoped that the interior will be finished before the beginning of next term.

At the forthcoming Queen's Hall concert two new works will be performed, both in manuscript—Alec Rowley's Legend for strings and organ, and Dr. C. W. Pearce's Meditation for orchestra, organ, and bells.

## THE WELSH MUSICAL FESTIVAL AT MOUNTAIN ASH

This Festival was held on October 22 and 24, under the directorship of the promoter, Mr. Cyril Jenkins, with Lord Howard de Walden as president, in the spacious pavilion, a permanent reminiscence of the great National Eisteddfod of 1905. The competitive section lasted over both days, the Festival closing with an evening orchestral concert, which, with few alterations, was repeated at Maesteg on the evening of October 25.

Inaugurated last year with a degree of success, ostensibly to further the cause of modern music, and to foster instrumental playing in Wales, the Festival this year was again devoted to works by modern composers—Elgar, Goossens, Ireland, Bantock, C. Jenkins, Holbrooke, Delius, Malipiero, &c.—and if public interest is a criterion, the event was highly successful, as, despite torrential rain, fully five thousand persons visited the pavilion on Saturday, swelling to nearly double that number on Monday, and the concert attracted still more. Such attendance was not surprising in a district intensely musical and replete with associations of famous conductors and choirs, past and present.

The highest musical culture was scarcely evidenced on the vocal side, the performances being emotional rather than intellectual and psychological, and, *mirabile dictu*, the instrumental players reached a higher standard than the vocal solo class—a clarinet, horn, and trio (flute, violin, and harp) receiving high encomiums. This is gratifying when special consideration is being sought for this department. As is so often pointed out, there is no lack of talent here; the deficiency is rather one of really capable teachers for each instrument with its own peculiar technique, and also (*sotto voce*, please!) of adjudicators able to punctuate their remarks, either personally or by deputy, with practical illustrations. Individual players and small orchestras of a class are plentiful, but education and consolidation are needed for the establishment of an orchestra satisfying national ideals. Exponents are also distributed over wide areas, and rehearsal difficulties are thereby greatly enhanced. Thus the question of a national orchestra resolves itself into one of finance. So well known is this that it is surely gratuitous to labour it further from the concert-platform to the evident bewilderment of the audience. It may be suggested that part of the very generous prizes offered for choral singing might well have been diverted to encourage instrumental quartets and quintets, and small orchestras (not omitting school orchestras,



for that way salvation lies); and inasmuch as professionals will compete, why not two classes?

The evening concert was mainly orchestral, and worthily did the players brought from London by Mr. Jenkins replace the London Symphony Orchestra, which was engaged elsewhere. The programme opened with the Prelude to the 'Meistersingers,' interpreted in fine style under the conductorship of Mr. Appleby Matthews, and firmly establishing the orchestra with the huge audience. Equally successful was the 'Ride of the Valkyries,' the 'Pathetic' Symphony, and Holst's 'Beni Mora.' The Mountain Ash and District Choral Society, under Mr. T. W. Millar, and accompanied by the orchestra, gave a virile reading of the 'Challenge of Thor' by Elgar; the 'Wraith of Odin,' and 'As Torrents in Summer,' by the same composer, showed the choir to advantage. Mr. Andrew Shanks gave excerpts from the 'Meistersinger' artistically. Two new orchestral works were down as first performances—a 'Welsh Rhapsody,' by Cyril Jenkins, and the Overture to 'Bronwen,' by Josef Holbrooke. Another work by Cyril Jenkins was the 'Magic Cauldron.'

On the whole, the Festival was most successful, and reflected credit on the promoter.

On Tuesday evening, at the Town Hall, Maesteg, an orchestral concert on similar lines was held, with Mr. Julius Harrison as conductor. The programme included Elgar's 'Cockaigne' Overture, the 'Unfinished' Symphony, 'Siegfried Idyll,' 'Ride of the Valkyries,' 'Welsh Rhapsody' and 'Magic Cauldron' (C. Jenkins), and vocal items by Mr. A. Shank.

O. P. J.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BELFAST

The Belfast Symphony Orchestra made a very successful beginning of its season by a concert in Wellington Hall, on October 22.

The Orchestra, carefully trained and brilliantly conducted by Mr. E. Godfrey Brown, earned distinction in Beethoven's eighth Symphony, Coleridge-Taylor's Rhapsodic Dance, 'Bamboula,' Mozart's 'Magic Flute' Overture, and in sundry other works. Mrs. John Seeds charmed the audience by her refined and artistic singing. The excellent programme was completed by violin solos played by Mr. J. B. Gray.

A miscellaneous concert opened the season of the Philharmonic Society, on October 28. Handel's Coronation Anthem, 'The King shall rejoice,' and the Dance from Elgar's 'Bavarian Highlands,' were the only works for combined chorus and orchestra. The solo artists were Signor Lenghi Cellini (vocalist) and Prof. Michaele Esposito, the eminent pianist of Dublin, whose visits to the Northern capital have been all too rare. He played with perfection pieces by Handel, Scarlatti, Chopin, and Rubinstein. A dainty Berceuse by Prof. Esposito was well performed by the orchestra, with the composer conducting.

### BIRMINGHAM

The Choral Union opened its season on October 15 with a performance of 'Elijah,' under Mr. Richard Wassell. On October 22, the Choral and Orchestral Association gave interest to its two hundred and ninety-sixth Popular concert by a revival of Cowen's melodious Cantata, 'The Sleeping Beauty.' Both this and 'Blest Pair of Sirens' were very well performed under Mr. Joseph H. Adams.

The Birmingham Bach Society gave a second performance of Bach's 'Coffee' Cantata, at the Midland Institute, on November 3, and certainly Mr. Bernard Jackson was justified in repeating this delightful work. A small orchestra took part in a pleasing performance.

The City Orchestra had a busy day on November 20. In the afternoon a children's concert was held, and it is calculated that about two thousand five hundred children attended. The idea of bringing orchestral music before the youngsters of our town has, of course, an educative tendency.

As on the previous occasion, remarks respecting the music were made by Mr. Sydney Grew. The principal items were the 'William Tell' Overture, Jarnefelt's Præludium, Dvorák Humoresque, and a Mozart Symphony.

In the evening the Orchestra gave a Wagner programme which included the Overtures to the 'Mastersingers' at 'Tannhäuser,' also the Preludes to Acts 2 and 3, and the 'Entrance of the Gods into Walhalla,' from 'Rheingold' and two vocal selections, the Prize Song and Elsa's Dream sung by Mr. Frank Titterton and Miss Margaret Harrison. Mr. Appleby Matthews, a Wagnerian enthusiast, conveyed his enthusiasm to his rank and file.

The Sunday concerts at the Grand Hotel have greatly improved as regards attendance, and so has the playing of the orchestra. The programmes are varied in character. English composers being well represented. Symphonies by Beethoven, Haydn, Mozart, Dvorák, and César Franck are the principal features of these enjoyable programmes.

The Sunday evening orchestral concert at the Grand Theatre, on October 30, was conducted by Mr. Joseph Lewis with infinite care and excellent results. Dvorák's Symphony 'From the New World' was the principal item in which the City Orchestra achieved artistic phrasing at fine tone-quality.

So far the finest concert of the season was the City Birmingham Orchestra's second symphony concert at the Town Hall, on November 9, when Mr. Albert Coates conducted a greatly augmented orchestra of nearly a hundred performers. Mr. Appleby Matthews had already prepared the programme, which comprised Rimsky-Korsakov's 'Cortège de Noces,' the 'Siegfried Idyll,' Scriabin's gorgeously 'Poème de l'Extase,' and Beethoven's C minor Symphony the last two conducted without a score. In addition to these Mr. Coates introduced the Bach-Elgar C minor Fugue. It was altogether a memorable concert, especially in tonal power and overwhelming climaxes. Naturally it aroused the enthusiasm of the audience in the fullest manner.

On the evening of Armistice Day a concert was given at the Town Hall, and a collection realised £44 which will be allotted to the Birmingham Music Christmas fund. The concert was organized by the Birmingham Police Band, under the direction of Mr. Appleby Matthews, who directed a programme quite unique in character. On this occasion the Birmingham Choir made its début under Mr. Joseph Lewis, the choir-master and conductor. César Franck's setting of the 150th Psalm and Elgar's 'For the Fallen,' were impressively performed. Intense solemnity was realised by Beethoven's 'Equality,' given out by four trombones played from concealed position.

Arnold Bax's G minor Quartet was among the works played by the Catterall Quartet on October 14, under the auspices of the Birmingham Chamber Concerts Society, the first of five concerts. Miss Beatrice Hewitt has established a Pianoforte Quintet under her name, the string players being Mr. Louis Pecska, Mr. Paul Bear, Mr. Frank Venton, and Mr. J. Cattock. At their first concert, on November 5, they did justice to the families of Brahms and Dvorák Quintets, and a Quartet by Mr. Alfred Wall received its first performance at Birmingham.

Among the soloists recently heard have been Mr. Cort at Mr. Max Mossel's first subscription concert; Dr. To Goodey, in Holst's 'Rig Veda' songs at a British Music Society concert; M. Dupré on the Town Hall organ; and Miss Ursula Greville in a programme of Messrs. Curwen's modern British songs. On October 17 Miss Murr Lambert played violin music at the Town Hall, and three vocalists sang songs by Mr. Landon Ronald.

On the stage we have had 'Le Bourgeois Gentilhomme' with Lully's music, as part of Mr. Barry Jackson's spirit enterprise at the Répertoire Theatre; two weeks of Carl Rosa; and 'The Beggar's Opera.'

Carlisle Choral Society gave its first concert of the season in the Drill Hall on November 17 under the conductorship of Dr. F. W. Wadely. The programme included Schubert's 'Song of Miriam,' with Miss Agnes Nicholls as soloist, Elgar's 'Black Knight,' and Beethoven's 'Eroica' Symphony.

## BOURNEMOUTH

The Bournemouth Symphony Concerts are now in full swing, and on all sides the opinion is held that the opening weeks of the season have proved exceptionally interesting. In one direction, at least, the season is likely to break all records—that is to say, in regard to the general quality of the novelties.

At the second concert, on October 13, expectation ran high as to the pleasure derivable from the production here of the three movements, 'Mars,' 'Saturn,' and 'Jupiter,' from Gustav Holst's formidable composition, 'The Planets.' The most terrifying ruthlessness of 'Mars' made a profound effect, which was perhaps hardly sustained in the succeeding movements. The music was magnificently played, the adequate representation of such a large-scale work being no mean achievement to the credit of Mr. Dan Godfrey, when we consider the immense scope of the composition as compared with the numerical forces at his disposal. Mozart's great C major Symphony, by reason of its perfection of style, lost nothing in its association with the most recent phases of orchestral art.

On October 20 interest was chiefly centred in Glazounov's B Symphony and in the actual first performance of a new composition by Arnold Bax, entitled 'Tintagel.' This was very successfully produced, Mr. Bax being the recipient of a genuine outburst of applause. Lovely passages abound in the score, and the poetic quality of the music is everywhere amplified. One felt, however, that a better structural balance could have been obtained, and that a keener sense of climax would have improved this deeply-felt piece of writing. Mr. Godfrey's handling of the intricate score was once more approach.

The F major Symphony of Brahms was the principal attraction in the following week's programme, its permanence being extremely fine. New to Bournemouth were the Dances from Manuel de Falla's 'Three-Cornered Hat' ballet, sparkling, exhilarating experiments in rhythm that it carried the audience away.

Schumann's D minor Symphony, Glazounov's Fantasia, 'A Forêt,' and Bantock's Orchestral Ballad, 'The Sea Lovers' (first time at Bournemouth), came to a hearing on November 3. The well-balanced performances of these diverse compositions gave much pleasure. By no means the most successful of the works was the bracing, spume-driven escape by Granville Bantock.

The programme for November 10 was not quite up to the level of interest of the preceding concerts, although both Beethoven's second Symphony and Brahms' 'Academic' overture are not works one would wish to exclude from the repertoire. But the composition of the programme as a whole lacked that galvanic force which stirs up the latent responsiveness of an expectant audience. However, the first performances of the two works mentioned proved very acceptable to the bulk of those present. A novelty—'Autumn Nocturne,' by Albert Cazabon—received its initial performance. Pleasing, though unoriginal, it ran an auspicious course.

The soloists at these recent concerts have been Miss Dorothy Chalmers (Glazounov's Violin Concerto), Mr. Ian Clifford (Concertstück for pianoforte and orchestra by Frederic Cowen), Miss Hélène Dolmetsch (Violoncello Concerto by Saint-Saëns), Mr. Anderson Tyrer (Liszt's Pianoforte Concerto in A major), and Mr. Albert Cazabon (Violin Concerto by Tchaikovsky)—all of whom gave effective interpretations of the works they had selected for performance.

## BRISTOL

Of recent choral interests the most important has been the hundredth concert of the Bristol Choral Society at Colston Hall on October 22, which also celebrated thirty years of hard and inspired work by Mr. George Riseley as conductor. The end of this period finds the Society high in honour and capacity—but, like many others, low in income. Its powers of execution were well illustrated in Mendel's 'Te Deum'—clearly and effectively sung—and an excerpt from 'Boris Godounov,' wherein only dramatic intensity was wanting in a praiseworthy performance. Other choral events have included the delicate singing of

Miss Florence Bradfield's Bristol Ladies' Choir (of thirty voices) on October 15; a special Congregational practice at All Saints' (City) held on the same day under several prominent Bristol musicians; and the Bristol Children's Concerts Society's gathering of six hundred school children at Colston Hall on November 5, to sing folk-songs under Mr. Geoffrey Shaw and to hear his lecture on 'Songs of our Own People'; and the vivacious and sonorous glee-singing of Kingswood Philharmonic Male-Voice Choir on October 31, under Mr. Tom Davies.

Church musicians have also been interested in Mr. Alfred Hollins' recital on October 15—Mendelssohn, Tchaikovsky, and Bach—and in a lecture on 'Church Music and Education' by Mr. Edgar T. Cook (of Southwark Cathedral), emphasising the responsibility of the Churches in raising popular standards.

A lecture by Mr. Napier Miles to the Venture Club, on October 31, summarized recent grievances.

Of other concerts we have had to rest content with Tetraxini and fellow-celebrities at Colston Hall, and an excellent chamber concert given by Mrs. Hallett and others which introduced Goossens' Suite for two violins and pianoforte and Herbert Howells' Quartet in A minor.

Coming events include, first and foremost, the Bristol New Philharmonic Society's concert under Mr. Arnold Barter on December 3. The programme contains Delius' 'On hearing the first Cuckoo in Spring,' Walford Davies' 'Five Sayings of Jesus,' and Holst's 148th Psalm. Bristol Cecilian Choral Society (formed of Messrs. J. S. Fry & Sons' employees), under Mr. Charles Read, has 'The Swan and the Skylark' and Parry's 'Pied Piper' in preparation for December 10.

Weston-super-Mare has decided to form a Society for the performance of glees and madrigals under Mr. G. H. Riseley.

## CAMBRIDGE

Cambridge musicians are very busy this term. The University Musical Society—now equipped with a full set of flat-pitched wind instruments, through the generosity of Mr. Barkworth, the librarian of the Society—has a full membership, and looks capable of doing justice to the ambitious programme of the season. Rehearsals are now going forward for the choral and orchestral concert at the end of term, when Bach's 'Christmas Oratorio' and Vaughan Williams' Fantasia on Christmas Carols will be given. Two successful chamber concerts—the first by the Dolmetsch family, the second by Miss Mignon Nevada and Mr. Louis Henry—have taken place under the auspices of the Society.

Dr. Rootham's new opera, 'The Two Sisters,' is to be performed at the New Theatre next term by the Operatic Society, and both chorus and orchestra are rehearsing under the direction of Mr. J. F. Shepherdson and the composer. Mr. Dennis Arundell is to be the producer, and as he has been prominently associated with most of the University's dramatic triumphs, his experience should be very valuable.

The Musical Club, now full to overflowing, 'goes sounding on its way.' The usual weekly meetings are being held, most of which are devoted to chamber music, some of it composed, and all performed, by members of the University. At a recent meeting, however, Mr. Leonard Borwick gave a recital, which was deservedly received with enthusiasm.

A number of miscellaneous concerts have been given, the most notable being a recital of modern English songs by Miss Ursula Greville. With the addition of the public lectures by Dr. Gray and Dr. Naylor, the series of organ recitals in Trinity College Chapel, and the weekly concerts of the Informal Music Society, the music-lover at Cambridge is by no means starved. Indeed, the musical activities of the University were never more flourishing.

The Dumfries and Maxwelltown Choral and Orchestral Society has included orchestral concerts in its present season's programme. On November 4 the Dumfries Select Orchestra, under Mr. W. J. Stark, played 'Finlandia' and the 'Jupiter' Symphony, and accompanied Miss Gertrude Page in the Tchaikovsky B flat minor Pianoforte Concerto.



## CHATHAM

Rochester, Chatham, and Gillingham Free Church Choirs' Association drew an audience of fifteen hundred people on both occasions—October 26 and 29—that performances were given of the Crystal Palace Nonconformist Choir Union music. Mr. Leslie Mackay conducted the choir of four hundred voices, and secured plenty of vitality and vigour from his singers. There was, however, a shortage of *pianos* and *pianissimos*, but the choir shows marked improvement since its formation last year.

Prior to his long tour abroad, M. Cortôt paid a farewell visit to Chatham on November 8, when, in Chopin and Schumann, his playing was as beautiful as ever. Miss Anne Thursfield sang a number of songs in Italian, French, Russian, and English with infinite charm.

Orchestral concerts by the bands of the Royal Engineers (under Lieut. Neville Flux) and Royal Marines (under Lieut. Charles Hoby) have been resumed. On November 8 the Royal Engineers gave a first performance of an Overture, 'Cleopatra,' by August Enna. Both directors of music promise novelties during the season.

## CORNWALL

Penzance Choral Society has now run a course of fifty years, and the present conductor, Mr. Hugh Branwell, has pulled the choir together, and organized a capable orchestra of twenty players. 'Judas Maccabæus' is now in rehearsal for performance before Christmas. Few towns of the size of Penzance can boast as much musical activity, for in addition to these two organizations there is a fine orchestral society conducted by Mr. Walter Barnes, whose symphony concerts are unique in the county.

The Cornwall branch of the English Folk-Dancing Society held a meeting and a display at Falmouth on November 1. Lady Mary Trefusis said that folk-dancing was an outlet for national feelings, and would be a much better expression of emotion on such occasions as Armistice Day than the rather silly and childish things done around bonfires. Folk-dancing was found useful in convalescent soldiers' camps, for men who could not walk found that they could dance, and thus were cured. The Rev. C. Daly Atkinson sang some Lancashire and Somerset folk-songs.

## COVENTRY AND DISTRICT

The opening of November brought with it a cluster of musical events at Coventry, and concert-goers have been kept busy. The latter days of October passed unmarked by any music-making of importance, except for a Festival Evensong at the Cathedral arranged by the newly-formed Church Choirs' Association, which consists of the choirs of eleven Anglican churches in the city. Stanford's Service in B flat received a fine interpretation by upwards of three hundred voices, the anthem took the form of an excerpt from 'Mount of Olives,' and well-known hymns, sung to settings provided in the 'English Hymnal,' were given with finely-balanced tone.

Chief interest in the programme presented by the Coventry Choral Society at its annual autumn concert in the Baths Assembly Hall on November 2, centred in the visit of Mr. Edgar Bainton, who is the son of a local Nonconformist minister. Mr. Bainton appeared in the rôles of composer, conductor, and solo pianist. He conducted his 'Song of Freedom and Joy,' of which the choir gave an efficient performance, and contributed a large number of pianoforte solos, mostly of the modern school. Under its conductor, Mr. John Potter, the choir also sang a trio of part-songs. The vocal soloist was Mr. Herbert Simmonds, and Miss Florence M. Hanson acted as accompanist and also played violin solos.

The first of the Armstrong-Siddeley Motor Works musical organizations to hold a concert this season was the military band, which, under Mr. John H. Williams, was heard in an interesting programme at Parkside on November 5.

The Catterall Quartet provided the programme at the Coventry Chamber Music Society's first concert in St. Mary's Hall on November 7. Compositions by Beethoven, Elgar, and Borodin were performed, and a large audience

extended a cordial welcome to the players on their initial appearance here.

Under the auspices of the Coventry Philharmonic Society Mr. Charles Tree delivered a lecture-recital, 'Songs, grave and gay—and how to sing them,' at the Baths Assembly Hall on November 8.

Coventry Musical Club held its opening concert at the Union Street Assembly Hall on November 10, the Mayo taking the chair. So popular have these men's smoking concerts become, that it has been found necessary to provide larger accommodation for the coming season. The singing of the Male-Voice Choir, under Mr. John Chapman, was a feature of the programme, Walford Davies' 'Hymn before Action' being very finely interpreted. Flute and piccolo solos by Mr. Walter Heard, principal flautist of the City of Birmingham Orchestra, were executed in masterly style, and songs by Mr. Richard Bayliss and Mr. S. A. Wallace completed the bill of fare.

The Rover Orchestra, conducted by Mr. W. R. Clarke arranged an Armistice Night concert for Friday, November 11. A programme of appropriate music was performed in the Rover Sports Club Recreation Hall.

## DARLINGTON AND DISTRICT

Darlington Choral and Orchestral Society has been obliged to suspend its work owing to lack of an adequate concert-hall in the town. The newly-formed Glee and Madrigal Society, under Dr. Arthur Kitson, gave its first concert in the small Mechanics' Hall on November 2, the principal choral pieces given being Bantock's 'Leprehaun Parry's 'Come, pretty wag,' and Elgar's 'Weary Win of the West.' The Chamber Music Society is flourishing and has given two concerts of the four announced for this season. On October 23 the Elzy Pianoforte Quartet gave a fine performance of Fauré's Quartet in C minor and Brahms' in G minor; and on November 15 Madam Fachiri gave a violin recital at which the chief work was Bach's Sonata in C minor. Miss Helen Anderton sang songs by Butterworth, Frank Bridge, and Parry, and Miss Ethel Page was at the pianoforte. At the Parish Church series of organ recitals have been arranged by Mr. Hubert Walton (of Glasgow Cathedral), Dr. Arthur Kitson (of the Parish Church, Darlington), Mr. Arthur Leary (of Stockton-on-Tees), and Mr. W. Ellis (of Newcastle Cathedral). The first three have taken place, and on each occasion the Church was crowded.

On November 11 a lecture of exceptional interest on 'Shakespeare's use of Song' was given at Polam Hall by Mr. Richmond Noble, with illustrations sung by Mr. J. Vine both of Belfast. The lecturer, a delightfully racy speaker, insisted on the dramatic importance of Shakespeare's use of song, and lamented the fact that so many settings were concert music and not stage music in any sense of the word. The settings composed by Mr. Vine and the lecturer in collaboration, as examples of how the thing ought to be done, were delightful in themselves and dramatically convincing.

Greatly to the regret of all concerned, Dr. Kilburn is retiring from the Middlesbrough Musical Union, whose activities will be confined to the preparation of a farewell concert late in the season. The Corbett concerts are in full swing, and as popular as ever. On October 5 MM. Dupré and Corti appeared at the first concert, and on November 2 Moiseiwitsch was solo pianist, with Miss Munthe-Kaas, Madame Kirkland, and Messrs. Ben Davies and Robert Radford as vocalists. The 'international celebrity' concerts are also running this season, and drawing good audiences.

## DEVON

The small town of Axminster has now formed a Music Society, with Mr. W. C. Walton as conductor of its choral and instrumental forces. 'Lauda Sion' and 'Hear my Prayer' are in rehearsal.

Plymouth Coleridge-Taylor Choral Society, conducted by Mr. M. Durston, on October 12 sang part-songs, including Coleridge-Taylor's 'Life and Death,' and Herbert Hughes' 'Down by the Sally Gardens,' Mr. Roland Hayes sang 'Chevanchée Cosagne' by Fourdain, and some of Quilter's Shakespeare songs.

The Choral Festival of Totnes Deanery, on October 21, brought together two hundred and eighty male and female chorists from the parishes of Ashprington, Berry Pomeroy, Diptford, Holne, Harbertonford, South Brent, Stoke Gabriel, and Totnes. The Rev. T. Parry, rector of Diptford, conducted. The music for the Canticles and hymns was taken from the Cathedral Psalter. Norman Churchill's fine tune to the hymn 'Come, let us join our joyful songs,' made much impression.

Fiverton and District Choral Association, comprising seven parish choirs, at its annual meeting expressed the opinion that in affiliation with the Diocesan Associations it had resulted in improvement of Church music locally. Miss Guerra da Fontoura arranged two concerts on October 27 and 28, at Exeter, in aid of hospital funds, and secured the valuable help of Dr. H. J. Edwards (who played pianoforte music), of Mr. Walter Belgrove (who sang Parry's 'Jerusalem' and Gounod's 'She alone charmeth'), of Miss Phyllis Smith (violin), and of several local performers.

A feature of the first music-making for the season of Exeter Chamber Music Club was the singing of Stanford's 'Songs of the Sea' by Mr. Walter Belgrove, with male quartet accompaniment and Dr. Ernest Bullock at the pianoforte. Haydn's String Quartet, Op. 76, No. 4, and Beethoven's 'Kreutzer' Sonata provided instrumental music, and a quartet of mixed voices sang Beale's 'Come let us join in roundelay,' 'Sweet day so cool' (E. C. Bairstow), and 'I asked my fair' (Champneys).

Plymouth Orpheus Male Choir (Mr. David Parkes) has already appeared three times this season at the 'celebrity concerts.' On the last occasion, November 4, Miss Amy Mans, Mr. Fraser Gange, and Miss Adela Verne were the singing artists.

A sacred concert given on October 26, at Exeter, by Mr. H. T. Gilberthorpe, organist of St. Sidwell's Church, was particularly interesting. Mr. Gilberthorpe was at the organ, Mr. S. J. Bishop sang oratorio pieces, and Mr. A. T. played violin music.

## DUBLIN

The 'Mater' Concert at La Scala on October 16, in addition to the Dublin Symphony Orchestra, had two real attractions in Mr. Harold Williams and Miss Maud Clancy, who met with a cordial reception.

Miss Jean Nolan's song recital on October 19 was a delightful treat, and the audience enjoyed the various vocal solos from which selections were made. Dr. Larchet, who played the accompaniments, was represented by his setting of W. B. Yeats' romantic lyric, 'The Lake Isle of Innisfree.' In her pianoforte solos Miss Rhoda Coghill showed a fine technique.

At the Scala Theatre, on October 23, a distinct novelty was presented in the shape of an Irish Symphony called 'Athi,' descriptive of the wonderful career of the Irish hero who is said to have been killed at the foot of the Rock of Cashel. This composition is from the pen of Mr. Joseph O'Connell, a pupil of Prof. R. O'Dwyer, and shows fine writing in some passages of remarkable power.

The inaugural concert of the Irish Musical League took place at the Abbey Theatre on October 30, under the direction of Dr. John F. Larchet. Selected items by J. S. Bach, Tchaikovsky, Grainger, and Lawrence were well performed, with Arthur Darley as leader. Mr. Joseph Reilly was a tasteful vocalist.

At the Royal Irish Academy, on October 31, the opening session of the Bibliographical Society of Ireland was held, when, *inter alia*, an interesting paper by Dr. W. H. O'Sullivan Flood on 'Aria di Camera, being the oldest printed section of Irish music, 1727,' was read. Only two copies of this extremely rare work are known.

The Brodsky Trio and Dr. M. Esposito gave a recital in the theatre of the Royal Dublin Society on November 7, during the inaugural concert of classical music for 1921-22.

Very pleasant were the singing of Miss Megan Foster at the 'Mater' Concert at La Scala on November 13 and the pianoforte playing of Miss Myra Hess in the theatre of the Royal Dublin Society on November 14.

## EDINBURGH

A very enjoyable vocal and pianoforte recital on October 19 was given by Miss Alice M. M'Lauchlan and Mr. Ralph T. Langdon. The latter has recently gained the Bucher Scholarship at Edinburgh University. Miss M'Lauchlan is one of our promising contralto vocalists, and displayed a fine catholicity of taste. An interesting Dutch Suite by Röntgen, for pianoforte, was excellently played by Mr. Langdon.

On October 31 Miss Ursula Greville gave a finished performance of modern British songs. Certainly these songs got the best chance possible by her interpretations, and the artistic playing of Mr. Edgar Barrett. On November 9 Miss Jean Waterston gave one of her highly-enjoyable vocal recitals.

On November 9 the Royal Choral Union opened its season with 'The Golden Legend,' still a delightful and refreshing work. The alto section of the choir was excellent. The training of the singers under Mr. Greenhouse Allt showed to great advantage in Elgar's 'Lullaby' from the 'Bavarian Highlands' Suite. The 'Dance Song' also received a spirited performance. Their interpretation ranks among the best things that the singers have done, and augurs well for the heavy season's work embodied in the scheme of the Choral Union's season, which includes two performances of Holst's 'Hymn to Jesus' in the spring of 1922.

On November 9 Miss Phyllis Graves (vocalist), Miss Esther Cruickshank (violin), and Miss Ruby Dunn (pianoforte), gave a delightful chamber concert. This Trio is becoming a local institution from which we always get the best. The programme included Schumann's Violin and Pianoforte Sonata, the Eccles-Salmon Sonata for the same instruments, pianoforte solos by Schumann, Brahms, and Dohnányi, and an excellent list of songs.

## GLASGOW

A large gathering assembled in Belhaven Church, on November 1, to hear a recital of original compositions by Mr. T. C. L. Pritchard, the accomplished and able organist of the Church. Six of the eight organ compositions presented were definitely 'programme' music, and showed that Mr. Pritchard possesses a fine gift of imagination which he is able to express in music with very considerable effect. Two of the pieces call for special mention—an Idyll, 'Summer Depths,' and 'Bruges: A Memory.' The two remaining numbers, a Prelude on the hymn-tune, 'St. Anne,' and an Introduction and Fugue from a Sonata in D, gave the composer more scope on the side of thematic development. Four settings of words of Keats, Byron, E. B. Browning, and S. J. Stone, were excellently sung by Miss Helena Hartley.

The first chamber concert of the Bach Choir series took place on November 3, when a programme of exceptional interest was performed. It is only at these concerts that an opportunity is afforded for hearing such compositions as the Concertos in D minor and C major for three pianofortes (with accompaniment for strings), which were the main items in the programme, and which were skilfully interpreted by Mr. A. M. Henderson, Mr. Philip Halstead, and Mr. Wilfrid Senior. The programme also included a Sarabande, Minuet, and Gavotte by Rameau, transcribed for the pianoforte and played by Mr. A. M. Henderson, and Reinecke's Variations on a Sarabande by Bach for two pianofortes, played by Mr. Henderson and Mr. Senior.

From time to time one is struck by the enormous change which has taken place here in regard to Sunday observance, especially in its relation to music. Less than a generation ago a Sunday concert was unheard of, the nearest approach to it being camouflaged under the title of 'Service of Praise.' Now, musical performances are not only openly tolerated and advertised, but are welcomed by a large section of the populace. Taking October as an illustration of the changed times, there were band performances every Sunday afternoon and evening at Kelvin Hall (an immense building commonly used for exhibitions), orchestral concerts under Mr. Horace Fellowes at the Picture House every Sunday evening, set programmes at the many P.S.A.'s and P.S.E.'s for the people, and a large number of Sunday



evening organ recitals in the Churches. Report says that all these musical undertakings invariably attract huge audiences.

Three great pianists gave recitals at Glasgow, viz., Cortôt on October 28, Lamond on November 9, and Hofmann on November 11.

The season of the Choral and Orchestral Union opened with a Saturday popular orchestral concert on November 12. The personnel of the Scottish Orchestra is practically the same as last season, but the string section has received some recruits, the addition giving gratifying results as regards balance of tone. A detailed notice must be held over until next month. Meanwhile it is satisfactory to record the popular reception of Mr. Landon Ronald and the Scottish Orchestra by an audience which completely filled St. Andrew's Hall.

### HASTINGS

The spade-work which Mr. Julian Clifford lavished on the hard soil of Hastings two years ago has already appreciably affected the attitude of the town towards music in general. Though this is only his third winter season he has built up an enthusiastic body which, while ready with friendly criticism, was so determined to have the same orchestra again that it got its way with the corporation. An important outcome of the awakening of musical life is the formation of another choral society in addition to the long-established Madrigal Society. Thanks to the efforts of Miss Florence Aylward, the new society, strong in numbers, made a promising start in October under the conductorship of Mr. Claude Powell. That the spirit of rivalry is stimulating is evidenced by the fact that the Madrigal Society will this season join the Municipal Orchestra in performances of 'The Messiah' and an Elgar work.

To judge by the opening symphony concerts in November, the orchestra is even better this year than it was last. The 'Unfinished,' and notably the 'New World,' Symphonies, revealed a sense of rhythmic unity that is rare in provincial organizations. Among newer things Glazounov's 'Stenka Razin' stands out as a fine example of programme music, and for a strikingly individual interpretation. Mr. John Davies was quite equal to the exactions of Max Bruch's G minor Concerto, and Miss Helen Guest succeeded in making the solo part of Moszkowski's Pianoforte Concerto in E sound really impressive.

Each symphony concert will henceforth include a British work—a welcome innovation here, where the local appetites were whetted by last year's British Music Festival, and are ready for more.

On November 12 Elgar's Violin Concerto had a sympathetic and authoritative exponent in Miss Isolde Menges. She took no niggardly view of the work, nor did her well-balanced emotional temperament interfere with her luscious tone or certainty of rhythm. True, her vibrato is too continuous, and would be really acceptable if less generously employed. Taken as a whole the work had a broad and sane interpretation from the soloist and her associates.

### INVERNESS

Like so many other centres, Inverness suffered artistically through the war. At present it is slowly being awakened to musical activity.

The Choral Society under the conductorship of the local teacher of music in the schools, Mr. Lewis Owen, has been revived. Prior to the war the conductor was Mr. W. S. Rhoddie, an ardent Sol-faist, who had done a great work in choral matters in these parts. The Society gave 'The Creation' (Haydn) and 'For the Fallen' (Elgar) last season. This season it proposes to give 'The Messiah' and 'Elijah'—rather old battle horses, but they may serve to brighten up interest in musical doings.

A string orchestra is in being under Miss Sara Walker, a local enthusiast, and one whose instrumental programmes kept the musical flag flying during the war.

At the Cathedral Mr. D. E. Roberts (appointed last year) gives monthly organ recitals which are very well attended. For the Church services we have a library of a hundred and eighty anthems of all schools, ancient and modern, one of

which is sung each Sunday. Mr. Roberts also conducts the Inverness Male-Voice Choir. A meeting was recently held to inaugurate the Inverness and Northern Counties Musical Festival. Mr. Hugh Robertson came from Glasgow to speak, and great things are anticipated from the scheme. It is hoped to hold the Festival in June next. Much could be made of the Gaelic music of this part of Scotland, but a leader of Gaelic seems necessary. The lowland county is fortunate in having such a leader in Mrs. Kennedy Fraser, at Edinburgh. It is hoped to include Gaelic airs and folk-songs in the programme of the coming Festival.

### LIVERPOOL

The programme of the Philharmonic Society's second concert, on November 1, contained only four items, but with M. Cortôt as solo pianist and Mr. Albert Coates as conductor there was plenty of interest, both musical and personal.

The Brahms D minor Concerto was not a happily chosen medium for M. Cortôt's brilliant art. He was temperamentally better suited with Franck's sparkling Variations, which were delightfully played. Strauss' 'Heldenleben' was by no means an unwelcome revival, although nowadays its exhilarating moments scarcely atone for its prolixity. The fourth number was Mr. Coates' Suite of string music from Purcell.

The performance aroused memories of the late A. Rodewald, an amateur of his art who did so much in the way to popularise orchestral music at Liverpool. To him was due the first performance of 'Heldenleben' in this city.

At Rushworth Hall, on November 5, Miss Ursula Greville made a highly favourable impression as an English lied singer at her vocal recital of recently-published songs of native composers. Her programme contained no less than twenty-four songs, which were generally noticeable for their harmonic freedom and descriptive suggestion, especially the pianoforte accompaniments. The list of composers included Percival Garrett (who accompanied the song), Martin Shaw, Leigh Henry, Gerrard Williams, H. Bainton, J. H. Foulds, and Boughton.

As usual at this time of year there has been an epidemic of pianoforte recitals, and the great players have included Moseiwitsch, Cortôt, and Hofmann. Worthy of note also was the recital given in Rushworth Hall by Mr. Edward Mitchell, who especially sustained his reputation as a Scriabin exponent, in playing 'Vers la flamme.' Another interesting recital was given by Mr. Robert Gregory in the club-room of the British Music Society, October 20. Mr. Gregory is an accomplished player, befits a pupil of Leschetitzky, and after the recital he gave some interesting reminiscences of his great teacher and his grim experiences at Vienna during the war.

At the Crane Hall Wednesday afternoon recitals were notable pianists have been heard, including Mr. Anders Tyrer, Miss Margaret Collins, and Miss Lucy Pier (Bach-Tausig D major Fugue). The accomplished McCullagh Ladies' String Quartet played Frank Bridge's charming 'Sally in our Alley' and 'Cherry ripe,' and the Ethel Midgley Trio were heard in Tchaikovsky's 'Elegiac Trio.' The vocalists included Miss May Sproston, Miss Vida Evans, Miss Hilda Roberts, and Mr. Lewis Knight, and the violinists Miss C. le Mesurier and Miss Gertrude Newsham.

At the Rodewald Concert Society's first meeting, October 24, a favourable impression was made by the Quartet in G by Arnold Bax, a work remarkable for its thematic material, skill in development, and sustaining interest. The slow movement touches inspiration in beauty and freshness. It was admirably played by the Catterall Quartet.

Dr. A. W. Pollitt, Lecturer in Music to the University of Liverpool, opened a course of six lectures, which are free to the public, on October 13, his subject being 'The Vocal Literature of the 17th and 18th Centuries.' Mr. J. Sheridan assisted as solo violinist.

On October 18 Mr. Michael Dawson concluded a course of three lecture-recitals at the Village Hall, Storrington, illustrating the violin sonata from Corelli to Elgar.

## MANCHESTER AND DISTRICT

How and where stands Manchester in relation to the national opera scheme so recently established? One reads Bradford, Liverpool, and Glasgow having been visited by, for example, Messrs. Radford and Pitt, who have addressed important meetings in its support, and at Liverpool Mr. Radford expressed the hope that the Mersey city might come the northern headquarters. Why have not these gentlemen visited Manchester? The Manchester Beecham chorus has kept matters moving, and has assisted visiting companies. In an opera festival week (October 17-22) for charitable ends, 'Faust' and 'Carmen' were each played on three evenings, and something over £3,000 was paid in mission. £600 of this sum passed to the Entertainments and £1,000 to the charities. Mr. Hamilton Harty conducted, and the full Hallé band was used.

The Hallé Orchestra had been playing in the North under Mr. Hamilton Harty for a month before coming, on November 3, to the first Hallé concert here, with the result that the initial appearance produced playing of a finished quality never before experienced so early in the season. Mr. Harty played for the first time in England 'Bürger als Edelmann,' the Suite from the opening of Strauss' opera 'Die Fledermaus' in Naxos. The geniality of this work won all hearts. It was exquisitely played, especially in the Minuet (after Schumann). For sheer ravishing grace this would be hard to surpass, and probably would do more to reconcile many listeners to the re-introduction of Strauss to the concert-room in any other of his orchestral works.

The Rosing cult is strong here, but his last two appearances have not been among his most successful. Most experienced and disciplined minds would hesitate to describe him as worthy a place amongst the great lieder singers. Outside Russian work his powers appear rather mediocre, and one may venture to think that had his earliest appearances here been made in programmes of purely classical lieder his vogue would not have attained its present dimensions. Singing the songs of his native land the performance is positively miraculous, but when he pours the heady wine of this Russian-conceived interpretation into bottles as, say, Cyril Scott's 'Invocation to Love,' or the ballad of 'Lord Rendal'—to take two widely different English types—the bottles simply are shattered.

The second Hallé concert, on the eve of Armistice Day, naturally drew some inspiration from the anniversary, adequately expressed, as I think, in Sullivan's 'In Memoriam,' which has no epic quality—nay, it is even most domestic in its grief. Cannot our conductors discover something which shall displace this puny overture? A serious commentary on the juxtaposition of ideas was afforded by Parry's aria from 'Judith,' beginning 'I will sing unto the Lord a new song,' which seemed by comparison almost worthy the commemorative occasion, when it really is diluted stuff, shuffling, even in the keeping of Miss Agnes Nicholls, to sang like a very high-priestess of Triumph, the note of the grandiose instead of the sublime. From this we were diverted via Handel's 'Water Music' in Hamilton Harty's additionally orchestrated form, and Elgar's latest Bach fugue transcription, to Scriabin's 'Divine Poem' Symphony. The Elgar-Bach fugue made many people grieve. The newly-appointed Hallé organist (Mr. Harold M. Dawber) played the C minor Fugue on the organ first. The Free Trade Hall organ is a poorish affair, but the Fugue did grow and develop grandeur in its course. In the orchestral version this sense of cumulative power and majesty is the first impression conveyed. It is brilliant, lively to the point of vivacity, but, for oneself, it contributed nothing which made it appear a really nobler thing than one already knew. The performance of Scriabin's 'Divine Poem' was a marked advance on that of last March. The average listener who has any real musical sensibility would derive little, if any, satisfaction from a study of the supposedly underlying philosophy of the work. Rather is it one which will appeal, if at all, by the sheer sustained grandeur and nobility of its quality. Never did one find it tediously cursive. Mr. Hamilton Harty and his players rose to the full height of their task.

Mr. Dawber, in addition to his appointment as Hallé organist in succession to Mr. C. H. Fogg (whose retirement is due to failing sight), has also become

conductor of the Manchester Vocal Society, thus making the third change since the death of Dr. Henry Watson. On November 2 the first concert under Mr. Dawber's guidance brought Bach's 'God's time is best' and the Alto Rhapsody of Brahms. The choir is mainly composed of solo vocalists, and its chief failing under all its conductors has been an unwillingness to subordinate the individual in the interests of ensemble. That the whole is greater than the part is a choral axiom which will have to be recognised before work of the highest class can be accomplished.

Two concerts of the Tuesday Mid-day series call for almost unqualified praise. On October 25 the Catterall Quartet introduced Bax in G major, which I venture to say will make history. Its first and last movements have brightness and geniality, and I have listened to nothing more profoundly moving than its slow movement. The two hundred and ninetieth concert of this series brought joy to a large body of Bach enthusiasts in the city—the 'Brandenburg' Concerto in B minor for two flutes and strings, played by a small body of Hallé men under our leading bassoon, Mr. A. Camden; after this Mozart's 'Kleine Nachtmusik.' Such a programme is worth a snatched lunch, and is rare refreshing fruit in these harassing business days.

Chamber music in towns on the fringe of Greater Manchester flourishes exceedingly. The Bowdon series embraces three recitals of song and violin music by Mr. and Mrs. Hamilton Harty and Mr. Alfred Barker; Messrs. Bantock and Mullings; and Mr. and Mrs. Moiseiwitsch.

At Rochdale, on October 25, Messrs. Murdoch, Sammons, Tertis, and Salmond played the Brahms C minor Quartet—probably the strongest combination for the work available to-day. Later, Casals and Hamilton Harty will play.

At Blackpool will appear a series of five strong groups of Manchester chamber-players—the Barker, Brodsky, Catterall, and McCullagh Quartets, and the Ladies' Trio.

At a recital given on October 28 at mid-day, by Miss Irene Morris and Mr. R. J. Forbes, the interest lay rather with the pianoforte work of Mr. Forbes than with the vocalist. Since the war I do not recall any performances here of lieder in German. Miss Morris' use of the language aroused no adverse comment in the audience. Much can be said in favour of the retention of original languages, but if singers generally follow the wholesome examples of Charles Neville, Kingsley Lark, Webster Millar, Maurice d'Oisly—to name a few singer-translators—probably more good will come to performers and public alike than would be the case where an English-speaking vocalist has to learn pronunciation of a foreign tongue. How much of Tetrassini's nature disappears when she essays 'Coming through the rye'!

## NEWCASTLE-ON-TYNE

On October 19 the London String Quartet delighted a large audience with Dohnányi's Quartet in D flat, Op. 15, McEwen's 'Biscay,' and Mozart's No. 12, in G. It would be superfluous to speak at length of a performance in which the charm of the first-named work, the impressionism of the second, and the sparkling grace of the third were interpreted in so convincing a manner.

The Tynemouth Y.M.C.A. has arranged a series of weekly concerts on quite a high level, the first being held on October 22, when Mr. Alfred Wall and Mrs. M. Mitchell gave an artistic if somewhat restrained reading of Franck's Violin and Pianoforte Sonata in A. Miss Rosa Burn was heard in a well-chosen selection of modern English songs, which she sang with wonderfully clear enunciation and thorough realisation of their varying moods.

On October 28, Mr. and Mrs. J. G. Burnett, of Aberdeen, visited the local branch of the British Music Society, and gave a recital of modern violin and pianoforte sonatas. The programme consisted of examples by Pizzetti, Malipiero, Goossens, and Elgar. Well-balanced and artistic readings were given of all the numbers.

The Curwen Concert was held on November 2, Miss Ursula Greville proving to a large audience that a recital of songs of originality and worth by a real artist can sustain interest without any other items by way of relief.

The Bach Choir, at its first concert on November 5, gave a fine performance of the Church Cantatas, No. 27,



Who knows how near my latter ending,' No. 23, 'Thou very God and David's Son,' and the Motet, 'The Spirit also helpeth us.' The Motet, in particular, was sung with a flexibility that was really remarkable.

Miss Harriet Cohen created a great impression with her brilliant playing of Bax's *Pianoforte Sonata No. 2* and Bach's *Concerto in D minor*, the latter being in conjunction with the string orchestra. Dr. W. G. Whittaker conducted.

On November 9, the London Trio performed Schubert's *Pianoforte Trio in B flat*, Bridge's in *C minor*, and Ravel's in *A minor*.

#### NOTTINGHAM AND DISTRICT

The opening 'international celebrity' concert on October 25, with the double attraction of Kubelik and Miss Stella Power, was entirely successful, the very large audience being provided with a varied and interesting programme. The inaugural People's Concert followed on October 26, taking the form of a pianoforte and song recital by Miss Irene Scharrer and Captain Herbert Heyner. Miss Scharrer contributed the Chopin *B minor Sonata*, and Captain Heyner's fine baritone voice was heard in compositions ranging from Bach and Handel to Balfour Gardiner.

On November 5 Mr. Norman Wilks and Miss Millicent Russell gave a pianoforte and song recital. Mr. Wilks' fine technique and temperament, and Miss Russell's vocal power and sympathy were much admired.

The Lincoln Orchestral Society on October 26 gave a concert with an orchestra of over seventy performers. The vocalist was Mr. John Booth, Miss Lena Kontorovitch was the solo violinist, Miss Kathleen Seely accompanied, and the Rev. Canon Scott conducted.

A new departure in Mr. B. Johnson's recitals was the introduction, on November 6, of Mr. H. Nicholson's *Ladies' Choir* from Oakham. The innovation was a delightful one, the choir singing tastefully in 'God be in my Head' (arranged by Walford Davies), 'Luther's Cradle Song' (arranged by W. J. Kirkpatrick), 'Silent Night' (arranged by Dr. Haydn Keeton), arrangements of 'Loch Lomond,' 'Early One Morning,' and 'John Peel' by Walford Davies, Percy E. Fletcher's arrangement of 'Ye Banks and Braes,' and Mr. B. Johnson's setting of 'The Stars.'

With Miss Cantelo and the Catterall String Quartet as executants, the first University College chamber music concert took place on November 9. Mr. H. Mortimer was associated with the Catterall Quartet in a performance of Mozart's *Quintet in A major*, and Miss Cantelo joined the Quartet in the Brahms *F minor Quintet*. It was gratifying to note a crowded audience and much enthusiasm.

#### PORTSMOUTH AND DISTRICT

As usual the first half of the musical season at Portsmouth is being principally devoted to vocal and instrumental concerts, most of the choral work being left over until the opening months of next year. November brought a very full diary, but as the majority of the concerts were crowded together in the latter part of the month they cannot be referred to in this issue.

The first of the 'international celebrity' concerts at the Town Hall, on October 21, did not secure quite such a strong measure of support as might have been anticipated, although the operatic programme delighted all who heard it. The visit of Kubelik, on December 10, ought, however, to leave no vacant chairs, and no doubt other concerts of the series will secure a fuller public.

The members of the local branch of the Hampshire Association of Organists, at their meeting on October 26, had the pleasure of listening to a pianoforte recital by the Rev. R. T. Arscott, who, in addition to works by César Franck, Debussy, Wagner, and Saint-Saëns, played three of his own compositions. Mr. R. H. Turner, who presided, voiced the general opinion of his musical colleagues when he observed that Father Arscott had proved himself to be a player of highly developed technique, and a composer of considerable fancy and inventive power.

The Portsmouth Temperance Choral Union is quite satisfied with the result of its first Saturday night concert at

the Town Hall, on October 29, and is looking forward to an even fuller attendance on December 3. The fact that the Union more than covered its expenses shows that well-end popular concerts can be run successfully if the municipality cares to take advantage of the experiment, and with certain changes which have recently taken place in connection with the Town Hall Committee, more is likely to be heard of the project. Miss Lucy Nuttall and Miss Winifred Small were the artists engaged for the Choral Union's October concert, and a number of choruses received excellent treatment by the choir. In the absence of Mr. W. E. Green, the veteran conductor, Mr. T. E. Platts was ably deputised. Mr. Cyril J. Fogwell was at the organ.

Messrs. Murdoch arranged a chamber concert at the Palmerston Road Rooms on November 3, and the growing popularity of this class of music was shown by the fact that every seat was occupied. The artists were Madame Frederic Birch (pianoforte), Mr. Arthur Emms (violin), Mr. Hardin (violoncello), with Miss Amy Bath contributing vocal numbers. Each of the instrumentalists displayed considerable executive skill, and their work was marked by deep thoughtfulness.

At the annual concert of the Temperance Choral Union at Lake Road Baptist Church, on November 9, Mr. W. I. Green—who, in addition to being hon. conductor of the Union has also been conductor of the Church choir for forty-six years—was presented with a wallet containing £4 in notes as a token of the appreciation of the Church members of his work. The Rev. G. J. Harris, who made the presentation, while emphasising the long service of Mr. Green in connection with the Church, also specially stressed the work he had performed elsewhere in the town particularly in connection with the annual 'Messiah' festivals.

Most of the Sunday afternoon symphony concerts on the South Parade Pier are given by the local Service bands, but the band of the Grenadier Guards came down on November 14, and with Director of Music Lieut. George Miller conducting, gave a very fine programme. The vocalists of successive Sundays have been Miss Alice Coombe, Mr. Edward Chambers, Mr. Samuel Dyson, and Miss Lilia Evans.

Mr. Leonard Rayner, a pianist of imaginative power and with a fine mastery of technique, made his first appearance at Portsmouth in the Town Hall on November 14, when he gave a recital of modern pianoforte music. Such a recital unrelieved by vocal or other instrumental music, was rather unusual among local musical events, but Mr. Rayner's programme, which included César Franck, Cyril Scott, Debussy, and 'Escenas Romanticas' by the Spanish composer Granados, delighted an appreciative audience. A feature of the programme was a suite of bird songs by Mr. F. Herbert Bond, one of the youngest British composers before the public, which was performed for the first time. The songs revealed the poetic instinct of the composer, and their execution brought out to the full Mr. Rayner's wonderful delicacy of touch.

Among the newly-formed organizations in the borough the Labour Choral Society, which started practising last month. Good progress is being made, and the Society will introduce itself to the public by means of a charitable concert.

A sign of further musical activity in the district is the proposal to form a Choral Society at Bishop's Waltham where Mrs. Carpenter is directing a choral class until a conductor is appointed.

#### SOUTH WALES

The chief event of the month was the Welsh Music Festival at Mountain Ash, on October 22, 24, a résumé of which is given elsewhere. Two Festivals devoted to the singing of the sanctuary were held—one in connection with the Welsh section of the rural deanery of Merthyr, at St. David's, Dowlais, on October 31, with Mr. Morgan Davies as conductor; the other by the United Congregationalists of Cardiff district, at Ebenezer, on the evenings of November 1 and 2, Mr. Gwilym R. Jones (Ammanford) acting as conductor, and Mr. Elias Williams as conductor of the rehearsals.

At Swansea, two chamber music concerts of the series of have been given in Llewelyn Hall, Y.M.C.A. At first, on October 14, the Birmingham String Quartet, led by Mr. Percival Hodgson, played Quartets by Beethoven, Mendelssohn, and Dohnányi. For the second concert, on November 3, local talent had been secured. The programme contained Elgar's 'The Snow' and 'Fly, Singing Bird,' with pianoforte and violin accompaniments, Beethoven's Pianoforte Trio in C minor, and Brahms' Piano Quartet. This policy of introducing local instrumental talent in alternate concerts of the series is stimulating, and highly to be commended, and might be profitably adopted in many other districts.

For the Cardiff chamber music concert on October 22 in the hall of the High School for Girls, the Chamber Music Society (Messrs. Sammons, Tertis, Salmond, and Murdoch) had been engaged, and the programme consisted of quartets by Schumann (E flat, Op. 47), Fauré (C minor), and Dvorák (E flat, Op. 87).

The first of the Newport series of subscription concerts took place on October 20 at Central Hall. All the artists, Messdames Donalds and Adila Fachiri, and Messrs. Angelo Rosselli, Mostyn Thomas, and Jascha Spivakovsky gave the utmost satisfaction.

On October 22, at Tabernacle Chapel, Morriston, Swansea, the Gwalia Male-Voice Choir, assisted by a full orchestra, gave a notable performance of Félicien David's 'Symphonie Ode,' 'The Desert,' to a crowded and appreciative audience. The conductor was Mr. J. T. Rees.

## YORKSHIRE

### BRADFORD

The Bradford Subscription Concerts have suffered a great loss in the sudden death of their chairman, Mr. Harry Behrens, whose brother, Mr. Gustav Behrens, occupies a like position in relation to the Manchester Hallé concerts. The Subscription Chamber Concert on October 14 was of the quality to be expected from such artists as Messrs. Sammons, Salmond, and Murdoch, who style themselves the 'Chamber Music Trio,' and who played Trios by Brahms (in C, Op. 87) and Schubert (in B flat, Op. 99). The Subscription Concert on October 28 was sustained by Mr. Josef Hofmann, who showed himself a great artist by condescending to play the comparatively simple music, which he interpreted with consummate technique. An event of especial significance has been the celebration of the Bradford Old Choral Society's Centenary by two interesting concerts on October 26 and 27. On the former occasion the 'Sea Drift' of Elgar (who, by accident of birth, is a citizen of Bradford) was given, under Mr. Hamilton Harty's direction. On the latter Mr. Cyril Jenkins conducted his very poetic little orchestral work, 'The Song of the Silent Land,' for the first time to the public. Without affecting the bizarre, it is individualistic, and the orchestra is handled with remarkable sympathy, a solo violin part, finely played by Mr. Catterall, being most happily introduced. On November 11, the Bradford Choral Society, under Dr. Bairstow, gave a miscellaneous programme, which included Brahms' Alto Rhapsody, with Miss Muriel Brunskill as soloist, and Elgar's 'Songs of the Sea' (Mr. Plunket Greene). The Bradford Permanent Orchestra began its season on November 12, when Mr. Julius Harrison conducted Glazounov's Violin Concerto (Mr. Laurance Turner), and Elgar's 'Haffner' Symphony, in D.

### LEEDS

This has been a busy month, not only as regards the number of concerts, but because some of them contained matter of general interest. A landmark in the preparations for the Leeds Festival of October, 1922, was furnished by the first meeting of the chorus in the Town Hall on October 22. It was not so much a rehearsal as a trial of the voices collectively for balance and general effect, and this end Dr. Tysoe, the new chorus-master, took them through choruses from 'Elijah,' which, as a matter of fact, was not in the programme. The impression one got was that the basses were excellent, ringing, and brilliant, but the sopranos perhaps not quite numerous enough for weight, but best for quality I can remember in the West Riding.

The sopranos were exceedingly good, the contraltos neutral, but efficient, and, as I hear from Mr. C. H. Moody, of Ripon, who tested all the voices, distinctly the best in musicianship. There is also a new organist in Mr. Percy Richardson, and a new pianist in Mr. Norman Strafford, as well as a new conductor in Mr. Albert Coates, so if the 'new broom' theory holds, we should have some successful performances. Mr. Coates will conduct six of the eight concerts. The other two, at which choral music, and especially Bach numbers, will preponderate, will probably be directed by Sir Hugh Allen. A programme has been arranged provisionally, but is not yet sufficiently settled to be made public. If not materially altered in committee it should prove very interesting, and though probably it will not meet universal approval, it contains things to conciliate all tastes that deserve consideration.

The first of the Saturday Orchestral concerts was on October 15, when the 'En Saga' of Sibelius was heard for the first time at these concerts, and made such an impression that a repetition seems desirable in the not too distant future. Mr. Goossens is the conductor of these valuable concerts, but at the second of the series, on October 29, his place was taken by Mr. Julius Harrison, and the programme included what I take to be the first performance in this country of Balakirev's Pianoforte Concerto, his last work, and a fine, characteristic example of his genius. Its introduction was due to Mr. Anderson Tyrer, who played the solo part in his usual virile fashion.

A musically interesting service was held in Leeds Parish Church on November 2, when the late organist, Dr. Bairstow, conducted, and Dr. Tysoe, the present organist, acted in that capacity. There was a full orchestra, and the choir of York Cathedral co-operated. Anthems by Dr. Bairstow and Dr. Alan Gray were sung with orchestral accompaniment, and the 'Marcia Funèbre' from the 'Eroica' was impressively played, and was more effective than Dr. Basil Harwood's Gloucester Organ Concerto, in which organ and orchestra were not quite at one.

The London String Quartet gave concerts at the University on October 15 and 17, and the University recitals have been given on October 26, by Miss Helen Guest, who played Glazounov's Sonata, Op. 74, and on November 8 by Mr. Harold Halli, who gave a very well arranged series of songs. On November 2 the Symphony Society, an amateur body, gave a concert under Mr. Harold Mason's conductorship, when Beethoven's second Symphony met with a creditable performance, Quilter's 'Children's Overture' being one of the most enjoyable things in the programme. The Leeds New Choral Society, under Mr. H. M. Turton, gave 'Judas Maccabæus' on November 3, but without an orchestra. 'The Beggar's Opera' reached Leeds on November 7, and a week later the O'Mara Company opened a fortnight's visit, which was to include 'Marta' and 'Il Seraglio' as comparative novelties.

### SHEFFIELD

Sir Henry Hadow's lectures on music, given in connection with the adult education scheme of the Sheffield Education Committee, have now been concluded. They were three in number. The subjects, 'Melody,' 'Harmony,' and 'Musical Composition,' attracted large audiences, and afforded further evidence of the keen desire of the public for enlightenment in respect of music. At the last lecture, Mr. Cyril Cantrell helped in the illustrations, playing examples of the fugue and of movements in sonata form with true insight.

The 'international celebrity' series of concerts opened here on October 20, when Kubelik and Miss Stella Power had a crowded audience at Victoria Hall. Kubelik played the Tchaikovsky Concerto, Saint-Saëns' Rondo Capriccioso, Paganini's twenty-fourth Caprice, and other items, with almost pre-war polish and more than pre-war stolidity. Miss Stella Power sang 'Ah, fors è lui,' Bellini's 'Casta Diva,' and such things, quite brilliantly. M. Cortôt being unable to fulfil his engagement at the first of the Sheffield subscription concerts, M. Spivakovsky took his place, and made a most successful first appearance at Sheffield. He was at his best in Schumann's 'Carnaval.'

The University chamber concerts opened on October 28 with the Catterall Quartet. The players were hardly in



their best form, though they gave an enjoyable performance of Borodin's second Quartet. Beethoven's Op. 127 and Howells' 'Lady Audrey's Suite' filled out the programme to rather more than ideal length.

Poor orchestral work, from whatever cause, spoiled the Musical Union's concert performance of 'Samson and Delilah.' The choir sang finely, and Miss Edna Thornton as Delilah, Mr. Walter Hyde as Samson, and Mr. Herbert Heyner as the High Priest were all excellent. Dr. Coward conducted.

Mr. Claude Crossley's concert in aid of the Sheffield Hospitals was well attended. In a programme of extraordinary length and diversity the performance of Strauss' Violoncello Sonata by Mr. Collin Smith (violoncello) and Mr. Archibald Fisher (pianoforte) was of exceptional interest and merit.

The Foxon Five o'Clock concerts continue fortnightly. A little handbook giving the five programmes of the concerts due before Christmas is a catalogue of good things, and promises first Sheffield performances of such works as Rachmaninov's second Suite for two pianofortes, the Dale Pianoforte Sonata, Delius' Double Concerto (violin and violoncello), and Cyril Scott's Trio for voice, oboe, and violoncello. The Sheffield String Quartet took a large part in the second concert, on November 2, being heard in a very finished performance of Mozart in D ('Prussian'). Mr. Collin Smith gave the first of three violoncello recitals on October 31. He had the help of Miss Ivy Smith (pianoforte) and Miss Ena Roberts (vocalist). Sonatas by Henry Eccles and W. Y. Hurlstone, and a fine group of British songs, were the outstanding features of a well-chosen programme.

Miss Ursula Greville, too, sang British songs, twenty-four of them, at a concert arranged by Messrs. Curwen and given here on November 3. Mr. Percival Garratt, as accompanist, fully shared the burden, as he must the high merit, of the recital.

The Sheffield branch of the British Music Society held an open meeting at St. Andrew's Church, Sharrow, on November 14. Sir Henry Hadow spoke on 'Church Music,' and illustrations were delightfully given by the organist (Mr. O. C. Owrid) and choir.

The second of the Sheffield subscription concerts took place on November 15, when Madame Kirkby Lunn, Miss Jelly D'Aranyi, Mr. Lauritz Melchior and Miss Ethel Cook (accompanist) were the artists. A charming group of French songs sung by Madame Lunn, and Miss D'Aranyi's playing of Bach's A minor Violin Concerto, were worthy of special remark.

#### OTHER YORKSHIRE TOWNS

At Huddersfield the Choral Society, on November 11, gave 'Samson and Delilah,' this being the third performance Dr. Coward had conducted in as many days, the others being at Hull and Sheffield. Mr. Hallas, a tenor who happens to be an artist, gave one of his interesting song-recitals on October 19, and on October 26 Mr. Rosing, an artist who happens to be a tenor, gave a recital at the Huddersfield Music Club. The Huddersfield Glee and Madrigal Society, of which Mr. C. H. Moody is the conductor, gave one of its concerts on October 25, when madrigals by Bateson and Wilbye, S. Wesley's noble Motet 'In Exitu,' and compositions by Fletcher, Elgar, and Bantock were among the features of a programme the quality of which did credit to the Society's discrimination. At the Halifax Chamber Concert on October 21 the Catterall Quartet played Herbert Howells' 'Lady Audrey's Suite' and a Quartet in G by Arnold Bax, the classics being represented by Beethoven's C sharp minor Quartet (Op. 131).

The Harrogate Symphony Concerts came to a close on October 12, when the twenty-ninth concert of the season took place. Its chief feature was Saint-Saëns' attractive 'Afrique,' in which the pianist was Miss Ethel Davey. Mr. Julian Clifford conducted.

Elgar's Quintet was given by the Catterall players and Miss Lucy Pierce at York on October 29 for the local branch of the British Music Society.

The popularity of opera was strikingly indicated by the fact that both the Hull Choral Societies began their season with concert performances of opera. On November 4 the

Harmonic Society led off with Verdi's 'Aida,' under Mr. Porter's direction, and the principals, all familiar with their task as members of the Carl Rosa Company, contributed a brilliant performance—they were Miss Eva Turner, Miss Doris Woodall, Mr. Boland, Mr. Brindle, and Mr. Kingsle Lark. The Vocal Society, under Dr. Coward, came next within a week, and gave Saint-Saëns' 'Samson and Delilah' with no less popular success. As at Sheffield and Huddersfield, the principals were Miss Edna Thornton and Messrs W. Hyde and Heyner. Mr. Michael Hambourg gave one of his popular pianoforte recitals at York on October 11 and dealt with the classics in his usual drastic manner which met with the huge approval of his audience.

## Obituary

Birmingham has lost an able musician, composer, an choral trainer, in Mr. THOMAS FACER, who died at the General Hospital on October 21, at the age of sixty-four. For many years he was the conductor of the Birmingham Choral Union. He was also music-master at the various King Edward's schools, a prominent organist and teacher of singing. His best-known composition was the cantata 'The Maid of Lorne,' specially written for the Crystal Palace Musical Festival held in connection with the Tom Sol-fa College in 1896. He also wrote deftly and sympathetically for children's voices, his school cantata and the operetta 'Red Riding-hood's Reception' having considerable vogue.

## Musical Notes from Abroad

### AMSTERDAM

The scheme of the subscription concert of October 1 had no claim to be considered particularly interesting, seeing that it comprised only excerpts from Wagner earlier operas, Madame Bauer von Pilecka and M. Jacques Urlus being the soloists. The second hearing of Franz Schreker's Chamber Symphony at the subsequent concert strengthened the favourable impression made by this work at its first performance. There is no doubt that Schreker is a strong personality, who, although speaking the language of the modernists, steers clear of unintelligible jargon which is intended to represent depth of utterance. The Symphony was played with undiminished force of strings, according to the composer's direction whenever this work is being performed in a large hall. If played as chamber music proper, I fear, however, that a small number of strings would not be able to bear up against the considerable force of percussion instruments which Schreker employs in his score. On this occasion, also, we again heard Bloch's 'Schelomo,' without, however, being affected to any greater extent than when we made its acquaintance a few months ago. At the concerts of October 23 and November 10 the young Hungarian violinist, Mlle. Erna Rubinstein, appeared as soloist in the Concertos of Mendelssohn and Bruch. Her playing showed a considerable step towards ripeness, and her faultless technique, allied to an exquisite sense of bowing and phrasing, was once more something to marvel at. On each occasion she played to overcrowded houses, and her record for this season, so far. The concert of October 27, dedicated to Russian music, furnished M. Alexandre Schumuller with an opportunity for introducing two hitherto unknown violin compositions, viz., Iwan Kryjanowsky's Ballade in F minor and Rimsky-Korsakov's Fantasia concert (on Russian folk-melodies). The first-named is the work of an amateur (Kryjanowsky being professor of medicine at Petrograd University). The impression created by this work is rather that of a protracted violin cadenza than a carefully thought-out composition, one of its prominent features being that it is written in 5/4 time throughout. Rimsky-Korsakov's Fantasia, on the other hand, is a very impressive essay in creative art, full of blazing temperaments and original colour. It should prove a valuable addition to the violin repertoire. Schumuller very deservedly was hailed with vociferous acclamation; indeed, as an artist

eschews cheap successes, he cannot be too highly eulogised.

Madame Noordewier-Reddingius, whose style in dealing with Bach can hardly be rivalled, was heard to great advantage in two of the finest arias of the immortal Cantor, and, on October 30, Mengelberg gratified us with a beautiful reading of the third 'Brandenburg' Concerto and the second Suite in B minor. The second part of the programme consisted of Diepenbrock's 'Hymn to the Night' and the Overture to Aristophanes' 'The Birds.' Eugen Albert's reappearance at Amsterdam, on November 3 and 4, cannot be recorded with such satisfaction as might have been expected. The former high level of his performances of Beethoven's fourth and fifth Pianoforte Concertos was approached only in the last-named. D'Albert seemed, however, to find himself in a more congenial atmosphere when it came to displaying his technical wizardry in Liszt's 'Danse Macabre.' I refrain from enlarging upon his solo recital on November 9, which, musically at all events, might still be a greater disappointment. The scheme of the concerts of November 10 and 13 included on each occasion spighi's splendid 'Fontane di Roma,' which, as an instance of modern programme music in its most gratifying form, was received with uncontested acclamation. On the first of these occasions Mengelberg also advocated the cause of his colleague, M. Cornelius Dopper, whose 'Adagio mesto' with variations he produced after having bestowed very imaginable care upon its preparation. The result was that the undeniable merits of this very clever work were made evident to a far greater extent than had been the case when the composer himself conducted it some time ago.

On November 2 the first concert of Der Anbruch took place. 'Anbruch' ('Dawn') is a Society recently founded of German and Austrian composers for the propagation of modern music. It is hoped ultimately to extend this society over the whole of musical Europe, and thus to form part of 'Musical League of Nations.' The scheme of four chamber music and three orchestral concerts to be given at Amsterdam in the course of this season includes, besides works of modern German and Austrian composers, much of modern Dutch school and a sprinkling of French works, but, however, of the latest examples. The first chamber music concert, which was entrusted to the care of the Allandsch String Quartet, brought a String Quartet by Henry Zagwyn (a Dutch composer) which showed clever craftsmanship. After this M. Emile Enthoven, who is barely eighteen, introduced a Pianoforte Suite of his own, in four movements. But the young composer is obviously not yet able to run free of his models; and so far was very little of Enthoven, and, among others, very much of Chopin and the earlier Rachmaninov. Still there is much to be found in this Suite that would indicate the presence of a healthy and natural kind, in itself no small commendation. John Huré's Pianoforte Quintet, the pianoforte part well sustained by M. Evert Cornelis, concluded the performance. On October 22 we had a guest in London in the person of Miss Dorothy Moulton, who gratified us with works of the modern British school, viz., songs by Peter Warlock, Ivor Gurney, Arnold Bax, Eugène Ionesco ('Philomèle'), and Arthur Bliss ('Madame Noy'). In spite of the fact that Miss Moulton seemed to suffer from indisposition, she gave evidence of being an artist of considerable attainments. The highly interesting series of chamber music concerts arranged by the management of the Concertgebouw must be deferred to my December letter. I must not, however, conclude without mentioning the enormous success gained here by the young Russian pianist, Tossy Spiwakowsky, who indeed seems 'born to play.'

W. HARMANS.

At the Town Hall, Melbourne, on August 30, the Women's Choir sang Wilbye's 'Sweet honey-sucking bees,' and the Cellists' Motet 'Thou knowest, Lord,' Elgar's 'Go, song of the reeds,' and other choral pieces. Mr. Frederick Mewton conducted.

The programme presented by the Stockport Vocal Union under Dr. T. Keighley on October 24 included Weekes' 'Vesta was,' Elgar's 'My love dwelt in a northern land,' Balfour Gardiner's 'Sir Eglamore' and 'Cargoes.'

## BERLIN

Humperdinck, before his death, had the satisfaction of witnessing the great success of his last opera, 'Gaudeamus,' at its first performance at the Darmstadt Landestheater. His 'victory' was to all appearances complete, for he was the recipient of enthusiastic applause, many recalls, and three laurel wreaths presented by the students who had assisted at the performance. The opera, bearing the motto 'Hoch die Jugend Tod den Philistern,' is a students' opera. Beautifully wrought, full of humour and melody, remarkable for splendid musicianship, and elaborately and gorgeously scored; it is full of vigour and dash, with a great abundance of popular themes, handled in Humperdinck's well-known fashion. Of great musical worth is the introduction to Act 2, in the form of variations. When, in 1893, Humperdinck produced his 'Hänsel und Gretel,' the work came like a salvation, revealing to composers the way to emancipation from Wagnerian fetters. The road was shown, but few followed it. The influence of Italian opera is too great. Hans Albert Mattausch's new opera, 'Graziella,' is steeped in hotly pulsing Italian life, saturated in love and lust, primitive savagery, cunning, and piety. It was performed at Bremen and Magdeburg under the direction of the composer, who brought out all the beauties of the orchestral score. The opera was well received, although it is well-nigh impossible for Northern artists truthfully to represent Southern characters. Of a different stamp is Paul Grasner's opera 'Don Juan's letztes Abenteuer,' recently performed at Leipsic, under the direction of the composer. The music is nobly characteristic, and is based upon powerful invention. The instrumentation is rich and mellow, so that the boldest dissonances lose much of their harshness, and the treatment of the voices deserves much praise. All German stages devoted themselves to worthy performances of Weber's 'Frieschütz' in memory of its hundredth birthday. Reforms, however, are confined to the scenic representation of the first and last Acts. The Wolfschluchtszene, that troublesome scene of all 'Freischütz' performances, was generally left untouched.

One of the unluckiest composers for the operatic stage is Siegfried Wagner. He belongs to those sons of great men whose creations suffer through the genius of their fathers. Had he composed operas in the style of his father the world would have called him an imitator. As he writes works of a personal character the German stage does not exactly know what to do with them. At his last concert with the Berlin Philharmonic Orchestra and Walter Kirchhoff, the tenor, he produced introductions and fragments of his operas 'Banadietrich,' 'An allem is Hütchen schuld,' 'Sonnenflammen,' 'Friedensengel,' and 'Schmied von Marienburg.' The *Welt am Montag* writes:

'A well-educated composer, with a mission, striving to achieve praiseworthy aims. Popular themes, logically developed, a clear and fine orchestration. Above all, agreeable melodies, hostile to fashion. At the same time inherited faults—lengthy and heavy language. Were he to find a friend, to develop self-criticism, perhaps he could give us the much desired popular opera in the style of Humperdinck's, his teacher's, "Hänsel und Gretel."'

While these wishes remain unfulfilled, two composers, Richard Strauss and Franz Schreker, set musicians and critics by the ears. Strauss belongs already to musical history—to a past as well as to a future period. After studying his development since his Op. 1, and hearing the splendid performances of his ripest works, the writer would fain be 'on the side of the angels' and proclaim him a genius who has forced his music upon the world, whether the world likes it or not. History repeats itself. Franz Schreker too is a great power that cannot be ignored, much less annihilated by adverse criticism. We may abominate his music, but we cannot avoid admiration for the masterfulness alike of the conception and execution of his music-dramas, and we shall have to endure that which now seems unendurable. Orchestral players may protest that his music cannot be played. They will have to learn to play it, just as their predecessors had to learn to play Beethoven's, and Wagner's, and Strauss' music.

F. ERCKMANN.



## MILAN

The stage alterations to La Scala which were commenced on August 17, 1920, are being hurried forward as much as possible in order to reopen the theatre for a season of opera. The date for the reopening has been fixed for December 26. The old roof of the stage was of wood; the new one is of ferro-concrete, and will be over a hundred feet high. An old house adjacent to La Scala in Via Filodrammatici was purchased and demolished. On the site a new building is being raised, which will give the Theatrical Museum greater space, and will accommodate offices, archives, &c. Furthermore, the building will be a centre for all the vital services of the theatre, and will contain a scenery storeroom capable of holding the complete scenery of seventy different operas, enormous concrete shelves having been made for this purpose. The alterations to the stage necessitated the removal of a great number of supporting pillars, with the result that the foundation had to be reinforced. To this end excavations were made 22-ft. below the street level and a new wall 13-ft. high and 6-ft. thick installed under and all round the old stage-supporting wall. The artists' dressing-rooms have been renovated, and baths fitted in each cubicle. The dressing-rooms of the chorus have also been enlarged and improved. Over 800,000 candle power will be used for illuminating the stage. The luminous cupola—an invention of the well-known Spanish artist, Don Mariano Fortuny, which was described in the *Musical Times* for December, 1920, is already in place. Some German technicians visited the works some time ago in order to see this cupola, and frankly expressed their admiration. In appearance is like an ærostat. There is no doubt that the scenic effects will gain enormously, the illusion of endless space and blue sky being perfect. Sunrise, sunset, and moonlight, with all their accompanying colour effects and nuances, will be marvellously real on La Scala stage.

Several months ago it was rumoured that Boito's second and last opera, 'Nerone,' had been selected as the opening feature of the first season of opera, but evidently such is not to be the case. Also it was stated on very good authority that Boito had finished composing four Acts, and had sketched the fifth. Be that as it may, the opera is believed to be complete in itself in four Acts, and there would appear to be no plausible reason for not having it performed.

The following operas comprise the répertoire of the season: Verdi's 'Falstaff'; 'Parsifal' and 'Die Meistersinger'; Puccini's 'Il Tabarro,' 'Suor Angelico,' and 'Gianni Schicchi'; Moussorgsky's 'Boris Godounov'; Boito's 'Mefistofele'; Pizzetti's 'Debora and Jaële' (first performance); Catalani's 'La Wally'; 'Barbiere di Siviglia'; and 'Rigoletto.' One more opera has still to be chosen from among Mozart's 'Il Ratto dal Serraglio,' Rabaud's 'Maruf,' and Wolff-Ferrari's 'Quattro Rusteghi.' About fifty artists have been engaged. Of these the more important are Mesdames Elvira Casazza, Elvira de Hidalgo, Toti Dalmonte, Anna Gramigna, and Sheridan, an Irish soprano who made a rather successful début at Rome three years ago. Among the male singers there are some valuable exponents: Messrs. Carlo Galeffi—admittedly the finest baritone of the day; Giacomo Lauro Volpi, a tenor with 'velvet' in his voice, who made a great hit last year at the Costanzi at Rome; Luigi Marini, an excellent, reliable tenor; Charles Hackett, the American tenor of Irish descent, who created a sensation by his really excellent singing in 'Mignon' at La Scala in 1917 and at the Costanzi, Rome, and revealed a brain at work behind a fine voice; Nazereno De Angelis, the basso; and Gaetano Azzolini, the bass-comico who is supposed to have 'succeeded' the late Pini Corsi. In all truth the only singer to-day possessing the qualities and capability of succeeding the famous Pini Corsi is Gaetano Rebonato—who, by the way, was a pupil of the late Prof. Dr. Riccardo Daviesi, whose recent demise was announced in the *Musical Times*.

No encores will be conceded. Toscanini and Panizza will conduct alternately, and the orchestra will consist of a hundred players, a great many of whom formed part of the famous Toscanini orchestra which toured the United States.

One more centenary has to be celebrated in this 'year of centenaries,' viz., that of Angelo Mariani, the greatest Italian conductor of orchestra of the 19th century. He

was, in fact, the first real conductor in Italy, and was the first to introduce Wagner's and Meyerbeer's works into the country. Also he pushed Verdi's operas to the fore. Fate intervened, in the shape of a woman, to cool the war friendship between Verdi and Mariani, when Teresa Stoltz, the famous singer, transferred her affections from the dashingly handsome conductor to the rising composer. The centenary was celebrated on October 11, at Ravenna, Mariani's birth place, public honours being rendered to his memory under the auspices of the Municipality and the 'Musical Academy Giuseppe Verdi' of that town. Thus it fell that his and Verdi's names again were linked together. A commemorative concert was also given the same evening at the Alighieri Theatre, the programme consisting entirely of Mariani's own compositions, which have a deeply sentimental vein and melody. Mariani's biography by Prof. Mantovani has just been published by the Rome publishers, 'Ausonia.'

E. HERBERT-CÉSARI.

## NEW YORK

In the crowd of aspirants for musical fame that flock to New York from every one of the United States of America and every one of the un-united States of Europe, there are many that find an available hall only in the early autumn while the critics and the musical public are still lingering in the country, or in the late spring when everyone is jaded and fagged with too much listening. The real concert season begins and ends with the performances of the various orchestras.

No other city in the world offers to music-lovers series of concerts given by four entirely different first-class orchestras each band consisting of from ninety to over a hundred men. True, only two of these orchestras are resident, the Boston Symphony and the Philadelphia Orchestra being visiting organizations, but local pride or envy, or any other uncharitableness, does not seem to influence the judgment passed upon their work. They stand or fall partly by the merits or demerits and partly—it must frankly be confessed—by what appears to be the fad of the day. For years the Boston Symphony, which did such superb work under George Henschel, Nikisch, Gericke, Fiedler, and the unmentionable Muck, was called the finest orchestra in the world, and the man would be rash who would dispute the claim. There were several sound reasons that accounted for the waning of the prestige of this famous organization besides the proverbial fickleness of the public, but the fact remains that the mantle has descended upon Leopold Stokowski, and the Philadelphia Orchestra has become the fad of to-day. It is almost impossible to buy a seat for any of its concerts, and it fell to this band, on October 18, to open the orchestral season of 1921-22. Stokowski dearly loves to do something 'different,' and the first thing to strike the eye on this occasion was his re-arrangement of the players. First and second violins and violas were massed to the left, the violoncellos were put where custom has assigned the second violins, and the wood-wind was placed behind them. It was a distinct innovation that had met with universal approval, though undoubtedly many young enthusiasts sanctioned it as they would anything dictated by such a favourite conductor. In their eyes, he can do no wrong. Stokowski always comes on to the platform carrying his baton in his hand and conducting entirely without score. To many he is very magnetic; every one feels his intensity and recognises his perfect control over his men. The concert opened with Brahms' second Symphony, played with great vigour, perfection, and breadth of tone, though sometimes over-sentimentalised, as Brahms so often is by many conductors. One of the fashions of the moment seems to be the inclusion of a novelty—good or bad—in every programme, and Stokowski's closing number was a long-drawn-out tiresome fantasy on a theme from Berlioz' 'Damnation of Faust,' by Walter Braunfels.

Immediately following came the opening concert of the New York Symphony Society's season, directed by Walter Damrosch. This old Society has its regular followers who are personally attached to the conductor, but they were to his father before him, and as the Society itself is heavily endowed by Mr. Harry H. Flagler (of Standard Oil

ne) it can go calmly on its way year by year undisturbed by financial troubles that affect almost all similar organizations, as there are practically none that can live on box-office receipts alone. Mr. Damosch's novelty, 'Marche ançaise,' by Roger-Ducasse, was another futile attempt to make capital out of nothing—à la Ponzi—and one more lure to make inspiring war music.

Though financial troubles do not disturb the New York Symphony Society, they have of late years sorely tried the other New York organization, the Philharmonic Society, is, the second oldest orchestra in the world, has just run its eightieth season. It has no patron like the Flagler, and it has one more rival in the last two years to contend against, viz., the National Symphony. It was long too much of the New York public to listen to a hundred orchestral concerts in one winter, so reason prevailed, and the Philharmonic has this year absorbed the National, putting some of the best players of the newer orchestra into the older one, retaining Josef Stransky as chief conductor, with Henry Hadley as associate, and Kling Wilhelm Mengelberg and Arthur Bodanzky as assistant conductors, thus obtaining financial assistance from patrons who had been allied with the National. It would have been a hard blow to music-lovers at New York to have seen the Philharmonic fall by the wayside, overcome by its younger competitor, for the personal element of the popularity of the conductor is not the first consideration in such a case. Stransky has many admirers, as also have other conductors, but the public bestows its strongest affection on the organization itself, which has weathered many storms since 1842, and has grown in eighty years from a modest band of forty members, who stood (except violoncellists) while playing, to the modern group of a hundred men selected from the best that can be obtained. On a matter of sentiment, Stransky, at the opening concert of the eightieth season, played Beethoven's fifth symphony, which opened the first concert given by the society on December 7, 1842. The inevitable novelty was 'Prelude and Fugue for pianoforte and orchestra' by Daniel Gregory Mason, with Mr. John Powell at the solo instrument. It must have been the personal popularity of Daniel Mason and Mr. Powell that produced the storm of applause, and demands for the repeated appearance of the composer and performer, for it seemed a vague composition, lacking construction, and confusing to the listener. Possibly it would improve at a second hearing—so let it be to the benefit of the doubt.

At the first concert of the Boston Symphony, Mr. Monteux played Rimsky-Korsakov's 'Sadko' and some Debussy selections. In both of these he was more successful than was with the Symphony, which was Beethoven's 'Eroica.' Fortunately the French conductor is following the fashion by others of the day, playing Beethoven as if he were a modern composer, taking all sorts of liberties with the piece, and making violent contrasts in dynamics. The climax of the opening week of the musical season was the advent of Richard Strauss. When Toscanini here last year he brought an orchestra with him—a rare mistake, for there are no orchestras in Italy to compare with ours. Dr. Strauss and his managers were there, and the famous musician has embarked on a series of tours in the United States, using the Philadelphia Orchestra as his instrument. Arriving only four days before the first concert, rehearsals were necessarily few, so the first programme included only works familiar to the players—'Don Juan,' 'Till Eulenspiegel,' and the 'Symphony in E-flat major.' Carnegie Hall was packed to suffocation, and the 2nd (as he is familiarly called here) met with a tremendous ovation as he stepped on to the platform, the evening applause lasting for several minutes, and it was deserved, for it is doubtful if he has a peer. While we are accustomed to hear his tone-poems played with great emphasis—with scant attention given to the more delicate passages—Strauss makes every shade of dynamics of equal importance, and when the music demands *fortissimo*, instead of 'letting himself loose' the composer-conductor gives the impression of restrained power. 'Till' was the first of the evening; and it was a new 'Till' to most of his hearers, though the present writer had the good fortune to hear his reading in Europe some ten years ago. New

Yorkers are accustomed to think the pranks of Till are simply amusing, but there is, too, a pathetic side to the story, and Strauss' baton can move the listener to a tear as well as to a smile.

At the second concert of the New York Symphony Society, Madame Florence Easton appeared as soloist, singing Clarchen's songs from 'Egmont,' and Brunnhilde's 'Immolation.' This sterling English artist sang both selections in her native tongue with her usual beauty and clearness of tone and remarkable diction. She is a great favourite in America, both at the Metropolitan Opera House and on the concert-platform, and it is matter for surprise that some London manager has not recognised the place she has earned as a musician, and engaged her to charm the musical public of her own country.

M. H. FLINT.

## PARIS

### DECADENCE

Following M. Messager's recent example, several composers have attempted to revive an interest in modern *opérette*. Some—taking the scathing admonitions of the musical papers to heart—have announced their allegiance to the standard set by Lecoq, Audran, Planquette, and others of this genre. None, however, succeed, the result of their labour usually being poor stuff, mere uninspired jingle. These efforts, in short, are little better than a musical comedy, fine dresses and shapely wearers usurping the place of good music properly sung. This undesirable state of things is—according to the managers—owing to the presence at Paris of so many foreigners. 'We cater,' declares each impresario, hand on heart, 'for the visitors.' As a matter of cold fact, Parisian taste has deteriorated. Few, except profiteers and other war-enriched persons, can afford the inflated prices which are charged for seats. And they care only for rubbish. That, perhaps, is why 'La Belle de Paris,' the latest venture, has little connection with the triumphs of the past. Certainly the music is lively; so, too, is a one-step tune. The costumes are gorgeous; but musical people do not go to the theatre to look at mannequins. As to the plot, it is pure musical comedy.

An agreeable contrast is afforded by Von Suppé's 'Boccace' with handsome Mlle. Marthe Chenal as the principal attraction. Mlle. Chenal, who has sung many serious rôles in her time, is scarcely a second Hortense Schneider, for the voice is not under perfect control, and her singing lacks distinction. Still, she is an improvement on the average *divette*, most of whom have been in too great a hurry to appear in public. These adventurous young women generally face the fires of criticism successfully, owing to the leniency of the average daily paper music-critic. Some of these people know very little about the use to which the voice should be put; and, consequently, the performers score.

Several performances of 'Le Barbier' have taken place at the Gaité-Lyrique, with M. Vanni-Marcoux as Don Basille. The distinguished artist gives a particularly fine character-study, while he manages his voice with considerable effect, ringing the changes on every imaginable variety of tone-colour. But the immortal work does not go well in French; Rossini's delightful voice-parts, as well as the action and the scene, demand the original libretto. There is, by the way, a talk of Paisiello's 'Barbiere' being revived—and in Italian. The music should come as a novelty, since Paisiello is practically forgotten at Paris. Audran's 'La Poupée' has been presented at one of the smaller theatres; and Hirschmann's 'La Petite Bohème' is pleasing the Parisians. The author has taken many a liberty with Mürger's story, the *opérette* being a brisk affair with a happy ending. Ballets and choruses galore are included in the entertainment, the idea being to combine music with musical comedy. Certainly, French taste has changed. When 'La Petite Bohème' first made its bow it was more or less based on Puccini's version. The present edition, moving with the times, has been *parisienisé*. Still, the times are to be deplored.

Halévy's 'La Juive' has also found favour with Parisians, the revival being at the instigation of the older opera-goers.



The exacting rôle of Eléazar has for its exponent an artist who performs creditably without causing enthusiasm among good judges. However, to find a *fort ténor* capable of doing complete justice to the part is no easy matter.

'CAMILLE'

Marc Delmas' 'Camille,' a one-Act trifle which has been produced at the Opéra-Comique, has so slight a plot that the ingenuity of the librettist, Paul Spaak, has been taxed. Fortunately, the score justifies the production, for M. Delmas is musical as well as musicianly. 'Camille' is vastly preferable to many of the more pretentious operas which have been produced in France during the past few years. The success of the performance is mainly due to M. Lafont, the very admirable *basse chantante*. Not only does he use his powerful voice with rare skill, but he employs a wealth of tone-colour. 'Camille' should prove a welcome substitute for 'Cavalleria Rusticana,' provided an artist of Lafont calibre appears in it.

'Orphée' has been revived at the Opéra-Comique, with a tenor, M. Anseau, in the title-rôle. At first musical Paris was agast at (what was thought to be) an unforgivable innovation. It was, however, explained that Gluck originally intended the part for a 'sopranist,' with good lower notes, and the malcontents were satisfied. The music has been adapted by M. Paul Vidal, and, happily, without sacrificing too much of its character. As to the representation, it is a satisfactory one, the warm, velvety quality of M. Anseau's voice being heard to particular advantage, while in 'J'ai perdu mon Eurydice' his singing affords an object-lesson to the intelligent student. And that is a great deal more than can be said of most tenors—no matter what their nationality may be. Mlle. Vallandri is the Eurydice of the cast, the beauty of her voice and the fine art which she brings to bear upon her interpretation adding greatly to the success of the revival. Indeed, there is no French lyric soprano who can equal la Vallandri.

M. Messager demands another national theatre, at which the operas of young French composers may be mounted. The Opéra and the Opéra-Comique cannot, it appears, produce more than eight new works a year, while no fewer than thirty composers have written an opera apiece, none of which can be heard at Paris for years to come. So M. Messager considers that the time is ripe to demand a subvention—and the tax-payers are furious. Some of the last-named even declare that modern French operas are not worth producing; that the old *répertoire* is infinitely more satisfactory. Meanwhile, one of these works, after waiting a trifle of forty years, has seen the light of day. Léopold Dauphin is the fortunate composer, and the name of his one-Act opera is 'Le Huron,' the plot being taken from Voltaire's 'L'Ingénu.' The music is fresh, without being particularly interesting.

CONCERTS

The Lamoureux and Pasdeloup concerts have recommenced, recent programmes having included Florent Schmitt's 'Tragédie de Salomé,' Liszt's 'Dante Symphony,' which is rarely heard, and the 'Tannhäuser' Overture. Lalo's atmospheric 'Roi d'Ys' Overture, which is in such marked contrast to the opera, Ravel's 'Ma mère l'Oye,' and the 'Walkürenritt' have also been performed and appreciated. The Flonzaley Quartet and the Poulet Quartet have delighted their hearers, and M. Serge Koussevitzky has conducted a specially selected orchestra. As to minor concerts, their name is legion.

During December Mr. Albert Spalding is to give two recitals, which should be of interest. He, or his agent, announces a Paganini 'Caprice' as being by 'Paganini-Spalding.' Really . . .

At their recent concert Miss Jean Nolan and Miss Hélène Dolmetsch placed Paris under a debt of gratitude. Miss Nolan afforded Parisians the opportunity for hearing songs they had not heard before, while Miss Dolmetsch's playing of the viola da gamba was a revelation to them. Her contributions to the programme included a fine Sonata by Purcell and several unaccompanied Elizabethan pieces, in all of which she showed to great advantage, her tone and technique being excellent. Miss Nolan was heard in songs by John Ireland, Rutland Boughton, Arnold Bax, Ravel, Duparc, Gretchaninov, and others, as well as in a number

of ancient Irish airs arranged by various modern composers. Paris does not understand why prominence should be given to the adapters, who figured in the programme as though they had composed the songs. These items, by the way, were not of much account, though Miss Nolan certainly did all that was possible with the material. Her serviceable voice, of good quality, was preferred in some of her other selections. The English songs did not greatly impress the French section of the audience, but Duparc's 'Extase' and Ravel's 'Toi, Gai' were well received.

GEORGE CECIL.

ROME

By the institution of a Prix-de-Rome, the American Academy in this city has, according to Americans, taken the most important step yet made in the musical history of the country to aid native talent (and, be it said in parenthesis, set a good example to England).

The American Academy at Rome was founded twenty-five years ago for the encouragement of students of art and architecture, and is installed in a magnificent building on the Janiculum Hill. The new fellowship, entitled the Frederic A. Juilliard fellowship in musical composition, is open to unmarried men of American citizenship, and entitles the winner to \$1,000 annually, with an additional \$1,000 for travelling expenses. The Prix lasts for three years, and each year the fellow is allowed to travel for six months, in order to visit other musical centres. On the plan of the French Academy, the holder of the Prix will be obliged to present a certain number of works, according to the following scheme:

1st year.—One important work for string quartet, also six short pieces for one or more voices with orchestral accompaniment, and separate transcription for voice or pianoforte.

2nd year.—At least two movements of a Symphony for orchestra, with transcription for pianoforte solo or duet; a dramatic scene with English, French, or Italian words, and transcribe same for voice and pianoforte; transcribe a work of the 16th, 17th, or 18th century in modern rhythm and notation.

3rd year.—An oratorio, or Mass, or a choral symphony with soli, chorus, and orchestra in two movements; or a tragic or comic opera in two or more Acts. Part of a symphony or symphonic poem, which may be performed in public after it has been accepted by the professor in charge.

November 2 (All Souls' Day) saw the inauguration of the monumental tomb to Luigi Mancinelli (whose obituary appeared in the *Musical Times* of March, 1921) in the famous Staglieno Cemetery at Genoa. The tomb is a copy of that of Wagner at Bayreuth, and consists of an immense slab of granite 5 sq. m. in area, surrounded by an ivy wreath. The inscription runs:

'LUIGI MANCINELLI—Orvieto, 1848—Rome, 1921

Of imperishable music

Champion—Interpreter—Creator.'

His biography has just been published, from the pen of Mr. Orefice, of Milan; and on February 2, 1922, Molin will direct a commemorative concert at the Augusteum, a Vessella will give a band-concert of the composer's works on the Pincian Hill.

Mario Costa, one of the most popular song-writers in Italy, has profited in the dead season to bring his works before the Roman public. Besides giving a successful concert in the Exhibition Hall, for the closing of the Biennial Art Show, Costa gave a *serata* at the Costanzi on October 14, which was repeated on October 18. With a choir of two hundred voices and orchestra, he directed his 'Hymn to Italy,' and represented the dramatic scene 'The History of a Pierrot.' As an additional attraction D'Annunzio's poem, 'La Nave,' was declaimed by one of the actors.

On the evening of Sunday, October 16, the vocal Society 'Constancy and Concordia,' of Leghorn, gave a concert at the Augusteum, under the direction of Vincent Marini, with Giacomo Suggi as violinist.

The summer season of opera is drawing to a close, with the usual somewhat commonplace programmes of 'Rigoletto'

Barbiere,' 'Faust,' &c., which are running at the Morgana and Valle theatres. Amongst the new operas to be presented in Italy during the coming season are Franco Alfani's 'The Legend of Sakuntala' (Comunale Theatre, Bologna); Adriano Lualdi's 'The King's Daughter' (Regio Theatre, Turin); Vincent Michetti's 'La Grazia' and Richard Andonai's 'Romeo and Juliet' (Costanzi, Rome); and Ildebrando Pizzetti's 'Deborah and Jael' (Scala, Milan). It is also announced that Boito's comedy 'Basi e Note' has been set to music by Richard Pick-Mangiagalli, and will be presented during the forthcoming season, probably at Milan.

It is not only prophets who are not without honour save in their own country. The same lot seems to fall to great singers, or at any rate to their memory, if the Caruso commemoration held at the Argentine Theatre at Rome, on October 31, affords a criterion. The commemoration was spoken by the poet Marcheselli, and various people said and sang various things which were supposed to honour the dead singer's memory. The *Corriere* sums up the success of the evening in a piquant phrase:

'The death of Henry Caruso has procured a new grief for Italian art: the commemoration of the divo which took place yesterday at the Argentine!'

LEONARD PEYTON.

## TORONTO

Only one concert of any importance has taken place this month. Massey Hall, under the management of Mr. I. E. Mackling, opened the season with a Johnson-Salvi recital. Edward Johnson, of the Chicago Opera Company and a Canadian by birth, who has recently returned from a short visit to Italy, was in his usual pleasing and enthusiastic vein. His programme was light and enjoyable, but rather too uniformly operatic in style to be quite of true recital character.

Mr. Alberto Salvi was certainly a revelation to Toronto musicians, few of whom had realised the possibilities of the arpa as a solo instrument.

The season has seen two notable additions to the musical personnel of the city. M. Henri Czaplinski, a native of Warsaw, comes to us direct from London and the Continent. Dr. Arthur Freidheim, a pianist of Continental fame, is on the staff of the Canadian Academy. M. Szaplinski takes the place of Mr. Jan Hambourg at the Hamburg Conservatory. Both artists are to be heard in recitals during the season.

F. H. A.

## THE PALESTRINA MEMORIAL

On Sunday, October 2, the little town of Palestrina, some thirty miles from Rome, was gay with flags and decorations, and its small and tortuous streets were agog with throngs of people arrived to assist at the solemn inauguration of the statue erected in his native place to one of the world's greatest musicians, Giovanni Pier Luigi da Palestrina. The ope was represented by Cardinal Vannutelli, who is also bishop of Palestrina. The Italian Government was represented by the Hon. G. Rosadi, the Under-secretary of State for Fine Arts, and it may be said that the entire musical world was represented by Count Blumenstahl, the Vice-president of the Accademia di St. Cecilia. Some of Palestrina's music was admirably executed by a special Roman choir, under the direction of Mgr. Raphael Casimiri, the director of the Lateran choir, who is steadily accumulating well-merited fame as the first living interpreter of Pier Luigi's music. A slight change was made in the announced programme, as instead of the famous 'Papa Marcella' Mass, the music sung in church was the scarcely so famous Mass known as 'O admirable Commemcium.' Of this work, Palestrina's biographer Baini says:

'It is one of the most harmonious, beautiful, and sublime that Pier Luigi ever wrote: a Mass that never grows old, but which, heard a thousand times, produces always the same effects on its audience, and which in every age appeals to the current taste, as though it were a new production of every composer who actually elevates himself above his contemporaries.'

Immediately after the Mass, the huge throng crowded to the central square of the town for the unveiling of the monument, filling every available space and point of vantage. The statue is the work of Arnaldo Zocchi (who executed the stupendous statue to Columbus recently erected at Buenos Ayres), and is in Carrara marble, measuring, with the pedestal, about 26-ft. in height. The inscription, in Italian, is eloquently simple, and runs:

'To Giovanni Pierluigi da Palestrina,  
The Prince of music.'

Immediately after a discourse by the Mayor, the choir intoned a fine Acclamation, 'Prænestino vita,' for five voices, by Casimiri, and then, in the midst of a frenzy of applause, the bells rang out, the band played, and the sheet hiding the statue was withdrawn, revealing Zocchi's beautiful conception, shining out in its marble purity. The figure of the great musician is represented with the face turned heavenward; the left hand sustains a book of compositions, whilst the right is raised in invocation. The figure is draped in a voluminous mantle of the 16th century.

Immediately after the unveiling, the choir intoned Pier Luigi's Motet for five voices, 'Exultate Deo,' and the representatives of the town of Palestrina and of the Accademia di St. Cecilia advanced to lay a crown of laurels at the foot of the statue.

After discourses by the Hon. Rosadi, Count Blumenstahl, and Cardinal Vannutelli, the representatives adjourned to the schools for the official banquet, and in the afternoon a concert of Palestrinian music was given in the Cathedral, under the direction of Casimiri, with the following programme:

'Laudate Dominum' ... ..	Offertory for 5 voices
'Super Flumina Babylonis' ...	Motet for 4 "
'Vox Dilecti mei' ... ..	" " 5 "
'Bonum est Confiteri Domino' ...	Offertory for 5 "
'Oratio Hiericuaie' ... ..	For 6 and 8 "
'Nigra sum' ... ..	Motet for 5 "
'O quantus luctus hominum' ...	" " 4 "
'Introduxit me' ... ..	" " 4 "
'Exultate Deo' ... ..	" " 5 "

An open-air concert by the band of the Carabinieri, and a display of fireworks concluded a memorable day not only in the history of Palestrina, but in the musical history of Italy: the day when, four hundred years and more after his death, the greatest of her musicians is finally honoured with a worthy monument in the land which gave him birth.

LEONARD PEYTON.

## Miscellaneous

The craft of violin-making in this country shows distinct signs of revival, and among British luthiers just now coming into notice Mr. William Robinson, of Plumstead, has already aroused the attention of string players, many of whom would probably welcome an opportunity for hearing and examining the Robinson instruments. Such an opportunity will occur on Saturday evening, December 10, at Edric Hall, S.E., when, by the kind permission of the governing body of the Borough Polytechnic Institute, a trial performance will take place at which string quartets and solos will be played on these instruments. Invitation tickets will be sent to any of our readers who apply in writing to Mr. James Brown, Mus. Bac., at the Borough Polytechnic Institute, Borough Road, S.E. 1.

The Novello Choir gave a musical programme of exceptional brilliancy at St. Martin-in-the-Fields on the afternoon of November 5. Under Mr. Harold Brooke's direction performances were given of the Chorale 'This proud heart' and the Motet 'Jesu, priceless Treasure' of Bach, Robert Whyte's anthem 'O praise God in His holiness,' and Gibbons' 'Hosanna to the Son of David.' Mr. Thomas Fussell gave violin solos; Mr. Harvey Grace played accompaniments and Bach's Prelude on the Chorale 'Farewell I give thee.'

A musical scholarship has been founded at Girton College, Cambridge, and is offered for competition in March, 1922. Candidates will be examined in organ playing, or singing, or composition. The founder, Miss Sophia Adelaide Turle, is the daughter of James Turle, for many years organist of Westminster Abbey.



The Kingston String Quartet is giving chamber concerts at the Memorial Hall, Kingston, on the second Sunday in each month, until April 9. On November 13 the programme included Quartets by Haydn (Op. 75) and Mozart (No. 1, in G). Schubert and Beethoven (the Quintet, Op. 101) are in the programme for December 11.

A lecture-demonstration of the 'Technique' will be given by Mr. R. J. Pitcher at the London Academy of Music on Thursday, January 5, at 8.0. Mr. R. H. Walthew will be in the chair, and the music played will be drawn from Tchaikovsky, Chopin, and Scriabin. No tickets required.

The Sir H. W. Trickett, Ltd., Choral Society opened its season at King's Hall, Waterfoot (near Manchester), on November 9. The programme, given under Mr. George Firth's direction, included Walmisley's 'Music all Powerful,' Elgar's 'The Shower,' and Coleridge-Taylor's 'Viking Song.'

Elgar's 'For the Fallen' formed the opening of a miscellaneous programme given by the Goldstone Choral Society on November 11, under the direction of Mr. Cyril V. Jenkin.

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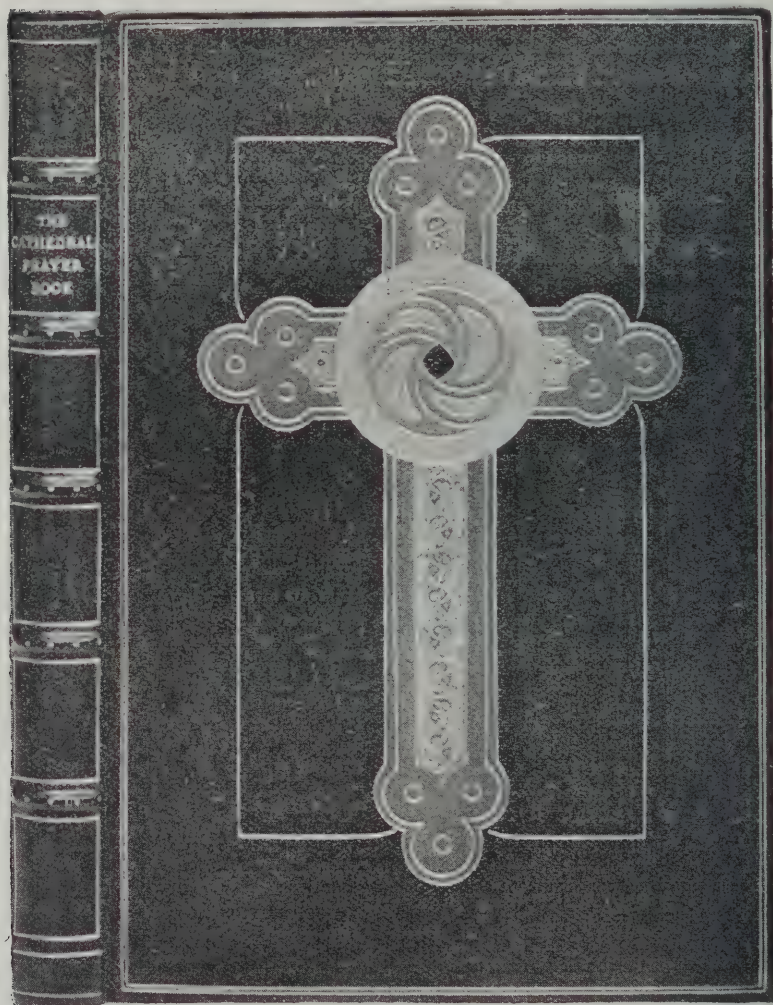


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I cannot express how pleased I am with your coaching. I have heard from Durham and I find I have got a strong pass in English. I enclose enrolment form for the Mus. Bac. course together with cheque value £3.

I was struck with the number of students coached by you whom I met at Durham.

### A.R.C.O.

The Counterpoint is becoming very much clearer to me now. I was in confusion when I first wrote to you, am most grateful for your absolutely splendid corrections. I only hope I shall be as conscientious when I begin to teach.

## Foreword

These extracts from recent letters are published here because we realise that they will do more to encourage you than could say concerning The Modern Correspondence College.

¶ The opinions here printed are those of the students and may be seen.

ARTHUR

Modern Correspondence College,  
20, Ilkeston Road, Nottingham.

DEAR MR. McALISTER,

I feel it is a duty on my part to write to you concerning the Correspondence Course for the Durham Examination.

The lessons are so admirably given and clear as to be of the greatest assistance.

The fact that my son only began the course in January, and is now so confident of success in January, is a great encouragement.

I shall be pleased for you to make any further suggestions.

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more weight than anything we  
spondence College.

aneous, and the original letters

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LEICESTER.

November 18, 1921.

press my complete satisfaction with  
ulation which my son is taking with

e corrections and hints are so lucid  
Student.

urse in July, and that he feels  
s for your training.

I think well of this letter.

Yours most truly,

ER J. BUNNEY, L.R.A.M., F.R.C.O.

IDE TO MATRIC.

JS. BAC., ETC.

### WHAT RECENT STUDENTS SAY.

MUS. BAC.

I am delighted that I had the good fortune to place myself under your care. Your work so far has given me absolute confidence in you. I heartily wish you the success you so thoroughly deserve.

"I NEVER THOUGHT I SHOULD DO IT."

I am very pleased to be able to tell you that I have just heard that I have passed the Durham Matric. I never thought I should do it, as circumstances have been so much against me, and all my work had to be done at night, and it was rather strange to me at Durham, never having been in an Exam. room before. I am obliged to you for your careful tuition and encouragement without which latter I should, I feel sure, have been unable to carry through with it.

1st MUS. BAC.

I should like to say that I am more than grateful for this lesson and its lucid explanations. They shed a light on the Counterpoint for me which clears a lot up I did not understand. Many thanks again for the lesson, which is wonderfully clear and I feel sorry to have given so much trouble.

PROOF OF A METHOD.

Please accept my sincere thanks for your coaching which I consider excellent. The proof of a method is in the results achieved.

A.R.C.O.

I feel I must write a few lines to say how much your criticism has helped me. I knew nothing scarcely of Counterpoint when I started with you. Thanks to you, I believe I have greatly improved.

1st MUS. BAC. (September, 1921).

I attribute my success to the unceasing energies of the Music Coach, and also to my carrying out his advice to get both papers finished.

OLD FRIENDS.

You will have received my wire and know of my success ere now, but I am writing to thank you with all my heart for all you have done for me, and to ask you to take to yourself a very great share of my success.

I have worked extremely hard, never in fact, being idle, but I realise that all my work would have been useless, unless it had been done on right lines.

The questions seemed quite like *old friends* to me, for I had previously worked almost all of them for you and had not only the matter at my pen point, but many well rounded sentences as well.

It will be my earnest endeavour to find you some more pupils, and if at any time you come near Leeds, please let me know, and come to spend a few days with me.

4th ATTEMPT (Matric.).

I am glad to tell you I was successful at Durham last week. *This was my 4th attempt*, and I do feel that on this occasion I owe my success to the two months' coaching you gave to me.

*My great regret is that I did not come to you years ago instead of wasting time with other people.*

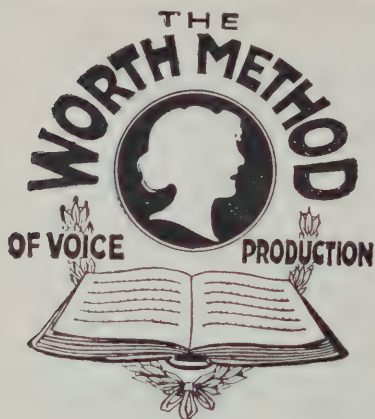
Whenever opportunity comes, I shall recommend you as an "Arts Coach."

GONE ON FOR YEARS.

As far as I can see he is making much progress under your excellent tuition, but there is such a difference in method compared with his former teacher. It is my firm belief he could have *gone on for years* before getting even to the standard you have him now. I am very confident that any student who follows your instructions as far as I have seen them is bound to be successful.

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"ELIJAH."

Dear Mr. TELFER,—Just a few lines to thank you for your singing in 'The Messiah.' I did not think you quite did yourself justice on the Friday (after your sea voyage), but on the Saturday you were yourself again, and it was a real pleasure to hear the music so well sung. In following a succession of the best basses obtainable, you had a difficult task before you to please people who judge by the Santley-Black-Manners-Radford, &c., standard, and, being responsible for your engagement, I am glad to find that those of the Committee I have seen so far seem much pleased with your singing on the second night. I enclose you a cutting from the only paper which recorded Saturday's performance. With kind regards, and wishing you and Mrs. Telfer a happy Christmas.

I, Fernbank,  
Holywood, Co. Down.

I am, Yours faithfully,  
E. GODFREY BROWN.

THE ROYAL COMMAND CHOIR, BARROW MADRIGAL SOCIETY.

Dear Mr. TELFER,—On behalf of the above Society, we have to thank you most sincerely for the able manner you came to our rescue last Thursday evening, in the rendition of 'Elijah.' At our general meeting held last Friday night our members were very enthusiastic about your wonderful performance. Your opening introduction gave inspiration to the choristers, and we hear nothing but praise at every turn. Your interpretation, artistic treatment, emotional and dramatic effect in all your work were really splendid, and we have much to thank you for. We, as a choir, will only be too willing to reciprocate when the occasion arises. With kindest regards and best wishes, believe us to be,

Sincerely yours,

MARY BOURNE (Conductor),  
J. W. HARDERN (Hon. Sec.).

MADRIGAL SOCIETY IN "ELIJAH."

Mr. E. Telfer, who came forward as substitute, was responsible for some delightful singing. To the gift of resourcefulness and the excellence of a round and melodious voice, he added good dramatic power. *Barrow News*, November 19, 1921.

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\* \* \* The late Sir HUBERT PARRY kindly permitted his name to appear along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

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# The Musical Times

AND SINGING-CLASS CIRCULAR

JANUARY 1 1922

## THE TRUTH ABOUT BEETHOVEN\*

BY ERNEST NEWMAN

It may come as a surprise to the ordinary reader of musical history and biography to be told that more than any other composer Beethoven stands in need of an authentic Life. If there is any composer whose movements, whose correspondence, even whose conversation can be tracked month by month, almost day by day, it is Beethoven. In many ways our information about him is even more pious than our information about Wagner, for in the case of the latter we have none of the Conversation Books that fix for us some of the actual talks between Beethoven and his friends as definitely as if these had been recorded for the gramophone. There are many Lives of Beethoven, many volumes of reminiscences of him, many editions of or selections from his letters, many constructions of him by more or less imaginative literary portrait painters. And yet it is safe to say that hardly one music-lover in a million knows Beethoven as he really was, or can separate the truth from the fiction in the scores of romantic stories that are current concerning him. Everyone knows the ordinary sentimentalised bust or portrait of Beethoven—a Beethoven visibly conscious of the necessity for living up, so far as appearances go, to the general conception of him as a Titan staggering under the too vast orb of his fate. The literary portraits we have of him are, almost without exception, equally sentimentalised. It is time that the man Beethoven was drawn from the life, not evolved out of the inner consciousness of each successive biographer.

We all know the Beethoven of the poetical legend—a sick eagle fretted by crows and sparrows, Prometheus and a Faust in one, a man picked out from the beginning as a target for the evil One, poor, misunderstood, neglected, injured by false friends, and finally broken by the base ingratitude of the nephew to whom he had given himself with a devotion and a self-sacrifice paralleled either in real life or in fiction. This figure touched the sensibilities and the sympathies of men as that of no other composer has done—how, indeed, could anyone refuse sympathy to the tragic spectacle of one of the greatest of composers deprived of his hearing? And, anxious to have full justification for its expenditure of emotion, mankind was willing to go to any length of credulity where a Beethoven anecdote was concerned, so long only as it touched the source of tears. Let a simple example suffice.

*The Life of Ludwig van Beethoven*, by Alexander Wheelock Tappan. Edited, revised, and amended from the original English manuscript and the German editions of Hermann Deiters and Hugo Mann, concluded, and all the documents newly translated, by Henry Edward Krehbiel. New York, the Beethoven Association: G. Schenker, Novello. 3 vols., £5 5s. net.

One of the best-known legends is that after his return from Gneixendorf to Vienna in the early days of December, 1826, with the violent cold that was the beginning of his fatal illness, he lay ill for some days before he could get medical attention, and then received it only by an accident. According to Schindler, the wicked nephew Karl, instead of summoning a doctor, either deliberately neglected or forgot to do so. He went about his usual sinful pleasures, of which billiard-playing was one; and in the course of a game he happened, some days after, to remember his uncle's commission. He casually mentioned it to the marker, asking him to send a doctor. The marker, being unwell, neglected to do so for some time; but finding himself in a hospital he mentioned the matter to the doctor in charge—one Wawruch, who thereupon repaired to Beethoven. This story, according to Schindler, was told him by Dr. Wawruch himself. But there is not a word of truth in it: Thayer's language is not too strong when he calls it a 'shameless fabrication.' It is disproved by the account of Beethoven's illness (written by Wawruch less than two months after the composer's death, and published in 1842), and by the Conversation Book. 'I was not called in until the third day,' says Wawruch, and Karl's entries in the Conversation Book confirm this. The doctor first visited the patient on December 5. Beethoven had arrived at his lodgings on December 2. In an undated letter to Carl Holz, which was no doubt written on either December 4 or 5 (for he speaks of having arrived 'a few days ago,' and of a previous letter, also written after his arrival, having been mislaid), he refers to his illness in a way that shows he did not regard it as serious,\* and says he would be delighted if Holz would come and see him. Karl must have delivered this letter without delay; and Holz must have called on Beethoven at once, sent to Wawruch at once, and secured the immediate attendance of the latter at the Schwarzspanierhaus. Karl's entries relating to the physician's visit end on December 14; and the evidence of the Conversation Book is conclusive that Schindler did not see Beethoven till some time after that date.

A hundred similar cases of error or perversion of the truth could be cited. What is the explanation of them? In part, the errors are honest; events are only dimly remembered after the lapse of many years, and in any case the narrator of an event necessarily saw only one aspect of it. But a good deal of the confusion has come from the pardonable desire of each of the great man's friends to pose as *the* friend. Schindler's jealousy of the others, and particularly of Holz, is notorious. Now the peculiar relation of Schindler to Beethoven gave him exceptional opportunities for legend-floating. It was known that he had been a sort of secretary to the composer for some years, that he was with him in the last days, and that the

\* 'Immediately after my arrival, which took place a few days ago, I wrote to you, but my letter was mislaid; thereupon I became unwell, so that I thought it better to stay in bed.'



famous Conversation Books\* had come into his keeping after Beethoven's death. His biography of the composer, therefore (first edition, 1840; second edition, 1845; third edition, 1860), seemed to have every title to be considered authoritative. In the course of time, doubts were cast on many of his statements; but few people realised the full extent of his untrustworthiness. Grove, in his article on him in the Dictionary, says that 'Schindler has been the object of much obloquy and mistrust, but it is satisfactory to know, on the authority of A. W. Thayer, that this is unfounded, and that his honesty and intelligence are both to be trusted.' Nothing could well be more misleading. Thayer's considered opinion of him was this:

'Nothing is more common than to find circumstances accepted as undoubted facts on Schindler's authority. The present writer discussed at length Schindler's character as a biographer with Otto Jahn, both of us having known him personally. Our opinions coincided perfectly. We held him to be honest and sincere in his statements, but afflicted with a treacherous memory and a proneness to accept impressions and later-formed convictions as facts of former personal knowledge, and to publish them as such without carefully verifying them.'

Moreover, he revised his book and wrote various articles about Beethoven after the Conversation Books, which would have served to correct many of his unconscious fictions, had passed out of his keeping. But even this opinion of Thayer's, expressed in the second of the present volumes, is modified later to the disadvantage of Schindler. He plainly was not over-scrupulous where his own vanity was concerned. The true story has just been told of the early stages of Beethoven's illness. It is as clear as anything can be that Schindler did not see him till at least a fortnight after the composer's return to Vienna on December 2, whereas Holz was with him on December 4 or 5. Schindler knew that the Conversation Book was decisive on this point; and he has actually 'folded and re-numbered' the pages in such a way that 'the page on which this entry [*i.e.*, Karl's entry recording all Wawruch's visits from December 5 to 14] appears, is *made to look as if it preceded others which are filled with evidences of Holz's helpfulness*.' After that, we must modify our opinion that Schindler was a bit of a fool, but an honest fool.

The truth is that he was jealous of Karl Holz, the bright and amiable young man who became Beethoven's factotum about 1825, henceforth occupying the place in his affections formerly held by Schindler. The latter consoled himself by spreading false reports about Holz—for instance, that he took Beethoven to taverns where the composer drank more than was good for him. In August, 1826, Beethoven gave Holz a document

certifying that he considered him 'competent to write my eventual biography, should such a thing be desired,' and adding, 'I repose in him the fullest confidence that he will give to the world without distortion all that I have communicated to him for this purpose.' Schindler attempts to make out that this permission was 'the result of a surprise sprung upon Beethoven,' and that on death-bed he requested Breuning and Schindler to collect his papers and hand them to Rochlitz for the purposes of a biography—a task which Rochlitz declined. But it is certain that Schindler was quietly edged out of Beethoven's life in the last year or two. It was in the spring of 1826 that Beethoven became noticeably fond of Holz. From March, 1825, to August, 1826, Beethoven and Schindler rarely met. On September 28th the composer went to stay with his brother Johann in Gneixendorf, whence he returned, on December 1st, to what proved to be his death-bed.

Let me give one more instance of the uncritical way in which biographers have condemned the personage in the Beethoven *entourage* on the strength of the mere word of another member of it. Grove (art. 'Beethoven' in the Dictionary) says that Dr. Wawruch 'appears to have been a poor practitioner and a pompous pedant,' who did not know how to treat the malady from which Beethoven was suffering. Grove gives as his authority for this the reminiscences of Stephan von Breuning. But Breuning was obviously prejudiced against Wawruch, no doubt because Beethoven was one of those irascible invalids who are quite 'impossible' from the point of view of the doctor and the nurse—himself conceived an antipathy against him when he found himself getting no better. Medical opinion of to-day justifies Wawruch in his diagnosis, and he seems to have treated the case—which was evidently hopeless from the first—as scientifically as any physician could have done in those days. Yet, as Thayer says, 'the criticisms of Breuning and others have pursued him through all the books devoted to Beethoven's life.'

The truth about Beethoven could only be arrived at by some investigator who would patiently sift the true from the false or the mistakes in the records of his friends, and—which is still more important—check every statement made by Beethoven about others. It has been too hastily assumed that because he was a great composer and a man of essential goodness of character he was always right and others always wrong in any matter of dispute between them. The fact is that Beethoven was more prone than most men to be unjust to those with whom he came in conflict, precisely because of his sense of the higher morality of his own motives, to say nothing of a character unusually headstrong, obstinate, and suspicious. With all his great gifts, he was not—let us say frankly—particularly intelligent apart from his music. He seems to have admired Goethe; but there is nothing in the whole of his letters to show that his taste in literature and art was particularly

\* There were originally about four hundred of these. Schindler destroyed many of them. The remainder (a hundred and eighty-three) are now in the National Library at Berlin.

ed, or his knowledge of them at all extensive. At the end of his days he had difficulty with the simplest sum in addition. One of the most pathetic pictures we have of him is that of his nephew trying to teach him, on his death-bed, the elements of multiplication. He was prolific in the sentiments of the most unimpeachable order; that sort of excellence can, and often does, go along with something approaching stupidity in intellectual matters. His humour was primitive, his language, for the most part, uncouth and sometimes almost incoherent. He was purely and simply a magnificent musical instrument. It is *a priori* unlikely that a man who could not calculate sensibly the commonest details of his daily mundane life, who was notoriously suspicious, self-centred, and quick to take offence, could have had all the wisdom on his side in his dealings with those who disagreed with him. It is the habit of biographers, to take a typical case, to assume that Beethoven was the most innocent victim and the greatest sufferer in the affair of the nephew. An impartial study of all the evidence readily lends countenance to that assumption.

A full and judicial statement of all the facts relating to Beethoven's life is to be found nowhere but in the biography by Thayer that is now for the first time made accessible in English. Alexander Wheelock Thayer was born in Massachusetts in 1817, and died in 1897. In his early thirties he conceived the ambition of writing an authentic Beethoven biography on the basis of the reminiscences of Schindler, Wegeler, Ries, and others. With this purpose in view he went to Europe in 1849, and spent two years making searches in different towns. After a visit to America he returned to Europe in 1854. A study of the Beethoven documents in the Berlin Royal Library convinced him that it was useless to rely implicitly on the published reminiscences of anyone. There was nothing for it but a first-hand examination of all the existing evidence, and the discovery of as much new evidence as possible. The remainder of his long life was devoted to this task. To support himself he had to take the post of American Consul at Trieste, the duties of which once interfered materially with his main work.

He went about his work with the most exemplary thoroughness. He interviewed 'every person of importance then living who had been in any way associated with Beethoven, or had personal collections of him'—Schindler, Hüttenbrenner (whose arms the composer died), Neate, Potter, the widow of the nephew Karl, Moscheles, Gerhard von Breuning (son of Beethoven's old friend, Stephan von Breuning), and many others. The Berlin Royal Library sent the *Conversation Books* to Trieste for him to study at his leisure. He examined every possible document, followed up every possible clue. In 1865 he had ready the manuscript of his first volume, carrying the record of Beethoven's life down to 1796. This was translated into German by Dr. Hermann Deiters, Bonn, and published in that language in 1866.

The second volume followed in 1872, and the third in 1879, both translated by Deiters; the record was now complete as far as 1816. Then the strain became too much for Thayer: his health worsened, and he never afterwards felt equal to the continuance of a task that had become more and more difficult as it neared the end—although he still had energy for other literary work. A suggestion made by Mr. H. E. Krehbiel that Thayer should complete the biography with the aid of an intelligent secretary fell through.

When Thayer died, in 1897, his papers were sent to his niece, Mrs. Jabez Fox, of Cambridge, Mass. Deiters was willing to revise the three published volumes for a second edition, and to write the fourth. For the latter purpose the papers were gone through by Mr. Krehbiel, and the necessary ones sent to Deiters, who had brought out a new edition of the first volume in 1891. Deiters then decided that before revising the second and third volumes he would complete the biography. This ran to two more volumes. The proofs of the fourth were hardly in his hands when he died, in 1907. The two final volumes were brought out in 1908 under the supervision of Dr. Hugo Riemann, who also produced the revised versions of vol. ii. and vol. iii., in 1910-11.

Then Mr. Krehbiel, at Mrs. Fox's request, took in hand the preparation of an English edition. He condensed the five German volumes, omitting the musical analyses and dissertations of Deiters, abolishing certain appendices and foot-notes, incorporating the substance of many letters in the text, and so on, using as much as possible of Thayer's original manuscript, and adhering to Thayer's purpose as expressed in a letter to Sir George Grove of 1895:

'Being as free as the German editors [he says] in respect of the portion of the biography which did not come directly from the pen of Thayer, the editor of this English edition [*i.e.*, Mr. Krehbiel himself] chose his own method of presentation touching the story of the last decade of Beethoven's life, keeping in view the greater clearness and rapidity of narrative which, he believed, would result from a grouping of material different from that followed by the German editors in their adherence to the strict chronological method established by Thayer.'

Where the German editors differ from Thayer, as a rule Mr. Krehbiel lets the latter speak for himself, the differences being set forth in foot-notes. The material for this English edition was ready in July, 1914. The war delayed publication of it. In 1920 the Beethoven Association of New York, acting on the suggestion of Mr. O. G. Sonneck and Mr. Harold Bauer, devoted the proceeds of its concerts of the previous season to promoting the issue of these handsome and tasteful volumes.

Thayer's patient investigation of facts and unimpassioned statement of them help us to see



Beethoven more nearly as he must have been than even the reminiscences of his friends can do. These volumes should give the quietus to many of the legends so dear to the sentimental biographer. It is commonly supposed that Beethoven as a composer had to fight all his life for recognition against an ignorant Press and an indifferent public. The facts are that his genius was recognised from the beginning, that contemporary criticism in general was very laudatory, that from an early stage of his career his name was linked with those of Mozart and Haydn, and that his name was a 'draw' for the Viennese concert-going public. There were dissentient voices, of course, but on the whole Beethoven met with not less but more recognition during his lifetime than falls to the lot of most men of genius. To try to make out that Vienna had no ears for any music but that of the Rossini type is to show a lamentable ignorance of the facts.

Thayer's handling of the affair of the nephew Karl, again, shows it in a different light from the usual one. Almost without exception, the biographers have held that all the virtue was on Beethoven's side in this affair, and all the vice on the side of Karl and his mother. No one can read the full record without feeling that the merits and demerits of each side about balance each other: if there is anybody who deserves our special sympathy it is Karl. The ordinary biographer seems to have found it impossible to place himself at the boy's point of view, still less at that of the mother. Beethoven's prejudice against the latter is well-known. He not only called her the Queen of Night; he made reckless statements about her that in these days would have subjected him to an action for slander, and possibly heavy damages. She was certainly no better than she should have been; but even a bad woman may have a sincere affection for her son, and resent her deceased husband's brother's attempt to assume the sole guardianship of him. It is significant that the Courts of the time, although they knew of her occasional moral lapses, were balanced between her and Beethoven in the matter. As for the nephew, is there not every reason to think that it was precisely Beethoven who unwittingly helped to drive him into evil courses? What sort of a companion was a gloomy, choleric, ill-mannered composer of middle age—and deaf into the bargain—for a high-spirited boy? Could anything be more pathetic than the evidence in Court of this little fellow of twelve at the inquiry into his running away from his uncle? 'Had his uncle maltreated him?' he was asked. He replied, 'He had punished him, but only when he deserved it; he had been maltreated only once, and that after his return, when his uncle threatened to throttle him.' To the question 'Where would he rather live—at his mother's or his uncle's?' he answered, 'He would like to live at his uncle's *if he but had a companion, as his uncle was hard of hearing and he could not talk with him.*' What boy would not have revolted

against so gloomy a life, and conceal a dislike for the man who forced him to endure it. The conventional sentimental biographer will hold it that all the guilt was on Karl's side: Rom Rolland, for instance, thinks it 'a sad phenomenon' that 'the moral grandeur of his uncle, instead of doing him good, made him worse.' So much Mr. Pecksniff have talked. A boy of tender years could not be expected to endure constraint and misery merely because the man who inflicted them on him was the composer of some immortal works; and he would be much less likely to be impressed by the 'moral grandeur' of his uncle than by his moodiness, his frequent ill-temper, and his well-known violence of language when crossed. M. Rolland sees, again, evidence of nothing but Karl's turpitude in what he calls 'those terrible words, where his miserable soul appears so plainly uttered at the time of the boy's attempt at suicide.' 'I grew worse because my uncle wanted me to be better.' Terrible words they are indeed; but surely, to the normal unprejudiced man, they carry as much censure for Beethoven as for Karl. Beethoven's intentions were of the best: but a good deal of suffering has been caused in the world by the good intentions of 'moral' people who thought themselves better than their fellows.

Can we resist the conclusion that Beethoven plumed himself a little too much on his 'moral grandeur' (his letters are rather too full of reference to it), and on the strength of it was unduly given to interfering in the private affairs of other people? His brother Johann was no more fortunate in his matrimonial relations than the brother who was the father of Karl. Johann had had a *liaison* with a certain Therese Obermeyer, a girl of attractive appearance and, apparently, likeable character. As Thayer puts it, Johann 'became acquainted with her,\* liked her, and made her his housekeeper and—something more.' Beethoven's 'moral grandeur' was instantly up in arms. His brother was then a man of thirty-five, shrewd, sensible, and in every way capable of looking after himself. Beethoven, though, as Thayer says, 'had no more right to meddle in his private affairs than any stranger,' went to Linz expressly 'with this purpose in view.'

'To come hither for this express object, and employ force to accomplish it, was an indefensible assumption of authority. Such, at all events, was Johann's opinion, and he refused to submit to his brother's dictation. Excited by opposition, Ludwig resorted to any and every means to accomplish his purpose. He saw the Bishop about it. He applied to the Civil authorities. He pushed the affair so earnestly as at last to obtain an order to the police to remove the girl to Vienna if, on a certain day, she should still be found in Linz. The disgrace to the poor girl; the strong liking which Johann had for her; his natural mortification at not being allowed to

\* She was the sister-in-law of the musician who occupied part of the large house owned by Johann at Linz.





*Photograph by Hatley Bacon, 41, New Bond Street, W-1.*



HAROLD SAMUEL

be master in his own house; these and other similar causes wrought him up almost to desperation.'

There was a quarrel between the brothers; the scene, says Thayer, 'was more disgraceful to Ludwig than Johann.' The apothecary did precisely what might have been expected: he married Therese. When the marriage turned out unhappily, Beethoven had only himself to thank for having given Johann the power 'to approach him as the author of his misfortune. Indeed, when the unhappy future came, Johann always declared that Ludwig had driven him into this marriage.' The composer's resentment against his brother endured to the end. Only on that assumption can we account for the misleading account of their final relations that we find in the dutiful pages of Schindler and reunions—an account which Thayer shows from the *Conversation Books* to be untrue. 'Moral grandeur' without a ballast of good sense, good temper, and ordinary human tolerance, can be a curse both to its possessor and to all who come in contact with him.

Mr. Krehbiel notes—and proves—that Beethoven was guilty of

... a number of lapses from high ideals of candour and justice in his treatment of his friends, and of a nice sense of honour and honesty in his dealings with his publishers; but at no time have these blemishes been so numerous or so patent as they are in his negotiations for the publication of the *Missa Solemnis*—a circumstance which is thrown into a particularly strong light by the frequency and vehemence of his protestations of moral rectitude in the letters which have risen like ghosts to accuse him, and by the strange paradox that the period is one in which his artistic thoughts and imagination dwelt in the highest regions to which they ever soared.'

Mr. Krehbiel's summary of the matter must be quoted in full:

'He was never louder in his protestations of business morality than when he was promising the Mass to four or more publishers practically at the same time, and giving it to none of them; never more apparently frank than when he was making ignoble use of a gentleman, whom he himself described as one of the best friends on earth, as an intermediary between himself and another friend to whom he was bound by business ties and childhood associations which challenged confidence; never more obsequious (for even this word must now be used in describing his attitude towards Franz Brentano) than after he had secured a loan from that friend in the nature of an advance on a contract which he never carried out; never more apparently sincere than when he told one publisher (after he had promised the Mass to another)

that he should be particularly sorry if he were unable to give the Mass into his hands; never more forcefully and indignantly honest in appearance than when he informed still another publisher that the second had importuned him for the Mass ('bombarded' was the word), but that he had never even deigned to answer his letters. But even this is far from compassing the indictment: the counts are not even complete when it is added that in a letter he states that the publisher whom he had told it would have been a source of sorrow not to favour had never even been contemplated amongst those who might receive the Mass; that he permitted the friend to whom he first promised the score to tie up some of his capital for a year and more so that 'good Beethoven' should not have to wait a day for his money; that after promising the Mass to the third publisher he sought to create the impression that it was not the *Missa Solemnis* that had been bargained for, but one of two Masses which he had in hand.

It is abundantly evident that Beethoven was not the plaster saint the romantic biographers have made of him. No one will think much the worse of him for having been a man of mixed clay like the rest of us; indeed, his 'moral delinquencies,' like those of Wagner, make him a more interesting study to the psychologist. In any case, the whole truth is better than a number of half lies; and students not only of Beethoven but of human nature will be grateful to Thayer and Mr. Krehbiel for having brought the composer and the man into the one focus.

## BRITISH PLAYERS AND SINGERS:

### I.—HAROLD SAMUEL

#### THE MAN AND HIS VIEWS

When Harold Samuel plays Bach he has a way of happily focussing the predilections of a dozen different sorts of music-lovers. The lions and the lambs, the simple and the supercilious, meet harmoniously on this ground. Various notions of music find for once a common denominator. The genial pianist has such a way with him that all the disparate types in the group at once amiably compose themselves. 'Now, smile a little, look pleasant!' the photographers say; but this clever focusser gets us, without a word, into the right attitude.

Where did Bach 'come in' before Mr. Samuel's day in the London pianoforte recital? In transcriptions mostly. Liszt's transcriptions of the Organ Fugues almost alone were not beneath the notice of the virtuosos. Then the Chromatic Fantasia and the Italian Concerto had concert properties which brought them the attention refused to the humble suites, partitas, and clavier-fugues. But it was 'the thing' to transcribe; we had the Goldberg Variations transcribed, toccatas, the Chromatic Fantasia, and even the



*Forty-Eight* transcribed. Came Mr. Samuel, with a horror of 'octavising' Bach, also with no disdain for the least of mere two-part inventions. He rashly declined to make the music any more difficult, he even made no fuss about any difficulties at all. There the music was on paper. All to be done was simply to put it down on the pianoforte! One had merely to sit there (such was the illusion, at least) and let the music speak for itself. Wasn't the music good enough? It was so good that we all smiled and looked pleasant; but, so far from the figure of the photographer and his ordeal holding good, everybody liked the focussing, went again and again (six days in succession to Wigmore Hall last summer), and will henceforth, whenever the chance comes.

#### THE INFANT SAMUEL, PIANIST

The illusion that one has only to think less of himself than the music and that then his Bach will sound like Mr. Samuel's goes, of course, the way of illusions. The illusion gone, people were even left saying, 'I feel I can never again, after that, potter about with the *Forty-Eight* myself.' The aspirant conceived the possibility of following step by step the way by which Mr. Samuel had gone to reach the consummation of playing the best of all keyboard music with the air of, not an interpreter, but the mouthpiece of the music itself. He affronts and questions, then, the man himself, only to find that the beginnings of Mr. Samuel's art reach back beyond the beginnings of Mr. Samuel's memory.

'Fond relations [he tells the inquirer] have informed me that I began at the pianoforte at the age of eighteen months. At two and a half years I was, I am told, playing the pianoforte, standing on tip-toe. My first teacher was my sister, her lesson lasted an hour, in which time I learnt the names of the notes on the keyboard and on paper. At four I composed a love-song, dedicated to my mother.'

The family, Londoners and Jewish, were not markedly musical, save a great-uncle, Isaac Nathan (see Grove), friend of Byron, Hebrew scholar, opera-singer, and composer of Hebrew melodies, operas, and ballads, such as *Why are you wandering here, I pray?* He died at Sydney. Harold Samuel was born in London forty-two years ago.

'At seven I had a month of real lessons from Walter Fitton. At that time I knew much of Sullivan, operas like *Faust*, and Mendelssohn. If I went to a concert I played the programme through on the pianoforte afterwards, and was a disturber of family parties by exclaiming at wrong notes and singers who were out of tune. Raphael Roche, a grandson of Moscheles, taught me when I was nine. He took me through the Beethoven Sonatas and was the first to instil in me a love for Bach.

The "Little" C minor Prelude was my first introduction, and then the F minor Prelude from Book II. of the *Forty-Eight*—to-day still, for me, one of the lovely treasures of all art. But the real revelation was when I was ten, and in an old shop at Kilburn picked up three of the *Partitas* for 6d. I threw over Beethoven. I mastered the *Partitas* in a fortnight, and all my spare coppers (for the family circumstances were narrow) went in buying Bach at that second-hand shop. At twelve I had my first complete copy of the *Forty-Eight*.'

Isaac Albeniz, visiting London in 1893, gave some lessons to the fourteen year old Samuel, who played as a deputy for his master one night at concert at the Grafton Galleries. (The *Evening News* the next day announced that 'Señor Albeniz' played with his customary skill and delicacy. 'Albeniz,' says Mr. Samuel,

'... was a consummate musician; indolent; and the most sympathetic, the least intimidating of masters. His teaching was generally musical rather than technical. His own playing was marvellously delicate in Mozart, and he understood a perfectly satisfying *rubato*.'

The youth's progress was variously chequered. He failed three times to obtain a scholarship at the Royal College of Music. He had the queer and still profitable experience of playing nightly in a London tap-room, accompanying red-nosed comedians and any volunteering vocalist, all for five shillings a week. He conducted in a small Kilburn theatre, innocent of any special skill but helped out by a friendly contra-bassist who undertook to give him the cues. He was seventeen when he eventually entered the Royal College studying composition with Stanford and pianoforte with Dannreuther.

'Dannreuther [he says] was one of the biggest personalities the College has ever known, a head chock-full of learning. In the days when Wagnerians and Brahmsians were in hostile camps he had enough vision to be both Brahmsian and Wagnerian. His teaching was rather in the sense of interpretation than technique. I myself was already a teacher when a College student—I had to teach perforce on account of my budget, and a teacher I have not ceased to be for twenty-five years.'

#### ON THE PLAYING OF BACH

The inquirer seeks to pin Mr. Samuel down to the question of playing Bach, to *his* playing of Bach. Can a function so easy-seeming, so natural, lend itself to the subject's conscious analysis? Well, it can be analysed up to a point, and Mr. Samuel amiably does his best. An American critic, an enthusiast for Poe, once wrote a study of *The Raven*, and in preparation read no author

but Poe and no poem but *The Raven* for three years before. This is precisely *not* Mr. Samuel's method.

'To do justice in a concert devoted to one man, to Bach or Beethoven, one quite particularly must know well other men and other idioms of the art. He knows not Bach who knows Bach only. The executant can't know about too many sorts of music. I venture that to know about music-hall music and to know what constitutes the difference between a good and a bad music-hall song may be a sort of help to the grasping of some element in Beethoven or Bach. There is much more general humanity in their music than some austere folk would willingly believe. The more you cultivate one man's music in public the more you should in private, for your own enriching, cultivate others.'

And Mr. Samuel is led to aver that he probably knows more Beethoven by heart than Bach, though not primarily reckoned a Beethoven player; and also has unnumbered notes of Mozart and Schubert at his finger-tips.

As for defending the playing of harpsichord music on the pianoforte—the proof of the pudding,' &c. If, in the result, you like his playing, accept this paradox:

'While playing Bach on the pianoforte, remember ever the different instrument for which the music was written. Think of the clavichord as you strike the concert grand. And as you strike with this reserve in your mind, shun, too, any bringing of the music up-to-date.'

Not logical, no doubt; but a compromise that is justified in its fruits—a happy middle course between a pedantic restriction of Bach to the archaic instruments and the gulfs of vandalism waiting on modern transcribers.

And Mr. Samuel's very passion against transcribers is no *idle fixe*. (Any Frenchman reading will groan aloud at English realism and incapacity for general ideas.) There *are* cases, says Mr. Samuel—the D major Organ Fugue really sounds better, I think, on the pianoforte.' And he has been known to transcribe certain choral preludes.

Again, in editing Bach, he is generally against additional directions and phrasing. He is anxious himself to set his hand to editing. 'I know, for instance, no satisfactory edition of the Partitas, and I should jump at a chance of publishing them, as I think they ought to be.' Now on actual points of execution:

'Above all, impeccable neatness—an evenness, a ripple. But not too much of a *legato* ripple. There is commonly too much *legato* in Bach playing. The right general touch is not pure *legato* and not actual *staccato* either—something between. I herewith declare my abomination: *rallentandos* and pauses in the

course of a piece of Bach. It means a softening of the rhythm—softening in the worst sense, as you say, "softening of the brain." It means an expressiveness that belongs to a different kind of music and is outside of Bach's art. It is an enfeeblement, a letting of blood! I also ban it, in the suites, when you get an "alternative" gavotte, minuet, or musette, acting as the trio to a *scherso*. Don't stop at the end of the first gavotte—there is no cause to pause, nor is there when the first gavotte is taken up again.

'That reminds me that people talk of repetitions in Bach's suites and variations, and even of "endless repetitions." I deny that there is any such thing, any identical repetition. When at a double-bar you go back, the music the second time is not the same. The music is older with all the experience of the first statement. It cannot be the same again. Is your second ascent of a mountain, your second visit to Florence ever "the same" as your first? It is so different that the differences seem more to you than anything.

'Take the *Allemande* from the D major Partita. At the double-bar you have scaled the peak of the dominant, it is a date in time from which there is no going back. You "repeat," or I at least "repeat" (and shall, for all the words of the whole race of critics!). Is the second climbing of the mountain "the same"? Life, of course, never is the same twice over. I know there are mountains not worth climbing—but hardly in Bach. Does the theme return again late in the D minor Violin Chaconne or the Goldberg Variations? It returns with all a life's experience added to its visage. It said before, "Such-and-such a thing is," and now "Such a thing is, and now you know why it is."

'How is a fugue to be best played?'

'By bringing out the parts without labouring, I suggest. Do not write out the subject in red ink. Especially do not stress it when it is on the top. A little more tone sometimes, when it is in an inner part, but it best stands out by the phrasing that is characteristic of it, not by volume of tone. The differing expression given to the subject is dictated by the significance of the particular harmonies prevailing.'

#### SAMUEL, THE COMPOSER

Mr. Samuel, whom an occasional word will lure into talking beguilingly about Bach till bed-time, is harder to draw on the subject of another composer, Harold Samuel. His songs, such as the dainty *Diaphenia* and *My Sweeting*, are his best-known works. He wrote song-settings for *As you Like It* at His Majesty's Theatre (1907) and for an unsuccessful play *The Two Pins* in the next year. A comic-opera, *The Honourable Phil*, ran



for seventy nights, a career which, though respectable, did not rival *The Mikado* and so drew on it from W. S. Gilbert the witticism, 'The honourable evidently does not fill!'

The mention of the war-time song *Jogging Along* even brings the faintest of blushes to its composer's cheek. Very solemn people may think it incompatible with a true devotion to Bach! The history of *Jogging Along* is this: A friend heard Mr. Samuel strumming a tune that had come into his head. 'What a rattling good marching-song for soldiers! [It was early in the war.] Suppose I fit some words to it?' he said, and did. With happy results all round. Nothing to blush about.

The inquirer asks for news of his projects. 'A recital at Paris soon, perhaps,' he said. 'A tour in South Africa next summer—with examinations, recitals, and also a trip to the Victoria Falls. And another week of Bach in London next year sometime.' It will be a week of ascending mountain-tops, not necessarily those of last summer. For a week and for two weeks one could have Mr. Samuel playing Bach, and still leave undrawn on a large hoard in the caverns of his memory.

C.

CHARLES KŒCHLIN

BY M.-D. CALVOCORESSI

(Concluded from December number, page 837)

## IV.

Genuinely original, live form (that is, form which is coherent and logical musically, not solely by virtue of mechanically-planned relationships or symbolic and other literary intentions) is always determined by the inherent properties of the primary components—the motives. In other words, original form is something evolved from within; not imposed from without.

The very constitution of a motive that is a live thing, and not a mere fabrication, predetermines certain lines of expansion and working-out as natural—even necessary—and precludes certain others as unsuitable.

These two points, which afford the key to the whole problem of appraising form from the artistic point of view and not merely in accordance with theory, are so often overlooked by those who write on form, that the temptation to harp upon them on every possible occasion is hard to resist. But the baldest statement will suffice so far as we have to deal with form in Kœchlin's works, which afford the widest variety of illustration of the above two-fold principle.

Nothing is more characteristic of Kœchlin than his fondness for long-sustained melodies which seem to continue endlessly, curve following curve and pulsation following pulsation: tunes never artificially protracted, but carried onward by the momentum of their own vitality.

Often in his shorter pieces the form lies solely in the expansion of one design pursuing

its natural course of evolution without contrasting episodes or adjuncts. In *Paysages et Marines* two instances stand out which have already been mentioned for their rare beauty: *Le Chant du Chevrier* and *Poème Virgilien*. In the former the melodic arabesque proceeds unremittingly, in broad phrases amply punctuated, until (at the third page) a repetition occurs, heralding the end of the tune, which gently merges into the ultimate vibrations of the harmonic setting. In the *Poème Virgilien* the composer dallies a while with each arabesque in turn, repeating it once or twice before proceeding further, leading up to a slow, regular, downward progression, and concluding with an ample and definite plagal cadence.

Other pieces in the same set consist merely of a few touches, a succession of simple patterns related by their tonal and rhythmic character and their expressive properties, with no attempt at development. Such is *Sur la Falaise* (which, if considered not in its expressive character but solely in its build and in certain of its aspects, will be found not unreminiscent of Schönberg in his Op. 19). Others are built in accordance with the rules of ternary form (*La Chanson des Pommiers en Fleur*), or in variation form (*Chanson de Pêcheurs*—with which compare the second movement of the fifth Sonatina); or, though representing no type of form included in the usual nomenclature, will consist of the close working-out of one motive or several, generally in pithy polyphonic style (*Soir d'Été* and various instances in the Sonatinas).

It is when we study the form of the Sonatinas that we see how very much at ease and how versatile the composer can be, resorting to classical modes of development or not, passing from symmetry to asymmetry, in accordance with the true spirit and potentialities of his themes. Here are a few notes which may serve to illustrate the point:

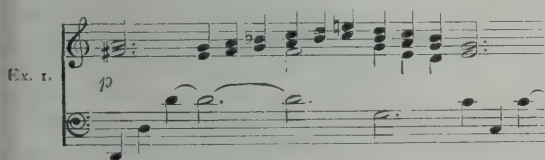
*First Sonatina*.—*Allegro moderato*, in simple ternary form. After the first theme has fully unfurled its convolution the second intervenes, affording a marked contrast; but the first soon reappears, and plays the chief part until the end. Then comes a brief *Andante*, a perfectly classical 'song without words,' followed by an equally brief *Allegro moderato*, monothematic, which is, in simpler and more symmetrical form, another instance of that play from arabesque to arabesque upon which the *Poème Virgilien* is founded. The *Finale*, technically speaking, is just an exposition, which leaves off at the very time when the real fun of working-out according to plan might be expected to begin. Yet it is perfectly rounded, balanced, and satisfactory.

The first movement is in C major, with the second motive in F major; the *Andante* is in E major, the *Allegro moderato* in G major, and the *Finale* in F, with whimsical modulations into the region of sharps. The closing notes, although the harmonies cannot be analysed otherwise than as in F major, unmistakably bring back the feeling of

C major—so that honour is saved. The *third Sonatina* will show that Kœchlin does not always make a point of saving it in accordance with school rules, although the tonal character of his music is never equivocal or unsteady.

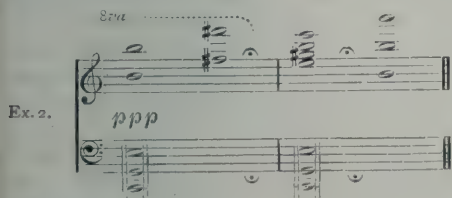
*Second Sonatina.*—I. First motive exposed in canonic form, followed by a second motive. Three repetitions of this first exposition bring the piece to its close. They vary slightly in length, but there is no working-out, only a few crisp and telling modulations. A study of the cadences to each of the eight statements will show how closely the traditional tone relationships are observed.

II. A *Sicilienne* in pure ternary form. III. The *Finale* is the beautiful *Andante* whose theme was given in the December issue, p. 831, Ex. 1. It is really monothematic; but a fine, very simple, application, within a small compass, of the principle of amplificative variation introduces the following element of contrast:



*Third Sonatina.*—I. *Prelude, Allegro moderato*. II. Short monothematic *Assez animé*. III. *Allegretto*, in simple ternary form. IV. *Finale, Allegro con Moto*, whose elements are provided by the tune quoted on p. 831, Ex. 2, the last bar serving as a counter-subject which is played-off against, or in combination with, the opening motive.

The first movement is in B major, the second in G major, the third in E dorian, ending upon the A major triad. The last begins in C major, and, after the polytonal episode of which part is quoted on p. 833, Ex. 12, reverts to C major, but ends as follows:



*Fourth Sonatina.*—I. Minuet, C major. II. *Andante con Moto*, F major, ternary. III. *Intermezzo*, A minor, monothematic (except if we choose to consider as a fresh motive the inversion which makes a brief appearance). IV. *Finale*, Rondo form, regular, very simple, yet enhanced with bold, effective modulations.

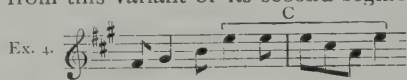
*Fifth Sonatina.*—I. *Allegro moderato*, written in polyphonic style, and affording another instance of form conditioned by each arabesque in turn working its way naturally, with the additional point of technical interest that all intervening motives or counter-subjects are closely related to the main theme. II. *Andante*, colour variations with one brief contrasting element. III. *Fugue*, with *Coda*. IV. *Finale*, which is the

longest thing in the *Sonatinas* and in the whole of Kœchlin's published pianoforte works, and one of the most beautiful. The strict logic and masterful simplicity of the working-out, the close affinities between the various elements, render it specially interesting for the analyst.

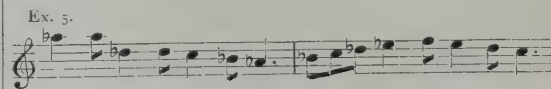
From the chief motive:



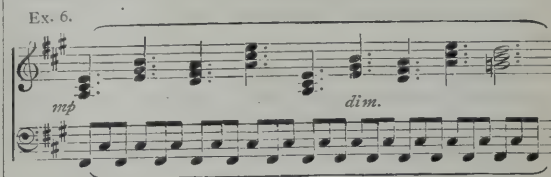
and from this variant of its second segment (B):



Kœchlin derives a wealth of terse, genuinely imaginative developments. Without going into details, we may note, for instance, that the inversion of the chief motive, far from smacking of perfunctoriness and scholasticism, introduces a fresh and valuable element of interest and buoyancy:



and that even an episode apparently so remote as



has its pedigree plainly revealed by this appearance of (c) in slightly altered rhythm:



I have but lightly touched upon the attractiveness of those five *Sonatinas*, all instinct with humour and tenderness, crisp, exhilarating, glowing. Circumstances compel me to deal even more briefly with the several works which have appeared since the previous instalments of this article were written.

Of these the most important is the first String Quartet. So far as can be judged from a cursory survey of the parts (the score not being published) it shows Kœchlin's imaginativeness at its richest and best, working along lines that are in every respect in accordance with tradition.

*L'Abbaye* is a suite for chorus, orchestra, and organ, finished nearly twenty years ago—another instance of purely classical writing. What is published consists of an orchestral *Prelude*, an *Ave Maria* (for female voices and organ), a *Kyrie* and *Requiem*, an organ *Prelude*, an *Ave Verum*, an *O Salutaris* (soprano and tenor soli, chorus, orchestra, and organ), a *Benedictus* (female voices and orchestra), and a *Sanctus*. There exists a



second part, longer, with an important *Finale*, which is not yet published.

A set of twelve easy little pieces for pianoforte (included, as is the String Quartet, in the first portfolio of *La Musique de Chambre*, of which a review is given in another part of this issue) has come to provide the possibility of music by Kœchlin being included in the repertory of the veriest beginners. They are written in the same imaginative, breezy, genial spirit as the *Paysages et Marines*, and contain a good deal that many besides children will enjoy. From the educational point of view they should be found most valuable, for they contain, among other things, all that is needed to develop the infant student's sense of phrasing and balance.

A few biographical notes will perhaps be found useful.

Charles Kœchlin was born of Alsatian parents at Paris, in 1867. After receiving the usual course of classical and scientific education he entered the École Polytechnique, where he found time to study harmony in private. In 1890, renouncing the higher mathematics, he entered the Paris Conservatoire, where his teachers of composition were Massenet and (afterwards) Fauré. He never entered the competition for the 'Prix de Rome,' and left the Conservatoire without award or diploma of any sort. Since that time he has been hard at work, as the list of his compositions shows. He is very retiring in disposition, and has never taken any steps to speed the performance and publication of his own works, some of which were engraved at his own expense.

Here is the list of his published music:

#### VOCAL.

Rondels (three books) (Rouart et Lerolle).  
Songs (three books) (Rouart et Lerolle).  
*L'Abbaye* (full score and vocal score) (Joanin).

#### INSTRUMENTAL.

First String Quartet (Sénart).  
Twelve Easy Pieces for Pianoforte (Sénart).  
Five Sonatinas (Mathot).  
*Paysages et Marines* (two books) (Mathot).

His principal unpublished works were mentioned in the first instalment of this article (*Musical Times*, November 1921, p. 759).

### OUR LOST OPERATIC LEAD

By HERMAN KLEIN

Gone are the vaunted palmy days—and brilliant nights—of the 'Royal Italian Opera' that flourished at Covent Garden in the Victorian era. 'A good riddance, too,' quoth the youthful highbrow who knew them not (and has not, moreover, the smallest idea what they were like). Well, who shall say? Is it better to be wholly bereft of great singers, never to hear consummate vocal art in the theatre, than it would be to put up with 19th-century

opera still in a measure clogged, though by no means hide-bound, with old-fashioned tradition? For my own part I have a strong opinion on the subject, and—precisely because I do know—it is entirely at variance with that expressed by the youthful personage above quoted. I have the further satisfaction of being aware that at the present moment some five or six of the larger cities of the United States are backing my opinion by giving opera 'on the grand scale' with the costliest and most eminent artists that Europe can furnish. If we are not doing the same thing here in London it is for a simple reason: we had already begun to 'lose the habit' long before the war; and now we have not only lost it, but we could not afford to indulge in the luxury of resuming it even if we wished.

The particular event which gave rise to these reflections was one which struck me so forcibly that I felt constrained to comment upon it in a letter which appeared over my signature in *The Times* of December 6. It was the announcement, in a cable message from the New York correspondent of that paper, of the début at the Metropolitan Opera House of a new prima donna of European fame who had never sung in England. It was not the first time, of course, that such a thing had happened. Opera-singers of renown have occasionally in the past been heard in America before being heard in London. Fourteen years ago Chaliapin sang at the Metropolitan, whilst yet a stranger to this country; though that was only because the Grand Opera Syndicate did not choose to pay him the terms which he thought himself worth. The case of the Czecho-Slovakian soprano, Madame Marie Jeritzka, who had such an enthusiastic reception at New York last month, stood upon a different footing. Here was a star, said to be of the first magnitude, whom we could not exploit at Covent Garden if we would; whose extraordinary talent had recently aroused fanatical applause in billion-mark and billion-kronen capitals like Berlin and Vienna: whose lovely face and beautiful voice had combined to make Puccini declare her the most magnificent Tosca he had ever seen, heard, or coached in the part; yet who, like Madame Galli-Curci (but with even greater certainty of success) could afford to skip London on her way across the Atlantic, without troubling to obtain the opinions of English critics, or even the approval of an Albert Hall audience!

Why I felt such a pang of resentment when I read of Madame Jeritzka's New York triumph I can hardly tell, unless it was because I realised for the first time how completely we had fallen from our high estate where opera is concerned. No doubt I ought to have realised it before, for this was not the first time by many (during the past ten or twelve years, let us say) that New York had taken the lead in introducing to the world new singers, new composers, and new operas. But if we could not hold our own we have been at least in a position to compete; whereas now the best we can

do is to look on and admire. And in the meantime we are gradually losing touch with the great singers. What do opera-goers in this country know of the wonderful voices and the splendid talent of the contemporary international artists to whom America is willing (and able) to pay millions of dollars every season from November until April? How many people on this side of the ocean know the names of these present-day stars, the majority of whom have never sung here at all?

A few of them are perhaps familiar—for instance, the tenor Martinelli; the even more distinguished baritone, Titta Ruffo; the now-famous American tenor, Orville Harrold; the great *soprano leggero* Madame Galli-Curci; that charming singer, Claire Dux; the inimitable Emmy Destinn; besides Frau Frieda Hempel, Miss Geraldine Farrar, Madame D'Alvarez, and the much-praised contralto, Madame Matzenauer. But there are some whose names are utterly unknown here. Who has heard, for example, of Signor Beniamino Gigli, of the Metropolitan Opera House, of whom it has been declared on high authority that 'there is no lyric tenor to-day with a voice more beautiful or a more thorough mastery of the art of the *bel canto*'? No less ignorant are we concerning the rare qualities of Joseph Schwarz, the Russian baritone, said to be 'the most remarkable Rigoletto that ever' &c.; the tenor Muratore, the Italian baritones, Giacomo Rimini and Riccardo Stracciari, the dramatic sopranos, Rosa Raisa and Rosa Ponsella, or the Spanish soprano, Lucrezia Bori. Enough that all these are said to be singers of the first rank, the like of whom we are no longer privileged to listen to at Covent Garden, or, indeed, anywhere else.

Hence it is that I deplore not merely the loss of our lead in operatic matters, which, after all, is only a sentimental question, but the danger of losing our operatic vocal standard, a much more serious thing. That we are unable now—and may not for several years be in a position—to pay the price for these expensive song-birds is obvious enough. Nor are we, happily, compelled to forego the pleasure of listening to opera on that account. We are not exactly pining for operatic stars—far from it. But we must, by hook or by crook, keep up the standard of our singers, and it behoves our native companies, old and new, to avail themselves of the very best talent that they can afford to engage.

This aspect of the question was pointedly dealt with in the admirable article by Mr. H. C. Colles, entitled 'Opera in England,' which appeared in *The Times* of December 10. He believes that we have enough native talent in the country to make the best operatic artists we can wish for, but that very little of it seems ever to arrive at its destination on the stage. 'There is a hitch somewhere,' and he wisely adds, 'only by removing this hitch, whatever it may be, and beginning to make intelligent and consistent use of the native talent available, will it be possible to face the accusation of "lost standards" without flinching.'

## THE BACH-ELGAR FUGUE

BY HARVEY GRACE

Not often is an orchestral work so immediately and emphatically a popular success as Elgar's version of Bach's C minor Fugue has proved to be. So far it has been included in three\* programmes at Queen's Hall; on the first and third occasions it was repeated in answer to a vociferous encore, and on the second its reception was sufficiently enthusiastic to have justified a repetition had the conductor been that way inclined. Indeed, at the third concert one felt there was a little danger of an encore becoming a convention as it was for so long with the Jarnfeldt *Præludium*, the Dvorák *Humoresque*, and the *Solemn Melody*.

This warm reception of a Bach Fugue by two widely different types of audience—the first and third concerts were of the Goossens series, and the second a London Symphony concert—suggests a few reflections on the principle of transcription, and on the anomalous position in this country of some of the finest music Bach ever wrote. The latter point arises through the surprising fact that the Fugue was obviously unfamiliar to many of the audience.

First, however, something may be said in reply to the mere handful of critics who shook their heads and turned down their thumbs. So far as their adverse judgment was based on their dislike of the music itself, or on their objection to certain details of the scoring, we hear them with respect. No piece of music, and no method of orchestration is for every palate, and all one can do in such cases is to express sympathy with those whose fastidious taste rejects fare which practically all the other musicians present absorbed with gusto.

But when some of these critics condemn Elgar's version of the Fugue as 'vandalism' they are on ground where they may be challenged. They should make it clear whether the 'vandalism' lies in the details of the scoring or in the mere act of transcription. Probably most of the objections are on the former ground. We have heard the question 'What are the big drum and cymbals, the triangle and glockenspiel, and the harp and tambourine doing in a Bach fugue?' It would be as reasonable to ask what they are doing in the orchestra. Who is to say what compositions should be barred to them? The objection recalls the comment of a Paris Conservatoire professor when d'Indy asked him what he thought of Franck's Symphony: 'That a symphony?' (contemptuously); 'My dear sir, who ever heard of writing for the cor Anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor Anglais . . . Franck's music may be whatever you please, but it certainly will never be a symphony!'

If the purists object to the transcription as such, they have but a poor case, seeing that the principle has been sanctioned by time and by the practice of all the great composers. There is no need to labour the point that Bach himself was an old

\* A fourth performance has been given since this was written.



hand at transcription. It will suffice to remind ourselves that a fair portion of his activities in this way were in connection with the organ. In addition to the batch of vocal solos which he changed into chorale preludes (a group that includes the popular *Sleepers, wake!* piece), he made keyboard versions of his own Violin Fugue in G minor and of about twenty String Concertos by Vivaldi and others—making extensive alterations and repairs in some of the material, the old vandal! As an instance of a move in the opposite direction we have the *Adagio* of the third Trio-Sonata for organ (or pedal clavicembalo), which he afterwards arranged for flute, violin, and clavier. That his transcriptions were usually from concerted instruments to a solo instrument of the keyboard type was no doubt due to the practical reason that the latter guaranteed more frequent (and better) performance.

Nor are modern orchestral versions of Bach's organ works scarce. Sir Henry Wood's arrangements of some of the Trio-Sonata movements and of the Toccata in F have long been popular at Queen's Hall. Wetzler has arranged for full orchestra the whole of the Trio-Sonata in E flat. Two Germans, whose names I forget, have scored the Passacaglia and the Toccata in E. Even military bands have begun to play the organ works. I heard recently of a fine performance of the 'great' G minor Fugue by one of our crack bands at Queen's Hall at a Saturday evening concert, given (I think) by the Polytechnic. And a well-known North of England musician tells me that he has in hand some arrangements of the organ fugues for brass bands. So far from creating a dangerous precedent, then, Sir Edward is merely following a well-established custom. Yet who would think so, reading such a comment as this:

... that strange example of bad taste—the Elgar orchestrated version of Bach's Fugue in C minor, for organ. These megaphone devices may be, indeed are, clever; but after all Bach knew *something* about orchestral composition, and if he had felt his work orchestrally, he could have employed that medium for its expression. The thing is clever, but indecent.

Now this was written by a critic who has been attending London concerts for years. Over and over again he must have heard such things as Wood's orchestral versions of the Bach Toccata, the Trio-Sonata movements, Moussorgsky's *Picture Gallery*, Arcadelt's *Ave Maria*, Rachmaninov's C sharp minor Prelude, Raff's Cavatina, &c., &c., and transcriptions by various people of Weber's *Invitation to the Valse*, the *Bee's Wedding* and *Spring Song*, of Mendelssohn, Chopin's Funeral March, and others too numerous to mention. Most of these composers 'knew something about orchestral composition'—rather more than Bach, some of them, for obvious reasons; has this critic protested against any of these transcriptions as 'megaphone devices,' 'bad taste,' 'indecent'?

Apparently what has caused the outcry from a few purists is the freedom with which Elgar has treated the Fugue. His version bears much the

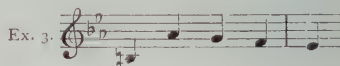
same relation to an ordinary musical transcription as a free translation of a book bears to a literal one. Nobody pretends that the latter has any value beyond a scholastic or some other utilitarian purpose. The greater its literal fidelity to the original the less likely is it to be of any artistic importance. We should go too far if we asserted that the rule held good in musical transcription, but we may safely say that it applies far more than is generally realised. A transcription that *sounds like* a transcription is so far a failure. Had this Bach fugue been transcribed for orchestra on the ordinary 'safe' lines, it would still have been a fine piece of music, and therefore enjoyable, but we should not have been able to forget its origin. We should have been conscious all the time that we were listening to a work that had been haled from the dusk of the organ-loft into the fierce light of the concert-room. The flavour of the 'voluntary' might have been so pronounced as to set ecclesiastically minded laymen among the audience feeling for threepenny bits. The supreme merit of the Elgar version is that its idiom is that of the orchestra, and therefore one gets an impression of a work conceived for orchestra. Yet with all its sumptuous decoration, it contains no note that is not present or implied in the original. The strong harmonic basis and the sinewy counterpoint of Bach are never obscured, hence there is not the feeling of a misfit that results from (say) a folk-tune harmonized with *outré* chords. Thus, when for the original



Elgar gives us



the passage is essentially the same, plus a flash produced by the whip-up of the violins and woodwind. And equally justifiable (if such good things ever need justification) is this brilliant bit of figuration a few bars later, where, against Bach's



given out by the brass, we have this flourish by the strings and part of the wood-wind:



The score contains many such passages, but it should be noted that the sense of growth which is a feature of the fugal form is maintained by such decorative treatment being reserved until the movement is well under way, and even then its richest application is held back until the *da capo*.

One is tempted to touch on other purple patches, *e.g.*, the amazing demisemiquaver passage for trumpets a few bars before the end (a passage which looks impossible and is no doubt difficult, but which has 'come off' brilliantly on each of the five times I have heard the work); the delicious scurry down the scale by the flutes and piccolo against a harp *glissando* in tenths just before the middle section; the dramatic treatment of the little chromatic counter-theme in this portion; the shakes for the brass and the use of the percussion just before the *da capo*, and (too small to be called a patch, but a very impressive point) the first ominous boom of the big drum at the last entry of the subject before the middle section; and so on. In fact, the exposition once plainly delivered, something is always happening. And, knowing old Bach's fondness for experiments in registration and other means of obtaining colour, we may fairly assume that he would have enjoyed every bit of it. Not a hair would he turn at the triangle and tambourine which have so shocked the purists; and as for the glockenspiel, it would merely remind him pleasantly of that which was attached to his Weimar organ, and which he stipulated should be kept in order—and not for mere show, we may be certain!

Spitta says that the greatest of Bach's organ works are the only instrumental essays that are sufficiently grand in conception and perfect in form to be placed beside the symphonies of Beethoven, and, on the whole, the contention is sound. Nevertheless, how many musicians are really familiar with them? What should we think of the musical state of a country in which Beethoven's Symphonies were never heard in concert-halls save in the form of pianoforte solo arrangements? Yet that is the case with Bach's organ works.

When will London follow the example of Paris in this matter? There one may occasionally find an orchestral programme including an organ solo—say, a Bach or Franck work. At Queen's Hall we may hear a pianoforte, violin, 'cello, even a flute solo, but never one on the organ. Yet it is reasonable to suppose that a public which enjoys the '48, the Suites, the Partitas, and the *Brandenburg* Concertos would take no less delight in the organ works of the composer, seeing that the best of it shows him at his height. As it is, only the handful of concert-goers who happen also to be church-goers or attendants at organ recitals have a chance of hearing these splendid works on the instrument for which they were written. This is another way of saying that they never really hear them at all, for the pianoforte arrangements necessarily fail to reproduce the characteristics that make them so fine on the organ—the sustained tone in the long chains of suspensions, the unyielding pedal points, and the

tonal weight the music calls for, specially in the bass. Only an instrument of such ample scale as a big modern organ can answer all these demands. The real greatness of the best of Bach's organ music will never be grasped by the public until it is frequently performed at concerts either as organ solos or transcribed for orchestra.

It is arguable, indeed, that the latter form is to be preferred in the case of a few of the biggest of these works. Even the most enthusiastic organist must feel at times that, fine as the instrument is, it cannot do full justice to such gigantic conceptions as the 'Wedge' Prelude and Fugue, the 'Great' G minor, the B minor, and a few others. An organ of the right ample resources is rare save in buildings so large and resonant that, if the music is played with the power and pace it so often demands, the details are lost. On the other hand, if we decide that the beauty of the polyphony must be shown we can do so only by the adoption of a steady *tempo* and quiet registration, in which case the impetus of the music is destroyed and its fire damped down. Pianoforte transcriptions do at least retain the animation of the original, though they lose almost everything else. No medium but the orchestra can show to the fullest advantage all the great qualities of these works—their brilliance, texture, growth, and climax. Only when one has heard the Elgar version of the C minor Fugue a few times does he fully realise that Bach's grandest organ music is immeasurably greater than its medium. It can carry the panoply of modern orchestration with ease, and gain in the process, whereas some modern works so treated are merely smothered, and shown to be essentially small, *e.g.*, Weber's *Invitation to the Valse*, as orchestrated by Weingartner. If we feel this in the case of the C minor Fugue—which, be it remembered, is one of the shorter organ works—what a revelation would be some of the biggest, treated with similar skill! I have heard this Elgar transcription called 'a blazing indiscretion.' Well, we sit through so much music that merely smoulders, or at most gives out an occasional spark, that we may thank Heaven for some that blazes, even at the cost of head-shaking among the purists—indeed, the latter is an additional ground for thankfulness. Let us hope that Sir Edward has a few more 'indiscretions' of the same kind up his sleeve. Given music so vital and treatment so brilliant as in this case, we can do with lots of such 'vandalism.'

## THE ORIGIN OF 'SAMSON AND DELILAH'

BY CAMILLE SAINT-SAËNS  
(Authorised translation by Fred Rothwell)

Some years ago an old melomaniac who was in the habit of visiting me called my attention to the subject of Samson, with a view to the production of an oratorio—a form of music which at the time was in considerable favour. Owing to modern progress, this is a form which can no



longer be utilised. . . . Nowadays we have only orchestral concerts. An exception is made in the case of *La Damnation de Faust* because of its assured financial success.

I had recently made a charming acquaintance, Fernand Lemaire, an amateur poet, who was connected with my family by marriage. Some of his poems I had set to music, and I now suggested to him the writing of an oratorio. 'An oratorio!' he replied, 'no, let it be an opera.' And we decided for an opera. No sooner did the matter get abroad, however, than there was a general outcry of protest. A Biblical opera! All the same, though legendary opera was in fashion, I did not allow myself to become discouraged. My poet had written the first two Acts; I also had scribbled a few notes—legible to myself alone—of the first Act and the whole of the second. Nevertheless—almost incredible to relate—apart from the sketch of the Prelude, the opera existed only in my head, and wishing to give a few friends some idea of it at my home, I wrote down the music of the three rôles, without a note of the orchestral score.

I have forgotten the names of the three singers—whom, naturally, I accompanied from memory, seeing that, with the exception of the vocal parts, nothing whatever had been committed to writing.

The audience, small though specially chosen—among them being Anton Rubinstein—sat there in stony silence. The composer received not the faintest acknowledgment, even of mere politeness.

A little later the same two Acts were played at my house by Augusta Holmès, Henri Regnault—a very good singer possessed of a delightful tenor voice—and Romain Bussine. The result was a little more satisfactory, though so slightly encouraging that I finally decided to do nothing further with so chimerical a work.

Years passed . . .

One day, in Germany, where I had gone to take part in a series of musical festivals presided over by Liszt, just as I was on the point of returning to France and was bidding the great pianist farewell, the idea came into my head to mention the matter to him. 'Finish your opera,' he said to me (though he had heard not a single note of it), 'and I will produce it for you.' As everyone well knows, Liszt was omnipotent at Weimar.

About that time Madame Viardot was in splendid voice, and had given the most brilliant performances at Weimar. It was for her that the part of Delilah was created. At Croissy, on a society stage set up in a garden, she went through half the second Act, along with Nicot and Romain Bussine. The director of the Opéra and a few other Parisians were present: the result was nil. There was no orchestra: only myself accompanying on a grand pianoforte.

Finally the time came to produce the work at Weimar. The translation had been made . . . but the war of 1870 put a stop to everything. It was not till December, 1873, that *Samson and Delilah* saw the footlights; though, alas! without

the collaboration of Madame Viardot. It was too late.

The success was great, though not sustained. At Berlin it was alleged that the Weimar success had no meaning or significance whatever. It was sung at Hamburg, and that was all.

Only after a period of ten years was the opera given in France, at Rouen. Paris would have nothing to do with it. M. Ritt had to hear it at the Eden before he would bring himself to produce it at the Opéra, during the year of the great eruption of Etna. And I had to travel from Paris to Etna and back to be present both at the eruption and at the first rehearsal of *Samson*!

For the storm in the second Act I had been promised the most wonderful *mise en scène*. Meanwhile, it had been decided to stage the *Walküre* immediately afterwards, and all the promises made to me were broken. I actually had to protest violently before I could obtain for the beginning of the second Act a dash of red to represent the twilight!

## NEW LIGHT ON EARLY TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXIII.—JOHN LLOYD

In the closing years of the 15th century, Welsh musicians began to give evidence of their Celtic inheritance, and at this date several of them were either in the service of the Chapel Royal or were attached to the Court as minstrels. Already we have treated of the career of Robert Jones, and now there is question of John Lloyd, a famous priest-composer; yet, save for the very brief notice of him by Sir John Hawkins, no biographical data can be gleaned in our usual books of reference. His name has been written 'Floyd,' 'Fluyd,' and 'Flude'—a not unusual form of the Welsh surname, Lloyd—and although Hawkins places him under Henry VIII., he had previously belonged to the Chapel of King Henry VII., as will be seen.

The first notice of John Lloyd is in the year 1504-05, when he appears as one of the priests of the Chapel Royal, from which circumstance it is fair to conclude that he was born *circa* 1480. Evidently he soon got into favour, inasmuch as there is an entry in the Patent Rolls dated September 18, 1506, recording his appointment to the parish church of Munslow, diocese of Hereford, void by resignation. (*Calendar of Patent Rolls of Henry VII.*, vol. ii., page 499.)

Probably this appointment to Munslow resulted in Lloyd's leaving the Court for the diocese of Hereford in 1506; and this is the more likely, inasmuch as his name does not appear in the official list of the King's Chapel at the funeral of Henry VII. on May 11, 1509. Nor does he seem to have been recalled to the Chapel Royal on the accession of Henry VIII., for in the *Calendar of Letters and Papers of Henry VIII.*, vol. i., second edition (1920), we do not find his name in the detailed list of the King's Chapel at the coronation on Sunday, June 24, 1509. However, about a year later he was appointed a Gentleman of the Chapel Royal, and his name appears as such among those who received liveries

for the funeral of Prince Henry on February 27, 1511. Some of his fellow singers on that sad occasion were Dr. Fairfax, Edward Jones, William Crane, William Cornish, Thomas Farthing, and David Burton, whose memoirs will be found in the present series of articles.

On November 12, 1511, there was a warrant issued to give John Lloyd, Gentleman of the Chapel Royal, a black chamlet gown (*Calendar of Letters of Henry VIII.*, vol. i., page 478). It may be observed that William Crane, a month later, was given 'a tawny chamlet gown' from the Great Wardrobe. (Probably black chamlet was given to the priest-singers.) Another warrant issued from the Great Wardrobe on April 16, 1512, is proof that John Lloyd (whose surname stands in the Exchequer Roll as 'Floyd') was given 'a black velvet fur coat,' as were also Robert Penn and Thomas Farthing—both of the latter being Gentlemen of the Chapel Royal. These three also received 'gowns' on November 3.

Previous to this, on March 20, 1512, John Lloyd had been granted a 'corrody' in the monastery of St. Augustine's, Bristol, *vice* Edward Jones, deceased. A year later he joined the members of the Chapel Royal in attendance on King Henry VIII. on his expedition to Terroueume and Tournai, returning to London at the end of October, 1513.

On October 3, 1518, John Lloyd took part in the Grand Mummung which was held at Cardinal Wolsey's Palace at Durham House in the Strand. Two years later, in June, 1520, he was one of the Chapel Royal Choir at the historic Field of Cloth of Gold—a pageant that has been frequently described. About this time he resumed a grant of corrody in the monastery of Thetford.

Meantime several deaths had thinned the ranks of the Chapel Royal, and on December 12, 1520, Thomas Farthing passed away. The last pageants in which Lloyd took part were those held on June 4 and 5, at Greenwich, in honour of the Emperor Charles V. After these he made a pilgrimage to Jerusalem in fulfilment of a vow, and having visited the Holy Places, returned to England. On his arrival he found that William Cornish had retired from the Mastership of the Children of the Chapel Royal after twenty years' service, and had been replaced by William Crane, whose appointment was dated March 25, 1523. On the following day Dr. John Clarke, Dean of the Chapel Royal, was promoted to the Bishopric of Bath and Wells, being succeeded as Dean by Dr. Richard Sampson.

John Lloyd died on April 3, 1523, and his obituary is thus chronicled by Sir John Hawkins:

John Floyd, of Welsh extraction, Bachelor of Music, and a Gentleman of the Chapel Royal, *temp.* Henry VIII. He made a pilgrimage to Jerusalem, returned, and died in the King's Chapel, and was buried in the Savoy Church, with the inscription: 'Johannes Floyd, virtutis et religionis cultor. Obit 3 April, 1523.'

Although Hawkins styles him 'Bachelor of Music,' I have failed to discover his name in the Oxford or Cambridge Registers. However, the statement may be correct, as we find Ambrose Payne, Parson of Lambeth, who died in 1528, described on his monument—formerly to be seen in the old church of St. Dunstan's-in-the-East—as 'a Bachelor of Music.'

Certain it is that John Lloyd was a very capable musician and composer. He is said to have written much sacred music, including Masses and Motets,

but no doubt most of his MSS. disappeared after the death of Queen Mary. Fortunately, however, in Add. MSS. 31,922 of the British Museum—a fine vellum MS. of the reign of Henry VIII.—there are two pieces by him. This valuable MS. is of added interest inasmuch as the composer is described as having graduated in music: 'in armonia graduat,' plainly pointing to the fact of his having been a Bachelor of Music. No doubt it was examined by Sir John Hawkins, and hence his statement as recorded above. At ff. 25b and 31b will be found these two pieces, set for three voices or instruments, the name of the composer being given as 'John Flude' or Floyd (Lloyd). The MS. also contains compositions by Thomas Farthing, King Henry VIII., Robert Fayrfax, John Dunstable, Richard Pygot, Dr. Cooper, and William Cornish.

## MISDIRECTION IN ORATORIO SINGING

BY GEORGE GARDNER

(Archdeacon of Cheltenham)

At the recent Festival held in Hereford Cathedral, a few thoughts on this subject seemed to crystallize in my mind. The process was helped on by some conversations that I had with friends, either professional or amateur musicians. But any criticisms which I shall now venture to offer are not in any way directed against what was heard this year at Hereford. The Festival work last September was carried out with well-directed enthusiasm and with most satisfactory results in every way.

Not seldom, human beings are apt to fall into a condition of stolid acquiescence as regards certain irritations and misfits that are found in life as in art. These anomalies come to be regarded as part of the settled order of things. They are treated in the manner of a 'vested nuisance'—say, like the ringing of a cracked church-bell for half-an-hour before each service. Often a kindly-worded remonstrance might do much to abate the infliction; yet it is no one's business to make any protest. All we do is to harden ourselves to our discomforts, much as eels are alleged to become accustomed to skinning. Possibly it may be easier for an outsider like myself to speak his mind freely about certain matters in connection with oratorio singing than it would be for a member of the musical profession. So with much diffidence I venture to make my grumble, though it might be far more effectively expressed by someone possessing a sound technical knowledge of the whole subject.

As regards solo work: how comes it that so many prominent vocalists at the present day are afflicted with a physical incapacity for hitting accurately the notes at which they aim? Is it from lack of proper training? Or is it due to the emotional tendencies of modern music? Such a wobbling style of song can pass unnoticed when applied to recent Italian operas, such as those of Puccini or Mascagni. These works often demand the kind of intonation suggested by whatever is the Italian equivalent for 'with a palpitating voice.' But these methods, together with the free use of slurring, are absolutely fatal when applied, say, to the music of Mozart. Some years ago I remember hearing distinguished singers give a performance of *Don Giovanni* at Covent Garden. Not one of the group seemed to me really competent to execute this polished music, save the Leporello—and that was Edouard de Reszke. Things are even worse when such uncertainty of vocalisation is applied to the older forms of oratorio. And we are in the



lowest depths when a persistent tremolo (or 'vibrato,' to speak more politely) is displayed. Yet eminent performers about whom some of these accusations are undeniably true are loudly praised in the newspapers. Human beings can, I repeat, get hardened to anything.

Then there is a lack of simplicity in the rendering of much that we hear. The bringing into oratorio music a kind of emotionalism that may be justifiable in a feverishly impassioned work like *La Tosca*, is as incongruous as the insertion of modern architectural flummies in an ancient church. Bach's solos, for instance, demand first of all complete mastery of the notes and the rhythm. When that has been attained and no sense is left as of a man feeling his way in the dark, a clean and straightforward delivery of the melody is all that is wanted. Bach himself puts the requisite feeling into his music. For the singer to labour after added emotion is, to use a vulgar expression, like putting butter upon bacon. Indeed we can often best realise the wonderful appeal of Bach's treble or contralto arias when they are delivered in the unimpassioned, silvery tones of a few thoroughly well-trained choir boys. Then we begin to understand how this wonderful master can speak to us in a voice 'pure as the naked heavens.' In more modern music—say, like the double quartet, *He shall give His angels, in Elijah*, or 'The scene by the wayside' in *The Apostles*—one cannot help feeling that if the great professionals concerned would condescend to listen to, and to take a lesson from, the performance of such items by a first-rate church choir, much would be gained. Somehow, the rendering of the double quartet is apt to smell of the opera-house. And in the excerpt from Elgar, the calm serenity of the whole picture is destroyed when each of the soloists feels it necessary, as he gets up, to declaim his contribution in the accents supposed to be appropriate for the part he is assuming. You cannot see the wood for the trees.

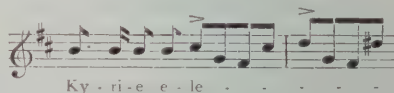
Simplicity of diction is needed in another way. Take, for instance, the Mendelssohnian form of recitative. It is intended to be ordinary speech delivered in a more or less rhythmical shape. We know too well what a fatal inclination there is to prolong certain words, not because of their verbal sense, but because they form a suitable *point d'appui* for displaying the qualities of a voice. How often we have suffered from this tendency in *Ye people, rend your hearts*, and in the Air by which it is followed! Of course the exhibition of what the vocal organ can do by the holding on of a long note in the higher registers, has a perfectly legitimate place in some kinds of music. Without referring to the high A's and B's that elicit such frantic applause in the older Italian operas, think how splendidly this means of exploiting noble tones is used in the *Prize Song* of *Die Meistersinger*. In the singing of that ravishing bit of declamation by a Jean de Reszke, one might well wonder as to which was the more beautiful, the music or the voice. But when the trick is dragged in everywhere, even to the confusing of innocent recitatives, and the breaking up of straightforward songs—"This is too rich," as the customer said to the young lady, when she handed him a pork-pie, with nothing but fat in it."

Much might also be urged about obscurity of diction. Too often we have to listen to a song when the meaning of what is being sung, well or badly, is wholly unintelligible. Sometimes, even, it might be hazardous to make a guess as to what language is

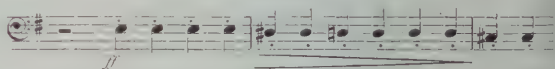
being employed. No doubt the enunciation of English words in musical form presents real difficulties. But, with well-directed effort, the problem of how to do this, and at the same time to produce even and pure tones, can be mastered. Would that more of our singers resolutely set themselves to the sorely needed task! Whatever charm attaches itself to their work would thus be curiously enhanced. I remember the deep satisfaction with which I once listened to a performance of Verdi's *Falstaff*, when I realised that it was possible to make out every word in the fine singing of the man who took the title-rôle.

In conclusion—a brief attempt to shoot at bigger game. As regards the conductor's part in the rendering of oratorio, things occur occasionally which seem to some of us, perhaps quite mistakenly, to be uncalled for and unwise. I will only touch upon this matter: and here let me again disclaim any thought of reflecting upon the excellent methods employed, on the whole, at Hereford.

In a performance of Bach's B minor Mass which I heard some while ago, under the direction of a distinguished wielder of the baton, innovations were introduced, no doubt with the idea of giving freshness to the whole reading, but which in the results appeared to me quite deplorable. For instance, in the *Kyrie*, that wonderful picture of one voice solemnly rising after another in prayer to heaven, it was thought advisable to make each entry of the fugue subject go like this:



And in the *Crucifixus*, where the ground-bass ought to move with something of the still footfall of death, the contra-bassi, in order perhaps to convey an effect of distant thunder, were instructed to play each repetition of their part in this fashion:



Then by way of contrast, the *Et resurrexit* was driven on at such a headlong pace that all we could distinguish plainly was the clangour of the trumpets. Here is a point that I want specially to insist upon—the undue hurrying of familiar choruses in order that they may sound fresh and exciting. Such practice has become more or less habitual even in parts of *Elijah*. No doubt it is applauded by some of the newspapers. Paragraphs appear of this kind: 'Dr. Renovator infused marvellous vitality into his presentation of this somewhat antiquated score. He churned up remorselessly the stagnant pools, and he showed convincingly that old stuff like this, when treated in up-to-date fashion, can hold its own with modern work.'

Yet this application of a galvanic stimulus to what is regarded as a poor, dull corpse, never really succeeds. Take, for instance, the chorus *Thanks be to God*, in *Elijah*. It is commonly rushed through with what is thought to be overwhelming brilliancy. But an audience can hear things which the conductor, standing in the midst of his orchestra, cannot hear. What happens? The fiddles, in particular, are not instruments of percussion, like the timpani. The latter, the more rapidly you beat them the more noise they emit. But after a certain

degree of quickening up, violins (like voices), can only produce tones that are thin and wanting in penetration. In this case, the rather awkwardly written semiquavers of Mendelssohn's accompaniments become absolutely inaudible, and the run down near the end, intended to be the climax of the storm, turns into a poor trickle, though it is marked *ff*. The more sustained notes of the brass chiefly dominate the whole show. And it is just the same with Bach's choruses. Treat an *allegro* movement as if it were marked *presto*, and not only is the dignity of the whole impaired, but the balance of the material employed will be upset.

Here has been given, as I hope, a temperate statement of the disgruntled feelings which afflict some of us at times during the performance of sacred music. Let me add that it may be better to ventilate than to repress a grievance.

### NEW FIDDLES FOR OLD

It is a great pity that Mr. W. J. Farrell has considered it necessary to overstate the case for modern violins in his singularly stimulating volume, *The True-tone Violin* (Cassell). There is little to be gained by exaggeration in the best of causes; protesting too much must needs excite suspicion. If Mr. Farrell were content to tell us that some modern fiddles are infinitely better than some old fiddles, he would win the assent of all sensible people. But he is tilting at shadows when he generalises on 'old violin cranks.' After all, the best judge of a violin is the violinist, and all the greatest violinists have invariably shown a very marked preference for old fiddles. The fact that there is a good deal of misconception and downright deception going on as regards old violins does not alter the fact that not only Stradivari, but Amati, Guarneri, Stainer, Maggini, Guadagnini—to name only a few—produced instruments that experience has shown to be excellent. Nor can the public be blamed if it turn a deaf ear to the claims of certain modern makers, for hardly a modern maker exists who has not 'rediscovered' something of the so-called Cremona secret. The gist of the matter is that not all old violins are good, and not all new violins bad. That is what the public often fails to understand. Stradivari's own violins were new once, and also excellent. Age alone does not constitute a proof of merit. That is the golden rule that the buyer with the limited purse ignores to his cost.

The author has our full sympathy when he pleads for the modern maker, and we quite agree that something ought to be done to open the eyes of the public in respect to the craze for old violins, which has reached absurd proportions. Utterly worthless instruments are sometimes treasured by quite intelligent people in the belief that being in a dilapidated condition they must be old, and because old, therefore good, and worth a fortune. It is a common experience not only for dealers, but for violinists generally, to be shown some disreputable German fiddle labelled Stradivari, with a request to name its present price in the market. Bad violins are worth a few shillings when they are new; when they are old their value is the current price for firewood—not a farthing more. A good modern fiddle is worth any amount of old bad fiddles. But it does not follow that it is also equal to the best of the old fiddles. Mr. Farrell claims that his own instruments are best because constructed as Stradivari himself would

construct them to-day. That claim can only be decided by actual test—and time. For if it is true that Stradivari's violins were excellent from the first, some modern fiddles which appeared excellent at first have lost much of their quality after a couple of years' use.

Failing the actual test, it must be said that in his book Mr. Farrell shows at least that he possesses all the qualities of a first-class luthier. Above all things he is not prejudiced by the countless experiments of scientists, which, as we all know, have led nowhere. Stradivari was not a scientist, but a workman endowed with an amount of commonsense and love of his profession that, combined, amounted to genius. Mr. Farrell is also gifted with penetration, commonsense, and genuine affection for the tools of his trade. He is said by those who know him to possess also rare discrimination in the choice of wood and varnish—a most important qualification. Years of experience have taught him that the modern maker obsessed by the fame of the old is apt to forget or misunderstand certain laws. Modern makers, he says, for instance, believe that the old masters 'worked on the principle of how much wood they dare take out,' whereas the principle, according to Mr. Farrell, was of 'how much wood they dare leave in,' for enough wood must be left if the instrument is to stand well the strain imposed upon it by the strings. It is, of course, impossible to follow here all the innovations indicated by the author. They sound logical and reasonable, but if the proof of the pudding is in the eating, the proof of the fiddle is certainly in the playing. If Mr. Farrell's violins confirm his theories and establish his claim, fame will come to him in his lifetime as it came not only to Stradivari, but to Vuillaume and to James Tubbs.

F. B.

### STRAVINSKY DAY BY DAY

BY ALFRED KALISCH

Certainly M. Stravinsky is something to be thankful for. *The Fire-Bird* and *Petrushka* are gifts of price; but he has done far more to increase the gaiety of nations since he took to explaining himself. Not only is each of his utterances startling on its own account, but the attempt to reconcile it with the preceding one is a fascinating intellectual exercise for agile wits. When we do agree with him, it is generally for reasons the very opposite of those he adduces. We are reminded of the story of Lord Justice C. who, after Lord Justice A. had delivered judgment in favour of allowing an appeal, and Lord Justice B. had said it ought to be dismissed, tersely said that he concurred with Lord Justice A., for the reasons so ably enunciated by Lord Justice B.

Let us briefly review his recent pronouncements. First he told us that he had discovered Tchaikovsky, and in praise of him said things which are, in effect, a scathing denunciation of his own music and that of his followers. Then he told us, through the medium of the *Musical News and Herald*, that the orchestra is dead, because previous composers—groping, poor things, in outer darkness—knew nothing of 'sonorities' and 'tonal values' and 'individualizing' the various instruments of the orchestra. We ask ourselves what on earth had they been after that they did not find it out sooner—in fact, what did they think they were doing? And then he said that music should be played without expression!

Now we read in *Musical America* the most important news of all. He told somebody in Spain



that 'Beethoven created no music' and that 'music did not advance a single inch through Wagner.'

This requires careful examination, and the more we examine, the more we are bewildered. Stravinsky's argument is, roughly, this: Music has been trying to express moods and philosophies. It has become a means instead of an end in itself. Its true end is 'the participation of auditory impressions.' By neglecting it, music has been hampered for centuries. The Germans, he said, have never understood music; they are philosophers, and deal only in 'musicality,' which is not the same thing as music at all. M. Stravinsky does not deny that Beethoven was a genius, which, indeed, is vastly civil of him; and he admits—more civilly—that Wagner 'lent the orchestra new elements,' but he was 'all that he should not have been. He was neither a philosopher nor a musician.' The reason was that he had learnt too much Greek, and therefore could not take a natural view of music. After this we learn with some surprise that Mozart and Schubert were real, simple musicians, because 'the ear delights in them.'

How much better than the way of such mere clumsy fumblerers is that of Stravinsky, who follows the light, conveying to an eager world 'auditory impressions' which are quite his own and original. His harmony 'is something altogether unconventional and arbitrary' (we suspect a mistranslation here), 'bubbling forth every moment in a different manner.' He will not formulate it, for to do that would be only 'to add another academy to those already existing.' In conclusion 'he is sure that he has opened up new paths'—and he is seemingly amazed at his own indiscretion.

He is, furthermore, convinced that the wealth of folk-song is inexhaustible, and he proudly adds that he 'takes over folk-wise value as it stands.' This, of course, is the most tremendous, the most epoch-making innovation of all. Other composers may have used folk-songs, but has anyone 'taken over a folk-wise value'? Again there seems reason to suspect the translator. I cannot help thinking the German text of Dr. Istel said something about 'Volkswiese,' which only means a 'folk-tune,' and possibly we ought to approach the whole translation with caution.

If M. Stravinsky had not written some really valuable music we should be inclined to dismiss the whole with a shrug of the shoulder; but he has earned the right to be considered seriously, and he deserves that we should make an honest effort to understand him.

M. Stravinsky's verdicts on Beethoven and Wagner are particularly worthy of study. As we have seen, he admits that the former was a 'genius,' but clearly not a musical genius, for he wrote no music. Then what kind of a genius was he? We are told, he 'had a great soul and expressed it in notes which say nothing to the ear.' If notes say nothing to the ear, how can they express a great soul? we may ask. If they express a great soul, what meaning can there be in saying that 'Beethoven created no music'? If Beethoven's music says nothing to M. Stravinsky's ear, we are driven to the conclusion (which some of his latest music supports) that he is endowed with a set of auditory nerves so vastly different from those of the normally musical human being that it is hopeless to argue from him to any other listener. It is clear, too, that he uses the word 'music' in a sense so totally opposite to that which most people give to it that discussion becomes

impossible. One has no need to believe that all Beethoven's works are necessarily deathless to say this much.

In the case of Wagner the inconsistency is still more obvious. If the elements he gave to the orchestra were new, surely they must have helped the advance of music. If they did not, what is the sense of saying that they were new? Here, too, M. Stravinsky obviously uses the word 'music' in a purely esoteric and personal, not to say Pickwickian, sense.

Perhaps he will explain still further, and, in particular, tell us how it comes that a race which never understood music could produce a Mozart and a Schubert? It is a mere quibble to reply that they were Austrians, not Germans; and, besides, he has deprived himself of the right to use the argument by the way in which he has mentioned them. Stravinsky the composer commands more respect than Stravinsky the commentator and controversialist.

## Occasional Notes

A recent issue of *Musical America* contained an article by Mr. Francis Rogers on music in London. It was so ludicrously inaccurate that we pigeon-holed it for reference, but have so far been unable to deal with it. Fortunately it met the eye of Mr. Kaikhosru Sorabji, who promptly replied to a letter to the Editor. Briefly, Mr. Rogers opined that there was 'nothing doing' in London so far as music was concerned, and he seems to have been led to that view by the fact that just now the operatic stars in their courses prefer America to England—which is not surprising, seeing that America is the only large country with loose dollars lying around. Mr. Sorabji begins by telling the Editor of *M.A.* that 'it is really staggering to see the impudence with which people who come to London from abroad proceed to wallow in wild generalisations about musical activity here.' He then pointed out that the past year had seen London visited by practically all the outstanding figures in contemporary music, and that we have had performances of new works from all but a very few of the leading composers, many of whom have actually taken part in or conducted such performances. Mr. Sorabji, now thoroughly warmed up, then goes on (with a slap at us poor writers in passing):

This activity in *music*—as distinct from mere exhibitions of technical funambulism in effete and hackneyed trivialities which pass for music with the worshippers of the fat-box-office-receipts, fiddling, or keyboard-drumming 'star,' which have as much connection with the great world of music as the Grub street journalistic hacks who scribble what with preposterous flattery is called 'musical criticism' have with literature—has been remarkable, and in spite of terribly adverse conditions and crushing expense, which shows a disinterested reverence and love for the art very different from the purely commercial instincts of the purveyors of musical *saltimbanquerie* whose doings occupy such an inordinate amount of space—duly paid for, let us hope!—in the American musical press.

Mr. Rogers, by the way, backed up his contention that London was dead musically during 1921 by pointing out that 'even the Promenade concerts under Sir Henry Wood did not continue through July'—which is not surprising, as they never begin until the middle of August.

In regard to operá, Mr. Sorabji takes a view that we believe is being more and more held by musicians:

As for Covent Garden—no one among intelligent musicians to-day supposes that the lack of orgies of Puccini, Mascagni, Leoncavallo *et hujus generis omnis* coupled with similar-brained operatic singers is any loss to *Musíc*. Of all forms of music with the exception of musical comedy, opera is perhaps the lowest.

A first performance of a new work of Delius is more than consolation for the happy absence of Galli-Curci's, Tetrassini's, and the rest of the laryngologymnasts.

Perhaps there was a little excuse for Mr. Rogers, who was merely on a flying visit here. There was none, however, for Miss Kathleen Parlow, who in the same journal a few weeks later delivered herself of some statements that were—well, let us choose a long and polite word and call them inexactitudes.

To Kathleen Parlow [begins the article] the healthy growth of English music seems threatened by two cankerous spots. . . 'To me [she said] the low standard of English musical criticism is becoming a truly serious matter. This summer I religiously read the English critics, and you would be astounded to see the collection I made of serious statements and unforgivable errors. An example of what I mean is the wholesale and consistent belabouring that English critics gave to American artists.'

Now, if Miss Parlow read our critics as religiously as she says, she could hardly have missed the favourable opinions they expressed concerning the best of the American group—Reginald Werrenrath, Cecil Fanning, Sophie Breslau, Arthur Shattuck, Roland Hayes, Marcia van Dresser, Ethel Frank, and others. Naturally all our visitors were not tip-top, and equally naturally they were told so. On the whole, however, the American visitors had a 'good press,' and it seems to have been left for one of ourselves, so to speak, to suggest otherwise. If Miss Parlow felt so warmly about it in November, 1921, she must have been boiling in the summer of 1920. Why did she not, in the intervals of making her scrap-book of English critics 'unforgivable errors,' drop a line to one of our journals and ask for fair play for the visitors? Perhaps because such a course would have been unpopular here, whereas to an artist setting out on a tour through the States the kind of thing we have quoted is distinctly helpful.

Having made one misstatement, Miss Parlow proceeds to support it by others:

England during the war had little music, and the visits of great artists there since then have been comparatively few; therefore the criticisms to me seemed to be occasioned by distemper. The cause is partly political, and partly because the critics resented the advertising methods of the Americans. But it seems to me that criticism should be above this. Most of the critics in England are reporters who go to music instead of, say, to an athletic event.

There is something in this last sentence, though not quite what Miss Parlow means. We are sure that Mr. Newman, for instance, would infinitely prefer an evening at the National Sporting Club to an average one at the Ionian Hall, and there are others of us whose fancy on an early summer's afternoon lightly turns from Queen's Hall to Lord's or the Oval. But we should not go there professionally, though our editors might do worse than let some of us change places with the sporting reporter occasionally. E.N. on a boxing match would, we are sure, be no less stimulating than when dealing with concerts.

However, let English critics be thankful for Miss Parlow's next remark: 'I do not believe that English

critics could be bought, as they can be in France.' To what extent English critics can be bought in France we know not, but we do know that they are not for sale on this side of the Channel—which is what Miss Parlow really means, of course. We leave her to settle with our French colleagues.

So much for Cankerous Spot No. 1. Miss Parlow is on safer ground when dealing with No. 2—the ballad concert. Still, she must not forget that England is not the only country with a fourth-rate song literature, and she will not be long in America before finding out that in the way of producing wishy-washy ballads America can give us a start and a beating. Perhaps when she has heard a few of the worst 'winners' she will tell *Musical America* about *their* cankerous spot. On the other hand, perhaps not.

But the best proof of Miss Parlow's want of accuracy is her remark on the English reception of Pizetti's Violin Sonata:

Last year Miss Parlow gave the first performance of Pizetti's new Sonata, which raised pandemonium among the critics. Speaking of this, Miss Parlow said, smiling: 'I suppose I'd better keep away from sonatas for a time. It is just as Sir Henry Wood put it to me, "the critics are constantly after you for something new, and then when you give it them, they are at you tooth and nail." As for the Pizetti work, despite the critics it is going to live.'

Now, as a matter of fact, of all the new works produced in London last year, few, if any, had a more favourable reception from the critics than this Sonata, so much so, that Mr. Scholes has during the past few days been moved to make an attempt to show that the laudatory critics and public were wrong. (He does this by quoting the motives, and calling attention to their poverty. But there are too many examples of fine works evolved from insignificant material to make this method other than risky. It is judging at the wrong end. The proof of the pudding lies in the eating thereof, not in a critical dissection and inspection of its ingredients.)

On the whole, it is not pleasant to reflect that a musician of Miss Parlow's standing will be touring the States for the next few months, shedding interviews such as the one we have quoted.

On page 55 appears an account of a remarkable performance of *The Messiah* at Oundle School. The idea of forming the audience into a kind of extra choir is one with great possibilities. It has been proved, we believe, that in the strongholds of choralism such familiar choruses as the 'Hallelujah' can be sung from memory by an average audience. Perhaps some enterprising conductor will experiment further on the Oundle lines, bringing in the audience at such phrases as 'And He shall reign,' 'Wonderful, Counsellor,' 'For the mouth of the Lord hath spoken it,' &c. No doubt some of our composers will soon develop the possibilities of a broad theme sung by the audience against a faux-bourdon by the choir proper. After all it is only what many church choirs and congregations are now doing successfully with hymns. A start might be made by the use of material already well known, such as popular song refrains. We have received from Miss Carrie Tubb, Mr. Ben Davies, Mr. Norman Allin, and Mr. Edward Carwardine (of the L.S.O.) written impressions of the performance. All alike give glowing accounts of the thrilling results of the use of what may be called the *cantus firmus* choir, as well as of the choral



singing as a whole. It may be of interest to give particulars of the time spent in preparation, so here they are: chorus, nine hours; orchestra, sixteen hours; chorus and orchestra combined, three hours; full school chorus, three hours, forty minutes; full school chorus and orchestra combined, four hours; trebles alone, six hours; altos alone, five hours; tenors and basses together, three hours; audience-choir, thirty minutes. One two-hour full rehearsal with soloists. Total, a little over fifty hours—a very modest amount of time for so fine a result. We congratulate Mr. Spurling and his players and singers, old and young—especially the latter.

## The Musician's Bookshelf

Mr. W. J. Turner's *Music and Life* (Methuen, 7s. 6d.) has its somewhat dull title accentuated by a garish 'dazzle' wrapper that hits one in the eye. Let it be said at once that this coat of many colours is the true index to the contents. The title is so Smilesian in its ordinariness as to suggest that Mr. Turner, hard pressed as to the naming of his book, impatiently settled the matter with 'Title? Oh! any old tag you like. Call it *Travels in Siluria, Critical Evolutions and Revolutions, Music and Life*—stay! as the book contains a good deal about music, let's have the last.' And it was so. Really, of course, the volume is all about Mr. Turner and his relations and reactions to music and other arts. That is what makes it so well worth having. People who tell us that criticism is a purely personal matter, and therefore of no value, have grasped just half of the truth. Criticism *is* purely personal, and its interest lies in that very fact. To put it bluntly, the only critic who counts is the man with pronounced likes and dislikes, plus the literary gift that enables him to tell us all about them. If you think that this is an over-statement, ask yourself why we still enjoy reading what Johnson, Lamb, Hazlitt, and others wrote about Shakespeare. We probably don't agree with all their pronouncements—especially those of Johnson—nor do they add anything much to our knowledge of the poet or his works. But we shall go on reading their essays on Shakespeare even if we are never to see another performance of the plays, or even if we give up reading them. Nor does the interest—and therefore to a great extent the value—of criticism depend greatly on our interest in the subject. Take Johnson's *Lives of the Poets*, for example. The volumes are mainly concerned with writers who are as dead as mutton. Not three out of a dozen educated persons could give anything like a complete list of the writers concerned. Yet the *Lives* being on the whole the best critical work Johnson ever did, and full of the strong common-sense and felicity of expression that made his conversation what it was, are even to-day second in interest only to that conversation as retailed by Boswell. Mr. Turner has immensely strong likes and dislikes, coupled with the gift of being able to write about them in a way that interests us all the time and annoys us most of it. For Mr. Turner lays about him with no respect for reputations. He is one of those levelling fellows who, for two pence, will even speak disrespectfully of the Equator. And perhaps Mr. Turner does us most good when he annoys us most. At such moments we badly want to discuss things with him, and as that is impossible we usually proceed to discuss them with ourselves. This is another way of saying that his

book stimulates thought, and when you come to think of it, that is an all-too-rare quality in a book or music. Books that tell us all manner of more or less unnecessary things concerning music are as plentiful as blackberries, whereas those that set us thinking about it are a far more rare and refreshing fruit.

The chapters in *Music and Life* are touched-up articles, most of which have appeared in the *New Statesman*. As is usually the case in such reprints, a few papers come through the ordeal none too well. This is natural enough, for the qualities that go to the successful making of a magazine article are often the very ones that are undesirable in a book. However, as most readers will not agree as to which essays should have been omitted, Mr. Turner is perhaps justified in having put them all in, just as the compiler of an anthology proves his selection to have been right by the fact that all his readers grouse about it, but no two grouse for the same reason.

Right here, as they say across the water, the reviewer's difficulty comes along. I had turned down pages on which were passages to be quoted or discussed, but there are so many of them that the thing can't be done without taking up a great deal more space than is available. I can only advise you to get hold of this annoying and rattling good book. If you don't find its two-hundred-odd pages the most engrossing you have read for many a long day, your experience will be different from mine. Just now it rains books on 'musical appreciation,' and the defenceless reader is hard put to it if he wishes to avoid being told how to distinguish the cor Anglais from the bassoon, or how to make sure that the entry of the second subject doesn't escape him. Mr. Turner's book has little to do with such trivial and hindering facts as these. It deals with music, and as the author is a musician and a poet who can also write live and direct prose, shot with humour, it is calculated to do more to help a reader to enjoy and appreciate music than any of the avowed signposts, or even all of them put together. H. G.

### SOME BOOKS FROM VIENNA

A batch of booklets reaches us from the Wiener Literaris du Anstalt, which forms part of a series entitled, *Theater und Kultur*, edited jointly by Richard Smekel, Hermann Bahr, and Hugo Hofmannsthal (it will be noticed that he has democratically dropped the 'Von'). In these the musical interest is secondary, but the parcel also includes a monograph on Hugo Wolf, by Edmund Hellmer, and a volume of *Reminiscences* by the well-known singer, Anna Bahr-Mildenburg.

Frau Mildenburg is a dutiful wife, and copies the somewhat pleonastic and, what used to be called orchidaceous style of her husband. But she is an interesting personality, and her reminiscences of her life on the stage make good reading. She made her first appearances under Mahler, at Hamburg, and went with him from there to Vienna; she throws a good deal of light on him. Far the most interesting pages of the book are those which are devoted to recollections of her stay in London, when she was here to give her well-remembered performances of Klytemnestra in *Elektra*. Her sketch of Dr. Ethel Smyth is life-like, and her judgment of the British public is worth reproducing. She said to Mr. Sargent when he was sketching her:

'You will not easily find a public so fond of music, with such an insatiable appetite

for music, as the British. They crowd everywhere where music is to be heard, they form the largest section of the public at any musical festival on the Continent, and the need for music penetrates to every class of society . . . But their judgments on music are mostly undifferentiated. It is, so to say, music in general for which they long, yet this longing for music but rarely leads in a definite personal direction, and ready as they are to yield themselves to music as a whole, so little are they inclined to concern themselves with detail or to trouble themselves about fine shades, by which after all the degree of merit of a performance is ultimately fixed . . . that the artist who makes a strong impression on them never owes this to any one detail in his work, but it is always the total impression on which they rely. And they have a very sure intuition of the sincerity of an artistic achievement . . . they obviously think themselves to be not judges of art, but enjoyers of art.'

With this attitude she contrasts that of the Vienna public, which is critical first and last. A large part of the book is devoted to Frau Mildenburg's work in nursing the Austrian wounded.

Herr Hellmer speaks of Hugo Wolf with unbounded enthusiasm, but is not blind to his faults as a man. The book gives many details, believed to be hitherto unpublished, as to the origin of his madness. Hellmer saw the composer on the day before he had to be removed to an asylum, when he was under the delusion that he had been appointed Director of the Vienna Opera. There is an interesting account of Wolf's only interview with Wagner, when he was a mere boy. Wagner said he could give no opinion of the boy's music, adding, 'I am really no musician.' 'Oh, you are too modest,' replied Wolf. M. Stravinsky, by the way, has recently said, too, that Wagner was no musician. There is an interesting selection from Wolf's table-talk and candid remarks, from which I will select only one piquant remark about Brahms. He was defending him against a violent attack, and said he must not be condemned wholesale, but there was one quality that he lacked which was the mark of the truest greatness 'he could have no joy in his art—never and nowhere. He could lament loud enough, but exult never.' The German word *jubilieren* is practically untranslatable. The book will be welcome to the large number of Wolf lovers.

The other books may for the reason given be dismissed briefly. In his *Round about the Magic Flute* (*Rund um die Zauberflöte*) Max Pirker deals chiefly with the libretto, and with vast erudition traces its connection with the Vienna popular theatre, the aristocratic 'Barok Theatre,' philosophy and masonry, and shows how its influence has persisted even down to the librettos of Hofmannsthal. It must be confessed that so weak a butterfly hardly needs breaking on so large a wheel. It is difficult to believe that Schickeneder's play can really be a milestone in the road of civilization.

Richard Smekel's little book on Ferdinand Raemund, and Hermann Bahr's monograph on the Burg Theatre of Vienna, are of purely local interest, and deal solely with drama.

There is a good deal of general interest in Erwin Rieger's book on Offenbach and his Viennese imitators, and the writer's explanation of the way in which Offenbach, the German, became the very

embodiment of the Paris of the Second Empire, is instructive. Still, it was rather Meilhac and Halévy, his librettists, who were responsible. There is not much musical criticism in the book, but some good remarks on the music of Millöcker, Suppé, Strauss (Johann, not Richard), and even Lehar.

Smekel's collection of *Old Viennese Theatre Song*, taken from the most popular operettas, makes diverting reading. The book is somewhat flattering to our national vanity. There is nothing in it even remotely comparable to W. S. Gilbert, and even Adrian Ross need fear no comparisons with some of these Viennese writers, who, somehow or other, have achieved a cosmopolitan reputation. A. K.

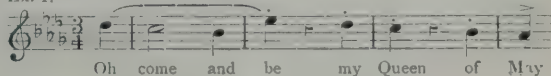
#### TWO BOOKS FOR PIANISTS

To the many writings on the Pianoforte Sonatas of Beethoven Mr. C. Egerton Lowe adds a book *Beethoven's Sonatas*, No. 95 of Novello's Music Primers, 5s.)—a book primarily analytical and pedagogic, 'with hints on rendering, form, &c.' It is the strange fate of the thirty-two Sonatas to have become matter for pedagogy; a perverse fate, considering that of all keyboard music in the world this of Beethoven is least apt so to be subjugated, considering that of all music Beethoven's—and of Beethoven's the pianoforte works above all—can chime in only with the grown mind, the adult imagination.

Beethoven the imperfect and sublime, Prometheus in torment, deaf and frustrated, a boor and god-like—Beethoven is not a book to be put in the hands of young girls. Why, when Busoni is away we have hardly a pianist left who can actualise the music of the Sonatas. Who doubts but that, with a few obvious exceptions, the Sonatas will be less and less played? Naturally they will be strummed privately by those who do not read; for of course one must have them in one's head. There the Sonatas will live for ever, in men's heads rather than their ears. When you have the *Adagio* of Op. 106 well in your head do you ever crave to hear it? You hear it at your peril, and the divine music in your mind recovers only as the effect of the hearing fades.

It cannot be doubted that Mr. Egerton Lowe has them in his head, all the quiring thirty-two. He sets out to be sternly analytical: not so much to write a book as to collect useful information, which is here in quantity. But there is in him a lyrical vein, which as the catalogue proceeds comes frequently to light. The author is a single-hearted lover of the Sonatas, and as we glean informative hints on comfortable fingerings for this or that crabbed passage, we are also well infected with the author's enthusiastic wonder, as one fresh beauty eclipses another in the august procession; with his sense of triumph before the Sonatas of the middle period, with his awe before the 'last five.' So far is Mr. Egerton Lowe's analysis from suggesting one of the missing books of Euclid. He is a much-known and long-successful teacher, so one must bow, with however little respect, before the practical value of one singular proceeding he recommends. It is the association of a line or two of verse with a theme, and this 'is often of wonderful assistance in gaining the true rhythmical and metrical accents.' Here is an example from the C sharp minor Sonata, Op. 27:

EX. I.





Why drag in the Queen of the May? Here, alas, is a consequence of Beethoven's fate destining him to be a 'subject' in young ladies' boarding schools. And why drag in Joan of Arc? What had Joan to do with Beethoven or music of any sort? Mr. Egerton Lowe suavely recommends us to think of Joan of Arc in prison during the *Adagio* of Op. 110. But Joan, if she had music in prison, probably had Organum all in consecutive fifths, and we cannot imagine Beethoven going to that length, though (as this book does not fail to point out) Beethoven did not always shun that relation, *vide* the *Andante* of the *Sonata Appassionata*.

These are lapses, and Mr. Egerton Lowe honourably supplies a corrective by quoting what Beethoven himself replied to a foolish friend who wanted the 'meaning' of some movement. 'I have written the notes, it is for you to discover their meaning.' The notes of course *are* the meaning. It was not Beethoven but Schiller and Tennyson whose 'line' it was to write about Joan of Arc and the Queen of the May.

#### CHOPIN'S ORNAMENTATION

The second book is on *Chopin's Ornamentation*, by John Petrie Dunn (Novello's Music Primers, No. 96, 3s.). The author's chosen plot is smallish but judiciously tended. His excellent pages so well prove taste, thoroughness, and a devotion to Chopin that the reader asks that they be part of a general study of Chopin playing, on which there remains much to be said. Meanwhile Chopin's Ornaments—'pearls from diamonds dropped,' like Cordelia's tears—are significant in their least minutiae; of Chopin's essence, and yet commonly mishandled. Mikuli himself, Chopin's pupil and editor, said, 'Shakes he generally began with the auxiliary note,' and on this Mr. Dunn points out, first, that simple shakes are rare in Chopin; secondly, that, with a few almost self-evident exceptions, they must begin with the principal, not the auxiliary, note, else tautology or ugliness will result. 'So much for the trustworthiness of such traditions as we possess.' Mr. Dunn, then, deduces principles from internal evidence. His main principle is against anticipation; that is, transient shake (*pralltriller*), *acciaccatura*, *appoggiatura*, and the rest must nearly always 'come on the beat,' borrowing their time from the note ahead, not that behind.

This softening of the blows of the principal notes makes Chopin's melody pianoforte melody. The statement of the notes of a melody, however beautiful, does not necessarily make pianoforte melody, and we listen to the opening of the divine *Adagio* of Beethoven's Op. 10, No. 3, trying always to imagine it coming from an instrument that could truly rise to such a demand. The softening of the pianoforte's dull blows in Chopin's ornamentation takes us to the core of art—to the appropriateness of the material to the form, which is one solid principle at least amid the dubieties of æsthetics. Chopin knew his material—a knowledge that is a life-giving property to his work. His music was not like a house which is designed irrespective of whether it is to be carried out in wood or stone; there are such bad houses and bad music.

In the chapter on the *Arpeggio* Mr. Dunn judiciously recommends slight anticipation of an *arpeggio* for the left hand. On *Appoggiaturas*: 'When the note following an *appoggiatura* is identical

with the latter, the *appoggiatura* is anticipated.' The transient shake (*pralltriller*) may occasionally be anticipated when it stands over the first note of a phrase. Examples are given, thus the opening phrase of the A flat Impromptu. Illustrations in music-type are most generously scattered over the book.

C.

#### MISCELLANEOUS

Received too late for notice last month, but still not quite out of season, is Dr. J. W. Phillips's *Carols: Their Origin, Music, and Connection with Mystery Plays* (Routledge, 6s.). The book is the outcome of a series of lectures given by Dr. Phillips at various times. The subject—always an attractive one—is dealt with in a human and popular way, with many musical and textual examples. Sir Frederick Bridge adds a Preface, and there are some pleasant black and white drawings.—The issue for 1922 of that useful annual, *A Kalendar of Hymns Ancient and Modern and The English Hymnal*, is now obtainable (Humphrey Milford; and Mowbray 6d.).—The *Yattendon Hymnal* has long since made a high place for itself among hymn books that are also literature. Here is its text, under the title of *The Small Hymn Book*, edited by Robert Bridges (Humphrey Milford, 2s. 6d.). It contains just a hundred hymns, most of them being from ancient sources. In the case of some translations from the Latin the original is also given.—John Newton's *Sixty-five Dont's for Church Organists* (Cambridge: Heffer & Sons, 1s.) suffers from several disabilities. Its title is ugly, and moreover makes us ask 'Why only sixty-five? and Why only "Dont's," since there are so many "Do's" that still seem to be in need of a little propaganda?' A further flaw is the casual method of punctuation, and the general air of 'it doesn't matter how you say a thing so long as the thing itself is sound.' Of course it matters very much indeed. Sometimes it makes all the difference between intelligibility and the reverse. For example:

DON'T play *every* verse, cease playing at least once in every psalm and hymn, and not once only throughout the whole Psalter, for the 17th verse of Psalm 115 I think it is; it certainly is not verse 13 of Psalm 18!

Mr. Newton is given to the use of commas when semicolons are required—a trick he has perhaps caught from parish magazines. (These little journals are a law unto themselves in punctuation and English generally—a fact worth noting, as they are usually written or edited by Masters or Bachelors of Arts.) Mr. Newton's precepts are useful and sound as a whole. We part company with him here and there, however. For example, when he says 'DON'T sing the *Gloria Patri* full, but treat it as an ordinary verse,' he may be right from a rubrical point of view, but he is wrong from a musical one—which after all is important. The *Gloria Patri* is not a part of the psalm, but a pendant. Common-sense suggests that we should look on it as a kind of chorus. This aspect of it, as well as the need for an effect of finality at the close of a psalm, seems to call for full rather than antiphonal treatment. Moreover, in places where plainsong is used and the psalms are chanted antiphonally by cantor and choir, the treatment of the *Gloria Patri* as an ordinary verse will often lead to its second half being sung as a solo—a miserable

(Continued on page 37.)

## PART-SONG FOR FOUR VOICES.

Words by LAURENCE BINYON.\*

Music by GEORGE RATHBONE.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Slow and sustained.**

**SOPRANO.** *p* The night wind o - ver the great downs . . . Streams . . .

**ALTO.** *p* The night wind o - ver the

**TENOR.** *p* The night wind o - ver the great downs . . . Streams . . .

**BASS.** *p* The night wind o - ver the

**ACCOMP.** *p* *(For practice only.)*

. . a - long, streams a-long the sky, a - long the sky;

streams a - long,

great downs Streams a-long the sky; . . In the sol - i - tude . . of the

. . a - long, streams a-long the sky; In the sol - i - tude . . of the

great downs Streams a-long the sky; In the sol - i - tude . . of the

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\* By permission, from "The Secret," (Elkin Matthews).



*tenderly.*

There is on - ly you and I, there is on - ly you and I, you . . and I.  
 hill - side . . There is on - ly you and I, . . . on - ly you and I.  
 hill - side . . There is on - ly you and I, . . . you and I.  
 hill - side . . There is on - ly you and I, . . . you . . and I.

*Più mosso.* *f* *cres.* *Slower.* *p*

The night wind leaps and rush-es, Black in the trees, that cry As  
 The night wind leaps in the trees, that cry As  
 Then the night wind leaps and rush-es, Black in the trees, the trees, that cry As  
 The night wind leaps and rush-es, Black in the trees, that cry, in the trees, that cry

*Più mosso.* *f* *cres.* *Slower.* *p*

*Molto cres. e poco accel.*

if their tra - vail ech - oed . . . The world's e - ter - nal "Why?"

if their tra - vail ech - oed The world's e - ter - nal "Why?"

if . . . their tra - vail ech - oed, ech - oed The world's e - ter - nal "Why?"

As if their

As if their tra - vail ech - oed The world's e - ter - nal "Why?"

*Molto cres. e poco accel.*

Slow and sustained.

*pp*

Clouds have bu-ried the old moon, . . . The moon, The sunk light

Clouds have bu-ried the old moon, . . . The

Clouds have bu-ried the old moon, . . . The

*pp*

Clouds have bu-ried the old moon, . . . The

Slow and sustained.

*pp*

Clouds have bu-ried the old moon, . . . The



sunk light cow - ers shy; *tenderly.*

sunk light cow - ers shy, the light covers shy; There is on - ly you and covers,

sunk light cow - ers shy; . . In a world of stumbling and dark - ness . . There is

sunk light cow - ers shy; In a world of stumbling and dark - ness . . There is

sunk light cow - ers shy; In a world of stumbling and dark - ness . . There is

*ppp*

I, there is on - ly you and I, you and I.

*ppp* 2 on - ly you and I, . . . on - ly you and I.

*ppp* 2 on - ly you and I, . . . you . . . and I.

*ppp* 2 on - ly you and I, . . . you . . . and I.

*ppp* 2

(Continued from page 32.)

anticlimax, especially in the not infrequent combination of a jubilant psalm and a cantor who has seen his best days! In this and a few other matters we add a sixty-sixth 'Don't' to Mr. Newton's sixty-five: 'DON'T be pedantic.'—*The Canson Book* by Percy Dearmer and Martin Shaw (S.P.C.K., 6d.) is a collection of seventeen hymns and songs suitable for use at meetings and services of a non-liturgical nature. The melody is given in each case, and the vigour and quality of the music may be gauged from the fact that the tunes are drawn chiefly from the *English Hymnal*, the *Public School Hymn Book*, and the *Motherland Song Book*. The words are mainly such as may be conscientiously sung by a Communistic sceptic whose relations towards Christianity continue to be friendly.—A useful addition to the growing list of practical handbooks issued by *Musical Opinion* is *The Pneumatic Player: the Regulation and Repair of some Modern Types*, by Harry Drake (2s. 6d.). Mr. Drake discusses in detail the best-known types of player-pianos, ending with a chapter dealing with various defects and their remedy. H. G.

## New Music

### DR. SAINT-SAËNS'S NEW WORKS: SONATAS FOR WOOD-WIND

In his eighty-seventh year Dr. Saint-Saëns's neat and nimble pen flows on as blithely as it has done at any time since about 1850—*senectus non impedit*—and this interesting activity gives us a group of newly-published Sonatas, Opp. 166-168, for reed instruments and pianoforte (Durand, Paris). A gift of charming generosity in a direction rarely so blest. The venerated composer may be fancied as having cast his eye back over seventy years, inquiring whether there were not yet some modest section of our community left unenriched by his lifetime's largess. He long ago wrote solo pieces for the horn, and more recently for the tenor trombone. There was a trumpet part in one celebrated chamber work (Op. 65). But oboe and clarinet had been neglected, save for a Caprice on Danish and Russian Airs (with flute and pianoforte), and the bassoon had been neglected altogether. Each of the three instruments was accordingly endowed with a sonata.

Understand sonata in the least pompous sense. The clarinet's is the most extended of the three, and even so it disclaims any sort of relationship with the Clarinet Sonatas of Brahms's Op. 120. The French master indeed has not sought, because he was writing a 'sonata,' to put on the lips of the honoured instrument the soaring and discursive eloquence appropriate to the strings and pianoforte. Such a confusion of means may render the wood-wind a sad visitation in chamber music; but Dr. Saint-Saëns's sense of style leads him into no risks. The instrument here pipes its brief, appropriate strain, and ceases too soon to weary us with the inhuman simpleness and sameness of tone which still naively bespeaks the first wood-windmen—fauns and dryads of old Arcadia. With a hand light and sure the composer fits the rôle of each to its character, so a pastoral improvisation for the oboe (opening of second movement), a wooing appeal for the clarinet, opening and closing the second Sonata, and for the bassoon—the voice surely of Pan himself—two movements of honest

dignity separated by a 6-8 *Allegro Scherzando* of bassoonish fun. 'Cellists will seize on this last Sonata (Sonatina might have been the word), which only once or twice goes below the 'cello's C string.

C.

### A PORTFOLIO OF MUSIC ANCIENT AND MODERN

Messrs. Sénart (Paris) have just issued the first portfolio of *La Musique de Chambre*, a half-yearly publication, which promises to constitute a first-rate library for the practising musician. This first issue consists of five sets:

Pianoforte music.—(a) Modern: the twelve easy pieces by Kœchlin, mentioned on another page of this number; works by Mompou, Déré, Bazelaire, Fourdrain, M. Maurice-Lévy, and Opol Ygouw. (b) Ancient: pieces by Ph. E. Bach, Le Bégue, A. L. Couperin, and E.-J. de la Guerre.

Songs.—Modern songs by Max d'Ollone, Déré, Pillois, Trémois, and others; arias by Dalayrac and Philidor.

Instrumental music.—Violin Sonatas by Le Guillard and Honegger, Violoncello Sonatas by M. Emmanuel and A. Ceillier, Kœchlin's first String Quartet and Jean Huré's second, Migot's *Mouvements d'Eau* for String Quartet, F. Bousquet's *Poème* for Pianoforte Quintet, a Pianoforte Trio by R. Gerhard, and various works by Vivaldi, Geminiani, San Martino, Dalayrac, and Baillot.

As regards the works for bowed instruments, the reviewer's task is complicated by the fact that they are issued in parts only. Kœchlin's Quartet is referred to on a previous page. Migot's *Mouvements d'Eau* looks very attractive, straightforward, and poetic. Huré's second Quartet is not a work which can be judged at a cursory glance; he is a fine musician but extraordinarily uneven, whose works call for particularly careful study. Honegger's Sonata is an impressive and thoughtful work, which will be reviewed shortly, together with the arrangement for pianoforte duet of his *Pastorale d'Été*, issued by the same publishers. Among the other examples of chamber music the Trio by Roberto Gehard, a pupil of Pedrell, calls for special notice. Earnest and scholarly, founded on fine themes reminiscent of Church music and folk-song, and carefully worked out, it is altogether classical in spirit and free from conventional tricks. Straightforward enough, though less original, is Laurent Ceillier's Violoncello Sonata, a pleasing instance of sound workmanship and balance.

To review a collection of this kind in a body is perhaps not the best way to be fair to all the works which it comprises—works which call for very different standards of appraisal.

The collection is planned so as to contain music which will appeal to various tastes and to various classes of singers and players; it is conceived and carried out in a spirit similar to that which directs the organizers of our Promenade Concerts. Some of the lesser items included may be quite good of their kind, and likely to do more than a little towards popularising the collection as it stands; yet one can hardly speak of them and of Kœchlin's or Honegger's contributions in the same breath. Let it be emphasised, however, that the portfolio contains a considerable proportion of really interesting things of various kinds, small or big. It is tastefully and carefully got up. The ancient works are edited by adepts such as Henri Expert, L. de la Laurencie, E. Bosquet, and others. M.-D. C.



## PIANOFORTE MUSIC

The arrangements for two pianofortes of Albert Roussel's *Pour une Fête de Printemps* (Durand) will be very welcome to all those who have read accounts of that work's performance at Paris, in its original orchestral form. Roussel's music, which is always well constructed and substantial, reads very well in the arrangement, which should help to popularise that thoughtful and poetic work pending the time when it will be produced at one of our symphony concerts.

Florent Schmitt's two suites, *Antony and Cleopatra*, in pianoforte duet arrangement (Durand), are hard nuts to crack, but seasoned players should derive a good deal of fun from them, especially from the *Orgie et Danses* in the second. Other numbers like the beautiful *Le Tombeau de Cléopâtre* are easier to tackle. The music is instinct with a fine dramatic and poetic sense throughout, and is very characteristic of Schmitt. It is to be expected, therefore, like the composer's previous works, it will delight many, but exasperate more.

We may feel confident that with Saint-Saëns's *Feuillet d'Album*, Op. 169 (Durand), we are on safe ground, and that all will share that peaceful enjoyment which the piece invites.

If we want a little more excitement we shall easily derive it from Manuel de Falla's charming *Danse de la Muñeira*, an excerpt from *The Three-Cornered Hat* (Chester). And should we incline towards a more introspective mood, a mood of tenderness and reverie, we shall turn with good purpose to Maurice Delage's *Schumann* (Durand), in which the pupil of Ravel—already known to us by his four delightful *Poèmes Hindous*—skilfully and fervidly attunes his fancy to that of the master to whom he is paying honour.

M.-D. C.

## ORGAN MUSIC

The taking of the various parts of a great cathedral as a basis for a set of organ pieces seems so obvious a thing to do that one is surprised it has not long since been done. Perhaps it has, but at the moment I can think of nothing in that line but Silas's excellent *Meditation in a Cathedral*, which, of course, is a good way off the idea. Here, however, is Henri Mulet with a set of ten pieces entitled *Esquisses Byzantines* (Paris: Leduc), bearing the inscription: 'En mémoire de la Basilique du Sacré-Cœur de Montmartre, 1914-1919.' The sketches are concerned with the *Campânile*, *Nef*, *Chapelle des Morts*, a *Chant Funèbre*, *Noël*, *In Paradisum*, &c., the result being a set somewhat above the average of the Leduc albums that we know so well. The idiom is not that of the Dubois or Guilmant schools, Mulet being rather a disciple of Franck, though he succeeds in capturing the chromaticism rather than the loftiness of the composer. (The *Chant Funèbre* recalls Franck startlingly, not only in its harmony, but in its main theme, which is practically identical with that of the slow movement of the Symphony.) There is some really original writing at times, and the conventional organ style receives yet another blow, especially in the delightful *Rosace* and the brilliant *Procession*. The piece descriptive of the nave has the right sense of impressive space, though it is short and on the quiet side, and the belfry piece gives us the swaying suggestion of bells instead of the more obvious imitations of chimes that are now getting rather well worn. The pieces vary considerably in

difficulty. The most exacting call for a fine organ and player, and all demand taste and fancy.

The collections of *Twenty Short and Easy Pieces* issued by Messrs. Novello during the past few years have been so popular, that there is no need to do much more than mention the appearance of a new volume—Set IV. As usual, the compilers have cast their net wide, drawing on W. H. Bell, Sterndale Bennett, Cui, Dubois, Elgar (a delightful little string *Elegy* arranged by John E. West), Gade, Gounod (*Judex*), Alan Gray, Hailing, Mackenzie, Mendelssohn (an arrangement of one of the best of the later *Songs without Words*), Rheinberger (a Trio), Luard-Selby, Smart, S. S. Wesley, John E. West (two of the best of his short pieces), and W. G. Wood. As there is something for practically every taste and for most stages of technical skill, the book, like its predecessors, is useful alike for study, voluntary, and recital purposes.

H. G.

## Gramophone Notes

BY 'DISCUS'

Apropos of the madrigal records discussed in last month's notes, I am glad to hear that the Gramophone Company has just issued a booklet entitled *Elizabethan Madrigals and English Folk-Dances* (No. 6 of the Education Series). It contains an article on the Madrigal by Dr. E. H. Fellowes, and the text of the examples so far recorded, together with brief biographical and other notes concerning the composers and the works. There is also a note from Mr. Cecil Sharp on English Country Dances, followed by particulars of the folk-dance records. This excellent pamphlet should be obtained by all those who are using the gramophone as a means of keeping in touch with the present great revival of this delightful old music. I understand that copies may be had free.

From a batch of new H.M.V. records I mention first the two 12-in. d.s. of the *Enigma Variations*. D578 gives us the Theme and Variations 1-5; D582, Variations 6-10. Presumably the remaining movements are on the way. I find the second of these two records far clearer than the first. However, the more I have to do with the gramophone the less dogmatic I am disposed to be. Records vary, and perhaps your D578 may be clearer than mine. Anyhow, the movements so far available have given me keen pleasure. The wonderful No. 7 (*Troyte*) retains an astonishing amount of the exciting quality that makes it one of the most stimulating things heard in the concert-room. The delicate *Dorabella* is also very successful. I should add that the performances are conducted by Sir Edward himself.

Saint-Saëns's popular G minor Concerto, played by Arthur de Greef and the Albert Hall Orchestra under Landon Ronald, is very successfully recorded on a couple of 12-in. d.s. No. D583 contains the first movement, and 584 the *Scherzo* and *Finale*. These two movements are amongst the best records of the brilliant type that I have come across.

Some composers 'record' well, just as do some singers. I have yet to hear an Edward German record that leaves much to be desired in the way of clearness. There is a reason for this, of course. German's music is not complex, and the scoring is of the right type for gramophone purposes—not too heavy and with plenty of telling passages for wood-wind. Well up to the standard is D 579, which bears on its two

sides the *Harvest Dance* from *The Seasons* and the *Valse Gracieuse* from the *Leeds Suite*, with German conducting.

Chamber music is represented by D 502 and 08099. The former is a d.-s. of the *Largo* from Haydn's D major Quartet (Op. 76, No. 3), and the Minuet and Trio from Beethoven's A major (Op. 18, No. 5), played by the Catterall Quartet. The latter is a single-sided record of the Minuet from Mozart's Quartet in E flat, the performers being the Elman Quartet. All these movements come out well. So far as musical interest is concerned, however, the truly delightful Mozart is easily first.

Those in want of good violin records will find them in D581 (Isolde Menges playing Rimsky-Korsakov's *Hymn to the Sun* and Tod Boyd's *Serenade*); 3-07947 (Heifetz at his best in Sarasate's *Gipsy Airs*); and 3-07941 (the same player excelling again in the Canzonetta from Tchaikovsky's Concerto).

Why does the gramophone apparently jib at contraltos? I have heard records of our finest voices of this type, but in every case the result has been more or less of a caricature. There is evidently something in the timbre of a contralto voice that adversely affects recording, just as the quality of some instruments is at present an obstacle to perfect results. This is very hard on contraltos, from the point of view of gramophone royalties. Galli-Curci may thank her lucky stars she is a soprano. The contrast between the recording of the soprano and contralto voices could not be better shown than by 04393, a record of *I waited for the Lord*, sung by Alma Gluck and Louise Homer. The soprano comes out beautifully, both as to tone and words, but the contralto is strident and indistinct. It is, as I suggested above, a matter of timbre rather than of compass, for the disparity is no less marked when the two voices are singing the same notes.

After all, it is not unnatural that as the flute is perhaps the best of all instruments for recording, the voice that most nearly approaches it in character should also be successful. Hence the success of clear sopranos. Appropriately, the next record I take up is one of Galli-Curci singing *Io son Titania* from *Mignon*, with orchestral accompaniment. It is a typical Galli-Curci success, and among its most delightful moments are those in which the flute is also prominent, especially a brief passage towards the end where singer and flautist do a little back-chat, so to speak. The passage is worth noting because both voice and instrument are using middle and low notes—further evidence that on the gramophone timbre counts far more than pitch.

Last, but a long way from least, is a record of Caruso in *Rachel! quand du Seigneur la grâce tutélaire*, from *La Juive*. Fine, but far too powerful for a small room. You will want a soft needle, and perhaps a cotton-wool buffer as well.

The Music Club is faced with financial difficulties owing to deficient membership, which has not yet recovered from the effect of war-time. The present membership of two hundred and fifty must be doubled if the Club's activities are to continue. No other organization can so fittingly perform the Music Club's task of giving social entertainment—representative of our musical world—to distinguished musicians from abroad or at home. The subscription is only two guineas for ordinary members and one guinea for professionals, and the hon. secretary is Mr. R. K. Farebrother, 19, Berners Street, W. 1.

## Music in the Foreign Press

### VIOLINS OLD AND NEW

*Le Monde Musical* (November) publishes an account of the competition which takes place every year at Paris in order to compare modern violins with well-known specimens by old masters:

Seven modern violins, selected by ballot out of twenty-three submitted, were pitted against one by Stradivarius, one by Amati, one by Guarnerius del Gesù, two by Guadagnini, and one by Maggini. The same piece was played twice on all by M. Alfred Brun, professor of violin at the Paris Conservatoire, under conditions which made it impossible for both performer and audience to identify the instruments. A select jury of thirteen violinists, among whom was M. Brun, awarded the first place to the Stradivarius with 66 points, the second to a modern violin by Le Lyonnais with 61 points, the third to a Guadagnini with 46 points, and the fourth to another modern violin by Joseph Aubry with 38 points. But the ballot in which the whole audience took part gave first place to Joseph Aubry's violin with 1,090 points, the second to Le Lyonnais's with 1,040, the third to the Stradivarius with 1,000 points, the fourth and fifth to the Guadagninis with 822 and 799 points respectively.

The result of the competition confirms what the previous competitions had shown. After making full allowance for possible irregularity in the playing and for other accidental factors, it would seem that even for expert violinists the difference between old instruments and new is comparatively small. *Le Monde Musical* recalls that at Berlin, in 1907, Jacques Thibaud and Kreisler were unable to tell the tone of their own violins (a Stradivarius and a Guarnerius) from that of a modern instrument. In the present case the jury comprised, besides M. Brun, MM. Maurice Kayot, Joseph Debroux, and Carembout Senior, the violin-maker. All four placed modern instruments above the old ones or on a par with them.

### GREGORIAN SONG IN FRANCE

In *Le Ménestrel* (November 25) Louis Laloy comments upon the Pastoral Letter from Cardinal Dubois enjoining that no other Gradual and Antiphony be used in the diocese of Paris than those published by the Benedictines of the Isle of Wight (formerly of Solesmes):

In the course of the Middle Ages plainsong came into contact with polyphonic music and gradually deteriorated. The soli were curtailed, the vocalises reduced or suppressed, the rhythms reduced to symmetry, and the modes disfigured by the introduction of sharps or flats with a view to facilitate accompaniment by the organ. Those errors, embodied in the so-called Medicean edition of 1614, were propagated throughout the 17th and 18th centuries, until a climax was reached with the Ratisbonne (or Regensburg) edition in the 19th. It is to Dom Guéranger, Dom Pothier, and Dom Mocquereau that the return to genuine tradition is due. Cardinal Dubois's Pastoral Letter, enforcing the application of the principles promulgated by Pius X. in his *Motu proprio* of 1903, comes as a further recognition of the invaluable service rendered to Church music by the monks of Solesmes.

### AN OLD ORGAN

*Le Monde Musical* (November) contains the description of an organ, supposed to have belonged to Rheims Cathedral, or, at least, to be quite similar to one which stood in the choir of that



Cathedral until 1837. It is a chest of sculptured wood, 3-ft. high, 3½-ft. broad, and 5-ft. 4-in. long. The chest contains three hundred and forty-three pipes, divided into six stops.

LEFT		
Coppel	...	8-ft. drone (wooden).
Flôte	...	4-ft. open (wooden).
Prinzipal	...	4-ft. diapason, first octave open (wooden), the remainder of metal.
RIGHT		
Octave	...	2-ft. flute, open.
Quint	...	A Nazard, a fifth above the foregoing.
Mixtur	...	A double mixture stop, giving the ground-tone and fifth.

(Although the names are given in German, the instrument is not supposed to be of German manufacture.)

The keyboard comprises four octaves, from C to C. The pitch is normal, and the tone excellent.

#### MORE ABOUT THE FRENCH 'SIX'

In *Musica d'Oggi* (November) Henri Prunières writes :

The designation the 'Six' corresponds to nothing more than a label, a trade-mark for propaganda and advertisement purposes. Cocteau's manifesto, *Le Cog et l'Arlequin*, which is sometimes alleged to express the group's art theories, is at best a statement of Auric and Poulenc's views, coupled with Cocteau's own. Neither Milhaud, nor Honegger, nor Durey, nor Germaine Taillefer write music in conformity with Cocteau's tenets. Durey has withdrawn from the group, and the ideals of the remainder are so dissimilar, that one cannot help wondering whether others will not follow suit. On the other hand, composers such as Andrée Vaurabourg and Robert Casadesus are asserting tendencies similar to Honegger's and Milhaud's, so that the 'Six' can hardly be said to represent the whole of revolutionary tendencies in France. The group comprises at least one musician of uncommon merit—Honegger. Milhaud's music is a medley of excellent stuff and deplorably bad stuff. Poulenc is a born musician, as yet very immature. It is a pity that while such a fuss is being made around these 'Six,' other interesting musicians should remain ignored. For instance, Georges Migot, Roland Manuel, and, first and foremost, Charles Kœchlin.

#### HOW CONTEMPORARY MUSIC IS DIFFUSED

In the *Zeitschrift für Musik* (second November issue) Dr. Georg Göhler writes :

So far as contemporary music is concerned, even the educated musicians and music-lovers stand in need of expert professional guidance. What is it that plays the greatest part in bringing good new music to the buyers' notice? The composers generally believe that it is public performance. This may be true, to a degree, with regard to dramatic and symphonic works, but certainly not with regard to pianoforte pieces or songs. The best propaganda is that of the teacher who introduces modern works in his pupils' curriculum. The teacher may play an all-important part, and bears a heavy responsibility. It is a pity that among the best-known and most fashionable teachers, so many do not realise what their duty is in this respect, or lack the capacity to fulfil it. Many rely upon the old stock, and never think of teaching their pupils anything modern. The lack of enterprise and the ignorance of many retailers also does much harm. There should be in every big German town at least one retailing firm whose thoroughly competent staff would be able, not only to supply all information desired by customers, but eventually to direct their attention to the best in contemporary output.

These remarks may be found useful outside Germany.

#### AN OLD-TIME ORGANIST

In *Il Pianoforte* (November) Dino Sincero describes the life and activities of Francesco Landini (1325-97), the first of Italian organists.

#### ADOLF SCHREIBER

In *Der Merker* (November 15) L. Andro devotes a short article to ten songs by Adolf Schreiber recently published at Berlin :

Schreiber, we are told in a pamphlet by Max Brod, was born at Prague, and committed suicide at Berlin last year. His songs are described as instinct with delicate tenderness, proceeding from Brahms, but showing traces of more modern influences, and well worthy of attention. They are difficult, and call for the co-operation of a soulful singer and a responsive, poetically-gifted pianist. Many other songs by Schreiber remain unpublished, and he has left a number of bigger works, none of which has been published or performed.

M.-D. CALVOCORESSI.

## London Concerts

#### THE GOOSSENS CONCERTS

The third concert (November 23) opened with the Bach-Elgar Fugue, played twice, and much better the second time than the first. Quasi-novelties were Holbrook's *The Wild Sea-Fowl* and Cyril Scott's *Aubade*, the former showing Holbrooke at his best, the latter so uniformly grey as to suggest anything but the right kind of morning feeling. Manuel de Falla's three Dances from the Ballet *El Amor Brujo* were heard for the first time here, and proved to be as spicy and brilliant in rhythm as we expected. Debussy's *Rondes de Printemps* and Rimsky-Korsakov's *Antar* Symphony completed a fine programme, brilliantly played.

Bach opened the ball again on December 12 with the delightful Suite arranged by Sir Henry Wood from the organ works. John Ireland has so little orchestral work to his credit that more than ordinary interest attached to the first performance of his *Symphonic Rhapsody*. It has fine rhythmical energy, and is full of the bracing roughness that marks his works generally. The middle section left us doubtful. Was the writing for the brass too consistently chordal and heavy, or did the playing make it seem so? The composer had a hearty reception. The interest in Malipiero's *Oriente Imaginario*, three studies for small orchestra, lay in the manner rather than in the matter. Stravinsky's Symphony for wind instruments, in memory of Debussy, and *Le Sacre du Printemps*, were the other items. The former gave us one more acute reason for regretting the French composer's death. It was received with rapture by the left wing of the audience. The right as a whole refrained from unseemly demonstration during its performance, only a few members coughing richly from time to time. The centre party found the work dry and monotonous—the unforgivable sin in music. We can, and do, endure and even enjoy the extremest of dissonance: the Wind Instrument Symphony will be a failure not because it is discordant but because it is dull to a degree attainable only by one of the despised classical composers on his offest of off-days.

H. G.

## LONDON SYMPHONY ORCHESTRA

At the concert on November 28 interest was centred in Elgar's *Falstaff*. Mr. Coates gave a performance that made the most of the purple patches at the expense of the work as a whole. Its success with the audience, however, was unmistakable, and composer and conductor were called and recalled. *Falstaff* seems at last likely to take the place so long denied it. The rest of the programme consisted of *Leonora* No. 3, Rachmaninov's C minor Concerto (M. Pouishnov), and Scriabin's *Divine Poem*.

On December 5 a choral concert drew a crowded house. The Brahms *Requiem* and the Grail Scene from *Parsifal* at a sitting proved somewhat heavy fare. A group of small unaccompanied items would have provided the necessary relief, and would have enabled us to estimate the quality of the choir in a way that no work with orchestra can do—especially when the scoring is so persistent and aggressive as that of the *Requiem*. The classical composers and the worst type of organist join hands in their refusal to drop the accompaniment at times and give the voices a chance. These Philharmonic singers have decidedly 'come on.' They are alert, prompt in attack, and excellent in tone. The soloists were Miss Dorothy Silk, Mr. Herbert Heyner, and Mr. Norman Allin.

C. W.



Photo by]

[Sydney J. Loch

GUSTAV HOLST

## ROYAL PHILHARMONIC SOCIETY

Mr. Gustav Holst lives and works hard in the heart of London, and yet manages to be a recluse. Outside his special haunts—Hammersmith, the R.C.M., and Waterloo Road—he is personally unknown, and he is the last man in the world to court Press notoriety. It speaks then remarkably for his music, that—even when quite new, like his ballet music *The Perfect Fool* (Philharmonic Society,

D

December 11)—it 'goes' home' not only with the knowing few but also with the bulk of an audience who mostly need some personal clue to the bearings of a new composer. Anyhow, *The Perfect Fool* brought Mr. Holst pretty well as much recognition as came to the hero of the evening's Concerto (the hero, the admirable Pablo Casals; the Concerto, Schumann's Op. 129). The ballet comes from an opera, we hear, a comic opera—but more we are left interestedly guessing. But with a number in it like this—quite on the bravest, soaring Russian scale—it must be a sort of its own. The brass first utters an unaccompanied Invocation, an utterance that runs through the three dances of Spirits of Earth, Water, and Fire. These are Holst in his full maturity of power, vitality, and invention. The mastery of it showed up crudities and 'holes' in the scoring of Victor de Sabato's symphonic poem *Juventus*, which indeed was palpably young. It was worth having, as earnest of the new Italians' brave intentions, though it did not outshine a good many of the doings at our Patron's Fund Rehearsals. Mr. Albert Coates conducted.

## OTHER ORCHESTRAL MUSIC

The Queen's Hall Orchestra gave a symphony concert under Sir Henry Wood on November 19, with *Heldenleben* and Casals in a Haydn Concerto as matters of greatest importance. At the Robert Newman benefit concert of December 3 there was great violin playing by M. Toscha Seidel.

Mr. Edward Clark has opened a series of orchestral programmes at the Lyric Theatre, Hammersmith, which, to judge from the empty seats, are rather too 'classy' for the neighbourhood.

Mr. Adrian C. Boulton's Sunday afternoon concerts at the People's Palace have run their excellent course, although the necessary rule of crowded houses has not been observed. On November 27 the symphony was Schubert's C major and the British work Holst's *Beni-Mora*. Strauss's *Don Quixote* was given on December 11, with Bliss's *Mêlée Fantastique* and a work by Frederick Laurence.

W. MCN.

## THE NOVELLO CHOIR

The concert given by the above choir, on December 13, provided an object-lesson of what can be accomplished by any choir which has the good fortune to be directed by a conductor of knowledge, enthusiasm, and taste. The choir itself consists obviously of average elements, yet from it were drawn effects that would have done credit to a body of far longer standing and greater pretensions. It is true that the acoustics of Bishopsgate Institute, where the concert was held, are specially good—perhaps better than those of any other hall in London—and this may have covered defects that would have been apparent elsewhere; but, as I heard it, I thoroughly enjoyed the performance of Mr. Harold Brooke and his singers.

The programme, one of quite rare distinction, included Sweelinck's *Hodie*, Madrigals by Weelkes and Wilbye, a Ballet of Morley (sung with engaging lightness), folk-song arrangements by Vaughan Williams (in one of these, *Just as the tide was flowing*, the rhythm was badly held up by over-expression of the words—almost the only instance of misjudgment that I observed), a cantata, *God so loved*, of Bach, and the Choral Fantasy on old carols, *Christmas Day*, by Holst.



Miss Dorothy Silk and Mr. Joseph Farrington lent valuable assistance as soloists. Miss Marguerite Swale was an excellent accompanist, and at the organ Mr. Harvey Grace provided occasional support and played solos. C. K. S.

#### THE BACH CHOIR

The opening concert of the forty-sixth season (December 14) found Dr. Vaughan Williams in charge for the first time. Three of the Church cantatas, *Jesus took unto Him the Twelve*, *Stay with us*, and *The Sages of Sheba*—formed the bulk of the programme, and showed us a side of Bach that is still too little known. There were no thunders or hammer strokes, but much quiet beauty. The choir after a rather tame start gave some excellent soft and *mezzo-forte* singing, and the longer the concert went on the better they sang. The instrumental side consisted of the genial fifth *Brandenburg Concerto* (Harold Samuel, W. H. Reed, and Daniel Wood), the E major French Suite (Harold Samuel), and an Organ Prelude (Harold Darke). The vocal soloists were Miss Lilian Berger, Mr. Steuart Wilson, and Mr. Clive Carey. H. G.

#### ORIANA CHRISTMAS CONCERT

The Oriana Madrigal Society, at its Christmas concert (Æolian Hall, December 15) seemed to have more than recovered from the general choral set-back of the dark years. The singing and the music that was sung were a pure refreshment to ears that, anticipating respite after three crowded months of concerts, might perhaps have been excused a certain jadedness towards any music whatsoever! Such music—Byrd's from the past, Holst's from the present—offered (with so much else) a reminder of one sure dwelling-place of the spirit of the art, which often, it must be allowed, appears to have fled from the main machinery of instrumental performances. The programme, the order of which again bore evidence of Mr. Kennedy Scott's fine taste, was sung through entirely by heart. The great Byrd was on the first page with three motets, *Cast off all doubtful care*, the *Lullaby* which is coming to be quite often sung, and then the grandly affirmative and exultant *This Day Christ was born* (six parts, from the 1611 book). Holst's *Ave Maria* (women's voices, eight parts) was one of the composer's first strong proofs of genius, and one can bear testimony that its manifold beauties have overcome the ordeal of a score of hearings at a competitive festival. The Oriana women's voices gave it the tone both rich and clear of a Tuscan altar-piece. Holst's *Four Songs from a Mediæval Anthology*, for voice and violin, were sung with rare truth by Miss Norah Scott Turner, only the violin line in *Jesus sweet* should have been firmer.

There were arrangements of old carols, both devout and jolly, by Vaughan Williams, Geoffrey Shaw, Kennedy Scott, and W. G. Whittaker, belonging to that body of new English part-songs which are not unworthy of the land that produced the madrigalists of 1600. *Corpus Christi* carol was by Peter Warlock, a newcomer, we fancy, in this field. His ancient text is sung by contralto and tenor solos, accompanied wordlessly by the chorus. Imagination was felt to be in the work, and also musical cunning. The mysterious text in itself approaches music, so evocative is it with the vaguest of verbal information; and the actual music with its latter-day methods managed to enhance its 'Gothic' mysteriousness. C.

#### OTHER CHORAL CONCERTS

In *The Music-makers* and *The Golden Legend* on November 26, the Royal Choral Society seemed determined to give of its best for the sake of Mr. H. L. Balfour, who was conducting in the place of Sir Frederick Bridge. There was some sensitive singing in Elgar's work, and the choir's volume of tone did good service in Sullivan's. The solo parts were taken by Miss Doris Vane, Miss Phyllis Lett, Mr. Walter Hyde, and Mr. Charles Tree.

Alexandra Palace Choral and Orchestral Society, under Mr. Allen Gill, did excellent work in *Judith* at the Northern Polytechnic on November 26. The choral singers seemed thoroughly familiar with the music, some of which is by no means easy.

Ealing Philharmonic Society (Mr. E. Victor Williams) opened its season with two performances of *Elijah*, on November 28.

The London Choral Society (Mr. Arthur Fagge) did strenuous work at Queen's Hall on November 30. The singers vociferated Burns for a hundred pages, in Mr. J. St. A. Johnson's setting of *Tam o' Shanter*. The task was hopeless. No choir or composer can do anything with such words. *King Olaf* followed.

The Crystal Palace Choral and Orchestral Society (Mr. Walter W. Hedgcock) has given *Tom Jones* and a miscellaneous programme. The latter—on December 10—included Wilbye's *Sweet Honey-sucking Bees* and Bach's *Sleepers, wake*.

M.

#### TO THE GLORY OF WILLIAM BYRD

When Dr. Fellowes put forth the three volumes of Byrd last year in his *English Madrigal School* (Stainer & Bell), we sanguinely hoped to see the fame of the old master—'never without reverence to be named of the musicians'—spread about like wildfire. It has not happened quite so quickly, but the good work is on the way. The sextet of English Singers (Æolian Hall, November 30), chose motets and madrigals from the 1588 and 1611 collections, singing as they sat round a table, one voice to a part; absolute music! There would be much to say of details in the execution (good, and now and again touching on perfect felicity), but an urgent point is that this sort of thing be done more and more widely, even though with less accomplishment. This way music lies! It means the refinement of ear and brain, of the senses and the sensibility; it is the music of the sacred grove, which will give us the measure of the battering music of the circus.

Pure polyphony on this evening was relieved by dainty accompanied duets gathered from Purcell's garden, and by some of those modern English arrangements of folk-songs as unaccompanied part-songs—the happiest form, no doubt, into which our folk-songs can be cast, a form in which men like Holst, Vaughan Williams, and Whittaker, have done the jolliest, most cunning, and engaging things, like music of no other time or clime. C.

#### THE TUDOR SINGERS

A new group of performers, who are to be thanked for steering clear of the average recital rut. As an ensemble they are not uniformly good, and confirm the view that it's better to have one exclusively composed of category D singers than one which ranges over the alphabet.

Space demands a concise boiling-down of impressions: the over-weighting of the strings in the Byrd carol (what a lovely 'Amen' this work has!); the feeling that an immense amount of spade-work will have to be done before the madrigal makes its right appeal to a modern audience—and that far less conventional methods will have to be employed; that Mr. Gerald Cooper has found his true vocation as a harpsichord player; the unfairness of inserting *Eine kleine Nachtmusik* in the middle of things; Holst's lovely arrangement of a folk-song (*I sowed the seeds of love*), and the bottomless stupidity of another (*Bobby Shaftoe's gone to Sea*), which, of course, had to be repeated.

A separate and concluding paragraph for the Bach Chorale, *Awake us, Lord, we pray Thee*, from Cantata No. 22. Mr. Anthony Bernard, whose string orchestra accompanied, set much too fast a pace for my liking. Perhaps he felt it that way. This is one of those perfect creations where *tempo* markings avail nothing. Five interpreters might interpret in five different ways and all be right. The spirit endureth.

R. L.

## MR. JOHN COATES

Even our enemies—perhaps, indeed, they more particularly—have recognised a fundamental national attribute of ours which, for want of a better word, we term 'humour.' Nothing, it appears, can uproot the British propensity to make play with the events of life—at a pinch, with death itself. Our fine frenzies are finest when they contain an element which, if it does not appear as comedy, at least bears witness to a keen sense of proportion. The existence of this trait is not a convenient theory, but a fact within the cognisance of all in everyday life as we live it. We are intolerant of the 'solemn ass.'

Some such reflections emerge on a leisurely consideration of both the matter and the manner of Mr. John Coates's English song recitals at Chelsea Town Hall. At the earlier ones, devoted to contemporary products, one could not always smother a sneaking suspicion that it was the gift of comedy, or proportion, or what you will, in the singer alone which lifted some numbers out of the ruck of asinine solemnity. Deficiencies of proportion, let alone humour, one felt, might have been conspicuous on dispassionate analysis of the material. They lacked flesh and blood. It was far otherwise when he came to deal, on December 1, with the period 'Purcell to Parry.' The very absence of the suspicion confirmed its previous substantiality, though, in instituting comparisons, allowances must be made for the fact that the twenty songs heard on this occasion were the cream of two and a half centuries. The peculiar facility which this singer possesses of placing his mind on intimate terms with those of his hearers was given full rein, and a degree of entertainment succeeded for which profound is not an extravagant term. One felt that one was listening to the very voice of Britain. What more typical and succinct expressions of the national views on sentiment could be found than Henry Purcell's *Knotting Song* ('Phyllis, without a frown or smile, sat and knotted all the while') in one manner; John Blow's setting of Edmund Waller's *The Self-Banished* in another; the immortal *Drink to me only with thine eyes*; Linley's *Autolycus' Song* from Shakespeare's *Winter's Tale*, or Parry's *Take, oh take those lips away*? But these are all love songs. True. The fact is that Mr. John Coates is

adept in every shade of the philosophy of love, and beguiles us into thinking that he is illustrating for us in a comprehensive fashion every phase of life. And who shall say that he is not justified? Is it not our own proverb that says 'It's love that makes the world go round'? Mr. Berkeley Mason's accompaniments were, as ever, masterly in their aptitude and flexibility.

H. F.

## MISS STELLA MURRAY

Miss Stella Murray (Æolian Hall, December 3), a contralto from New Zealand, lately a pupil of Mr. Plunket Greene, gave peculiar joy to the listener who in these days pretty well abandons hope at a singer's 'first appearance.' Here was a voice, not prodigious but certainly full enough, truly even, and above all animated, flexible—not always lolling back in the usual contralto divan. Here, too, was a vivacious understanding, giving an intelligible picture to each song. Montevidé, Dvorák, and some German songs were sung in English, English that really was acceptable as such. Mr. Harold Craxton left his accustomed place as accompanist for a few moments, and played some solos—Purcell and Arne. The playing was exquisite, matching the music. This is a field—old English harpsichord music—which Mr. Craxton is clearly called to cultivate further. He has it almost to himself, and he proves himself the right man.

C.

## MISS DOROTHY SILK

Miss Dorothy Silk (soprano) has given 'concerts of old music' at Steinway Hall (November 19 and December 10), and more are to come—'old' music in one sense, no doubt, but the inherent youth of much of it, of Dowland, of Purcell's *Expostulation of the Blessed Virgin*, of Bach, really overrode the pedantic facts of date. Pepusch, of *Beggar's Opera* fame, of whom Mr. John Goss sang a solo cantata, is, on the other hand, old, and probably always was; a *vieille perruque*. Miss Silk's singing commands the regard of the musical—fine, dainty singing, the silvery utterance of a rare instrument. We applaud Mr. Goss's intelligence, and wish his technique matched hers. Mrs. Gordon Woodhouse's consummate playing of Bach (B flat Partita) on the harpsichord made an exquisite interlude at the second concert.

C.

## MISS URSULA GREVILLE'S CONCERT

Miss Greville sung with notable skill and taste at Queen's Hall (December 16) in an exacting programme that included the *Queen of the Night* air, from the *Magic Flute*, Bliss's Rhapsody for soprano, tenor (Mr. John Coates), and orchestra, and airs from *Le Coq d'Or* and Stravinsky's *Rossignol*. Her voice and style, however, are better suited by smaller and more intimate surroundings; Queen's Hall and an orchestra were occasionally too much for her. Ansermet gave us some of the most vivid and finished orchestral playing heard in London for many a long day. A new work by Honegger, *Horace Victorieux*, was heard—probably outside as well as inside the hall, so noisy was it. But it had at least one merit lacking in post-*Sacre* Stravinsky—it was very much alive, even though it showed the fact by the primitive process of kicking.

H. G.

## OTHER VOCALISTS

Among the other vocalists one remembers, first and foremost, Mr. Plunket Greene in *Dichterliebe* and songs of Stanford, and Miss Olga Haley in *Lieder*



and new English songs. Mr. George Baker takes high rank with his two recitals, and Mr. Gale Gardner showed gifts as a refined singer of English song. He introduced some new songs, with violin accompaniment, by Miss Phyllis Norman-Parker. One of these, *A Sussex baby-song*, is a gem. Madame Lily Payling had the advantage of accompaniment by Mr. Landon Ronald and his orchestra at the Royal Albert Hall on December 3. Others who have made good are Miss Una Bates and Miss Dorothy Moulton.

#### CHAMBER CONCERTS

The Catterall Quartet played Novacek, Howells, and Beethoven for the London Chamber Concert Society on November 22. A week later the Allied String Quartet gave Quartets of Ravel and d'Indy. At this concert M. Louis Aubert accompanied Mlle. Radiana Pazmor in his rather superficial *Six Poèmes Arabes*.

The Classical Concert Society brought M. Siloti, Madame Adila Fachiri, and Mr. Felix Salmond together in two Trios at Wigmore Hall on November 29. All individualists, they made an excellent ensemble. The London Trio has played Ravel and Schumann in d' minor. The Philharmonic Society Quartet continues to make Chelsea its centre.

The new Kruse String Quartet opened a series at Wigmore Hall on December 10. Prof. Kruse, a colleague of Joachim, will be remembered by some as one of London's musical leaders for many years.

#### VIOLINISTS

Close upon Mr. Sammons's interpretation of the Elgar Concerto came Kreisler's, on December 6. If one had not heard the first, he might never have felt a lack of warmth in the second. Kreisler gave superb violin playing and a beautiful exterior to the music. The Englishman was more intimate. A word of praise is due to Mr. Landon Ronald for his sensitive accompaniment to Kreisler's interpretation. Kreisler was at the Royal Albert Hall on December 11, and added a recital at Queen's Hall on December 16.

Among the violinists—apart from Kreisler—Mlle. Jelly d'Aranyi and her sister, Madame Fachiri, take precedence. Both gave recitals at Wigmore Hall, and showed that all-round faculty that will bring out all that a mercurial modern work contains and the next moment play pure Bach.

#### PIANISTS

Cortôt's playing of the Chopin Etudes at Wigmore Hall on November 26 was illuminating. It showed that these works could be greatly admired for half a life-time and still be incompletely understood. No other pianist from abroad has made such an impression as this during the month, although the closing recitals of Rosenthal's series fall within the period. Siloti gave an improvised pianoforte recital at Wigmore Hall on December 7 while the audience was waiting for a belated Casals to appear. When the violoncellist did arrive (an hour late) he played superbly. The afternoon was good value for money. Three recitals by Mr. Walter Rummel have shown his waywardness—a clever pianist, apt to reduce music to noise. Mr. Ralph Lawton, at two recitals, proved that he has far greater claims on the public than it acknowledges.

Of our own pianists Howard-Jones has been the most conspicuous, for he gave a notable performance of John Ireland's Sonata (the one which Lamond first produced) at Wigmore Hall on December 1.

There has been the delight of a recital by Harold Samuel—Beethoven, Schubert and Bach; Mr. Edward Mitchell has been steadily working through Scriabin at Central Hall, Westminster; Mr. Lamond introduced some typical Reger to a fairly small audience at Queen's Hall, in the form of Variations and Fugue on a theme of Bach, Op. 81.

Ireland's *For Remembrance* and *Amberley wild brooks*, and J. B. McEwen's *Vignettes* pleased everybody as played by Miss Joyce Ansell on December 1. Miss Freda Cahill, on the same day, showed her liking for modern pianoforte music, English and foreign.

#### VARIOUS

For violoncello music we have been dependent upon, chiefly, Casals, M. Salmon, with his revived old music, and Miss Beatrice Harrison with a new Sonata by York Bowen (in F major). Almost a new-comer, Miss Marie Dare showed promise high above the average at Æolian Hall on December 6. She was completely at ease in Elgar's Concerto.

M.

## Opera in London

BY FRANCIS E. BARRETT

CARL ROSA EXPERIMENTS: GILBERT AND SULLIVAN REVIVAL

On December 10 the Carl Rosa Company brought to a close what Mr. Alfred van Noorden in a valedictory speech described as 'the longest and most ambitious season of opera in English ever given at Covent Garden.' I fear, nevertheless, that no new ground has been broken. The season has shown that the public are quite ready to support opera in English, and by the public I mean those who come from the great majority and fill the upper circle and gallery night after night. This is the section of the public it is necessary to reach, and the Company may claim to have reached them, save when the bill was completely filled by an unfamiliar work, when the paying factor was not well represented. Still, as things are, we cannot expect miracles.

The features of the eight weeks' season have been the special performances of Wagnerian operas, including the major portion of the *Ring* and some not very well-guided endeavours to augment the repertoire. Three such examples have been seen. One was *The Angelus*, by Dr. E. W. Naylor, which gained the Ricordi prize twelve years ago, and was produced at Covent Garden; another was a short affair, *Thais and Talmae*, composed by Mr. Colin M. Campbell, and the third, *La Chant Fatal*, by M. Georges D'Orlay. In turn they represent the cantata, the extended duet, and the illustrated, orchestral tone-poem; not one of them is an opera. Indeed, it is difficult to see how the British composer can learn what operatic style is since he hears so little opera, so it is not fair to blame him exclusively. Had Dr. Naylor's music, for example, been set to illustrate an English country-side story it might have passed muster, but as an illustration of a theme dealing with monks, magic herbs, visions, and mysteries, the whole tinged with the atmosphere of a religion that is not now the common religion of the English people, it misses its point. Mr. Campbell's work shows ability somewhat misdirected if he imagines that a prolonged duet in semi-darkness constitutes an opera. The effort of M. D'Orlay had

been heard before in concert form. It does not improve by being transferred to the stage, for though he can make his music boil in a way that might make it operatic, he can command no intermediary stages. He either gives us the coldest of cold water in the shape of commonplace tune that sounds like a Viennese waltz played too slowly, or he rants and roars in the manner of Strauss made familiar in his tone-poems. I am convinced that an English opera to succeed must deal with an English subject.

#### A NEW DON GIOVANNI

Actually the most satisfactory piece of work in the direction of grand opera during the month has come from the Old Vic., in the form of a new English version of Mozart's *Don Giovanni*. It has been made by Mr. E. J. Dent, and the new form his enthusiasm for Mozart opera takes is particularly helpful. He has given a version of Da Ponte's book that can be understood by all. The effect is to make all the characters very much more like human beings, and to lead to an understanding of the story and therefore an appreciation of the music. As part of this new and helpful version the original *Finale* after the death of the Don is restored. Its effect is to remove the element of tragedy from what is in reality a comic opera. With the assistance of Mr. Clive Carey as producer and as the Don, Miss Vallings, Miss Winifred Kennard, Miss Muriel Gough, Mr. Sumner Austin, Mr. Arnold Beauvais, and Mr. S. Harrison, the production was received with delight by the audience, and their enjoyment, I felt, arose from the fact that for once they really understood what the opera was 'all about.'

#### SULLIVAN'S FIRST OPERA

A feature of the much-appreciated performance of the Gilbert and Sullivan operas at the Princes Theatre was the revival, on November 28, of Sullivan's first opera, *Cox and Box*, written to Burnand's version of the famous farce. It was vastly appreciated, and everything was done by the exponents to win that approval. Mr. Sydney Granville as Cox, Mr. Leo Darnton as Box, and Mr. Darrell Fancourt as Bouncer, played the piece in the right spirit. It is interesting to note in the music the promise of the individuality that was afterwards to expand to such a wonderful vein. All there is of the later Sullivan is an occasional rhythm that was individual and the use of the chord of 6-4-2, which was in later years to become a hall-mark. In all else there is nothing to show that it is the work of the composer of *The Mikado*. The style freely parodies that of Italian opera of the day with which, as we know, Sullivan had a very intimate acquaintance, since he once held the position of organist at the Royal Italian opera. The audience took to the piece most kindly, and I do not blame them, since melody is becoming a more precious thing every day. *The Sorcerer* followed, so that there was an evening of early Sullivan, and one greatly appreciated. The following week *The Yeomen of the Guard* was put on, to the delight of a succession of crowded audiences, and at Christmas came *The Mikado*. In connection with these works I should like to mention—although really it is out of my province—the issue of an excellent little work, *Gilbert and Sullivan Opera: A History and a Comment*, by H. M. Walbrook. It was just what was wanted at this

time, when there are so many new adherents to the Savoy colours, and it has just the intimate touch that gives a new complexion to an old story. A Foreword, by Sir Henry Wood, hits the nail on the head, and I hope that some of the fingers of some of our 'moderns' may be imposed between that nail and Sir Henry's hammer. It will do them good.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Accompanist (lady) would like to practise with singer or violinist. London, S.W. district preferred.—M. G. H., c/o *Musical Times*.

Gentleman pianist wishes to meet three or four stringed instrumentalists with view to mutual practice of advanced chamber music.—L.R.A.M., c/o *Musical Times*.

'Cellist and viola players are invited to join a musical party (voices and strings). Rehearsal, Thursdays, 7-9. Central London.—Apply, 'ENTRE NOUS,' 43, Great Russell Street, W.C.1.

Soprano and tenor required for small party on quartet basis, with own orchestra. Practice room, New Oxford Street, Thursday evenings.—Write secretary, 12, Sandmere Road, S.W.4.

Lady pianist would like to meet 'cellist and violinist for practice.—L. B. B., 24, Acol Road, West Hampstead, N.W.6.

Pianist desires to meet violinist in Beaconsfield or Gerrard's Cross district for practice of violin sonatas, &c., classical and modern.—'DIGIT,' c/o *Musical Times*.

Young enthusiast would be glad to meet instrumentalists with a view to forming small orchestra. Rehearsals could be held at Slough or Windsor.—'DATCHET,' c/o *Musical Times*.

'Cellist. Good amateur wanted to join violinist and pianist for the practice of trios, classical and modern.—G. F. H., 224, Reddings Lane, Hall Green, Birmingham.

Amateur orchestra would welcome string and wood instruments at a South London Parish Church. Practice and one service weekly.—S. C. C., 59, Waleran Buildings, Old Kent Road, S.E.1.

Gentleman, baritone, would be glad to meet a capable pianist (gentleman) for mutual practice in Manchester or Hightown districts.—S. CARLTON, 57, Peter Street, Hightown, Manchester.

Violinist, violist, and harpist would give services. Church, orchestral, or chamber music.—Address, S. B. S., 6, Hauberk Road, London, S.W.11.

Lady pianist would be glad to meet capable violinist and 'cellist for chamber music practice.—Miss RITZ, L.R.A.M., 266, Elgin Avenue, W.9.

B. W. A. (North-Finchley) is fond of playing pianoforte accompaniments, and would be glad to meet a singer (amateur or professional) for the purpose.—B. W. A., c/o *Musical Times*.

Amateur Orchestral Society in North London (Stoke Newington and Clapton) has vacancies for good instrumentalists. Second season commenced Monday, October 24.—Write for particulars to A. W. ROBINSON, 113, Brooke Road, N.16.

Orchestra (Brixton Brotherhood). There are vacancies for all stringed instruments, and cornet, flute, clarinet, and oboe. Rehearsals on Thursday evenings at 8 o'clock, St. Matthew's Church Schools, Church Road, Brixton, commenced October 27.—Apply, E. G. MEDLEY, *Free Press* Office, Brixton Road, S.W.



Amateur solo violinists and amateur orchestras required to co-operate in musical recitals at St. John's, Clapham Rise, on the second Sunday evening in each month and on the last Monday evening of each winter month.—WALLACE G. BREACH, organist and choirmaster, 42, Honeybrook Road, S.W. 12.

Pianist, Leeds district, desires to meet violinist for practice of classical sonatas, &c., or vocalist for practice of classical songs, Wolf, Schubert, &c.—A. F., *c/o Musical Times*.

Ladies and gentlemen, all instruments, with good orchestral experience, are invited to attend the symphony rehearsals held every Tuesday, at 7.30 p.m., at the Philological College, 248, Marylebone Road, N.W. (near Great Central Station).—EDWIN C. WHITE, Principal.

Claremont Orchestra.—Required immediately, leading violin, 'cello, double-bass, brass, and wood-wind.—Write, V. B., 34, Frances Street, Battersea, S.W. 11.

Soprano singer, having recently studied in Italy, would be glad to meet accompanist for mutual study, Manchester or Altrincham district.—B. H., *c/o Musical Times*.

Mezzo-soprano, with some professional experience, would like to meet accompanist for practice. Crystal Palace district.—F. C. W., *c/o Musical Times*.

A string orchestra is being formed at the Working Men's College, Crowndale Road, Camden Town (near Mornington Crescent tube station, Hampstead Railway). Players of all string instruments are required; rehearsals will commence in the middle of January on Thursday evenings, 7.30-10.—MR. WALTER YEOMANS, Director of Music Studies, Working Men's College, Crowndale Road, N.W.

Young tenor wishes to meet a good pianist, lady or gentleman, for mutual practice. S.W. district preferred.—H. M. W., *c/o Musical Times*.

Violinist wanted to form trio or quartet to play chamber music. S.E. London district.—C. B., *c/o Musical Times*.

Wanted for Sunday evenings during the musical service, good amateur musicians (two violins, viola, and violoncello) to form a string quartet for Whitefield's Church, Tottenham Court Road, W. 1.—Apply, SPENCER SHAW, 690, Barking Road, Plaistow, E. 13.

South Hampstead and St. John's Wood, N.W. There are vacancies for good amateur instrumentalists in the Amateur Orchestral Society. Meetings on Thursday evenings in the Lecture Hall of the New College Chapel, Adelaide Road entrance. Low fees. Music provided.—Apply, WATSON HARDING, 6A, Upper Park Road, N.W. 3.

## Church and Organ Music

### MODERN ORGAN MUSIC

The *Yorkshire Post* of December 8 contained a long letter from Mr. H. Mathias Turton on the above subject. Mr. Turton says a good many things that need saying, so we quote the following passages:

Probably one of the strongest reasons why organ recitals are not very popular is that, whilst the audience at a concert is able to see the actual performance of a pianist or violinist, it is a rare thing to find the console of an organ sufficiently visible to allow any considerable view of the operations of the performer. There are probably scores of musical people at Leeds who have not the slightest idea that an organist has a keyboard on the floor of his instrument, on which he plays with his feet. The modern concert organist has, as a regular thing, to play highly elaborate and extremely rapid pedal passages which would tax a moderately good pianist to play with his left hand.

This ignorance of the public as to the technical demands of organ playing seems incredible, but it is true. When Mr. Pattman and his organ made their first appearance at the Coliseum a few years ago, the writer heard amazed comments all round, such as: 'Oh, look! he's playing with his feet,' 'He plays on

two or three keyboards at the same time,' and so on. And probably most organists have taken uninitiated musical friends to their console, and have been amused at the surprise with which the uninitiated beheld rapid pedalling and stop-control.

The reasons for the lack of understanding and appreciation of the organ, compared with that of other solo instruments, are well put by Mr. Turton:

A century ago, the violin, as an instrument, was exactly what we see it to-day; the pianoforte (thanks to such artist-manufacturers as our English Broadwood) was quickly approaching the instrument so familiar to all of us as the 'household orchestra'; but the organ (from a mechanical point of view) was an unwieldy, clumsy, and hopelessly inartistic thing. On the Continent, especially in Germany, the art of organ-building had already reached considerable heights, and it is to this fact that we owe that amazing series of preludes and fugues, choral preludes, &c., which the mighty genius of J. S. Bach (1685-1750) gave to the world of music. We English people are so deliciously and absurdly conservative in our opinions that we often still think of the organ as a sort of religious machine, which patiently draws out Psalms and hymns on Sundays, not realising (as the Americans and the French have long since done) that it is really an instrument capable of affording an almost unlimited variety of tone and colour. It is safe to say that the art of the organist has simply leapt forward during the last three or four decades.

The repertory of the organ is often underrated merely because such composers as Beethoven and Wagner wrote nothing for the instrument. On this point, Mr. Turton says:

Some few years ago the well-known musical critic of the *Yorkshire Post* remarked, in one of his weekly articles, that 'very few composers of the highest class had written much organ music.' Possibly they were deterred by the inadequacy of the instrument as a means of expression (in performance). With the aforementioned improvements in mechanical construction we find to-day (especially amongst the French composers) a real desire to make up for lost time, and several musicians of the highest powers are writing organ works of a calibre not one whit inferior to the best work of composers for any other instrument, or combination of instruments. As an instance, the four Organ Symphonies of Louis Vierne show a command and knowledge of the resources of tonal art which place him at once amongst the great composers of our time. Incidentally they make tremendous demands on the executant, but their remarkable difficulty is quickly forgotten in the superlative beauty of the music itself. The music is not for the people whose idea of an organ performance is bounded by the excitement of 'Storms at Sea' (and elsewhere), with hymns for safe deliverance from same (usually tooted out on the vox humana stop), patrols, Russian, Turkish, and other varieties, things which artistically are on a par with the *Maiden's Prayer* and the *Battle of Prague*. No, the fact is that we have not discovered as yet that the organ (given, of course, a good instrument) is a solo instrument *par excellence*, and that there is a wealth of organ music of the highest class which ought to be heard, but is not.

As to players:

There are great concert organists (to mention off-hand such names as Lemare, Goss-Custard, Bonnet, Dupré, and Vierne) whose musical equipment is quite equal to that of great concert performers on other instruments.

This country is exceptionally rich in fine organ soloists at present. One need not think very hard to be able to add to the English names in Mr. Turton's group. There are Ley, Cunningham, Wolstenholme, Hollins, Ellingford, Darke, Walton, and others, who would take a place by pianists and

fiddlers of high rank but for the fact that they do their splendid work out of sight, and on an instrument about which most people know very little.

There can be no doubt that the organ, its players, and its music, are more honoured in France than in England, despite the fact that fine organs and organists are far more plentiful on this side of the Channel. Mr. Turton, after speaking of the excellence of the French school, says:

It is sincerely to be hoped that no one will see in this letter any attempt to extol French composers or organists at the expense of the English or other schools. No one rejoices more than the writer to see the younger school of English composers giving some attention to the organ. . . . We cannot, however, ignore the fact that France is leading the way at present in organ composition, and it would simply be absurd wilfully to close our eyes to the immense importance of the organ music that is coming to us from France.

An excellent letter concludes with a word which we hope critics will take to heart:

One cannot see why there should be any greater sign of genius or musical culture in a new quartet or piano-forte work than in a new work for the organ; but until English writers on matters musical are ready to estimate the musical value of new organ compositions in precisely the same degree, and with the warmly appreciative attitude they display towards the work of a new composer in any other branch of the art, so long will the great musical public remain unaware of what is being accomplished in the world of organ composition and organ playing.

#### VOLUNTARIES IN PARIS CHURCHES

Our readers may be interested in the following list of voluntaries played by the Paris organists on two recent Sundays (November 2 and December 4):

- La Trinité* (Charles Quef)—Two Chorale Preludes, *Bach*.  
*St. Pierre de Montrouge* (M. Blazy)—Choral No. 2, *Franck*; Prelude in G, *Bach*; Toccata and Fugue in D minor, *Bach*.  
*St. Elisabeth* (M. R. Blin)—Toccata in D minor, *Blin*.  
*St. Charles de Monceau* (M. E. Lacroix)—Prelude, Fugue, and Variation, *Franck*; Prelude, *Samazeuilh*; Prelude, *Boëllmann*; Pièce, *Palestrina*; Pièce, *Laparra*; Communion, *Gigout*; Sortie, *Saint-Saëns*.  
*St. Séverin* (M. Lambert-Monchagne)—Prelude, *Clérambault*; Pastorale, *Franck*; Implication (from ten new pieces), *Dubois*; Finale from fourth Sonata, *de la Tombelle*; Benediction Nuptiale, *Dubois*; 'Sur un thème Breton,' *Ropartz*; Elévation et Marche Religieuse, *Saint-Saëns*.  
*St. Ferdinand des Ternes* (M. Georges Jacob)—Toccata, *Merulo*; Concerto in D minor, *Handel*; Invocation, Menuetto, and Finale from first Symphony, *Guilmant*.

This list confirms an impression we have long had—that French organists draw very little on the music of other countries. Bach seems to be the only German organ composer for whom they have any use. One could hardly expect Reger to appeal to them, but the pick of Rheinberger and Karg-Elert is surely worth their attention. And it will have been observed that Bonnet and Dupré, when touring in this country, play no English organ music save a few short pieces by such old composers as Byrd or Purcell—works which, strictly speaking, are not real organ music, being written indifferently for any keyboard instrument.

#### ROYAL COLLEGE OF ORGANISTS

The distribution of diplomas by the president, Dr. Charles Macpherson, to the successful candidates for Fellowship and Associateship will take place on Saturday, January 21, at 11 o'clock. Members and friends are cordially invited to attend. No tickets are required.

A Festival service under the auspices of the Canterbury Diocesan Choral Union was held at All Saints' Church, Maidstone, on November 12, two hundred and sixty choristers taking part. The responses were sung in the original version of Thomas Tallis in five parts; the Magnificat and Nunc Dimittis were Charles Macpherson's in D; and the anthem was Luard-Selby's *New every morning*.

At Brighton Parish Church on November 22, on the occasion of the seventieth 'anthem and organ recital,' an Elgar programme was performed, consisting of *The Spirit of England*, the Prelude to *Gerontius*, and the Imperial March. Mr. Chastey Hector was at the organ. The recital was so much appreciated that it was repeated by general request on December 11.

An excellent performance of Brahms's *Requiem* was given at the Parish Church, Faversham, on December 14, by the church choir, augmented. Miss D. Nunns and Mr. F. Noakes (Canterbury Cathedral) sang the solos. The accompaniments were provided by two pianofortes and timpani. Mr. W. J. Keech conducted.

Mr. Henry Riding, who has completed forty-one years' work as organist of Chigwell Church, has been presented with an illuminated address, a cheque for £450, and a beautiful old picture of Chigwell Church and Dickens's 'Maypole.'

The *Hymn of Praise* was sung at Redland Park Church, Bristol, on November 25, by the combined choirs of Redland Park and Trinity Presbyterian Churches, totalling seventy, and a small orchestra. Mr. C. W. Casley conducted.

Parts 1, 2, and 3 of the *Christmas Oratorio* were announced to be sung at Albion Church, Ashton-under-Lyne, on December 18, with Dr. T. Keithley at the organ.

Dr. A. H. Mann, who has been organist at King's College, Cambridge, since 1876, and University organist since 1897, has been elected a Fellow of King's College.

Mendelssohn's *Lauda Sion* and *Hear my Prayer* were sung at St. Stephen's, Bournemouth, on November 24, Dr. Holloway accompanied.

Mr. Herbert Hodge is giving a Bach recital at St. Stephen's, Walbrook, at mid-day on the third Thursday in each month.

#### ORGAN RECITALS

- Mr. Paul Rochard, St. John's, Hammersmith—Concerto in G, *Bach*; Pastorale, Recitative, et Corale, *Karg-Elert*; Passacaglia, *Cyril Scott*. Kendal Parish Church (two recitals)—Sonata No. 1, *Guilmant*; Prelude and Fugue in B minor and Fantasia and Fugue in G minor, *Bach*.  
 Mr. Wallace G. Breach, St. John the Evangelist, Clapham Rise—Legend and Final Symphonique, *Guilmant*; 'Starlight,' *MacDowell*.  
 Mr. H. Timothy, St. Vedast Foster, E.C. (four recitals)—'Wachet auf,' *Bach*; Suite No. 1, *Borowsky*; Cantilène, *Quef*; Fugue in G minor, *Krebs*; 'Holsworth Church Bells,' *S. S. Wesley*; Andantino, *Franck*.  
 St. Augustine's, Highgate—Prelude and Fugue in D minor, *Bach*; Prelude and Finale (Sonata in F minor), *Rheinberger*; Toccata, *Dubois*.  
 Mr. D. E. Roberts, St. Andrew's Cathedral, Inverness (two recitals)—Fugue in C, *Bach*; 'Finlandia'; Toccata, *Dubois*; Sonata No. 4, *Mendelssohn*; Choral Prelude, 'St. Anne,' *Charlton Palmer*.



- Mr. R. Meyrick Roberts, St. Lawrence Jewry (two recitals)—Choral Prelude on Croft's 136th, *Parry*; Toccata and Fugue in D minor, *Bach*; Choral Song and Fugue, *S. S. Wesley*.
- Mr. Chastey Hector, Brighton Parish Church (three recitals)—Aubade, *Bernard Johnson*; Toccata, *d'Evry*; Postlude on the 'Old Hundredth,' *Harvey Grace*; Prelude and Fugue in C minor, *Mendelssohn*. St. John's, Hammersmith—Grand Cortège, *Lemare*; Fugue in E flat, *Bach*; Diaton, *Chastey Hector*; Bridal March and Finale, *Parry*.
- Mr. James M. Preston, St. George's, Jesmond, Newcastle-on-Tyne (four recitals)—Rhapsody, *Harvey Grace*; 'Curfew,' *Horsman*; Prelude and Fugue in C, *Bach*; Fantasy-Prelude, *Farrar*; Finale (Symphony No. 1), *Vierne*; Carillon, *Elgar*.
- Mr. Albert Orton, St. Mark's, Southampton—Prelude and Fugue in A minor, *Bach*; Sonata in F, *Silas*; 'Clair de Lune,' *Karg-Elert*. Claremont Central Mission, Pentonville—'Pomp and Circumstance' in D, *Elgar*.
- Mr. Fred Gostelow, Luton Parish Church—Fantasia-Symphonique, *Gostelow*; Sonata No. 2, *Mendelssohn*. Parish Church, Southend—Fugue in D, *Bach*; Funeral March and 'Hymn of Seraphs,' *Guilmant*. High Town Primitive Methodist Church, Luton—'Finlandia'; Toccata in D minor, *Holloway*.
- Mr. Andrew Dall, Dysart Parish Church—Fugue in G, *Krebs*; 'Curfew,' *Horsman*; Funeral March and 'Hymn of Seraphs,' *Guilmant*.
- Mr. A. E. Jones, Town Hall, Bolton—Finale (Sonata No. 2), *Guilmant*; March for a Church Festival, *Best*.
- Mr. Purcell J. Mansfield, Wellpark United Free Church, Dennistoun, Glasgow—Fugue in E flat, *Bach*; Concert Scherzo, *Mansfield*. Bar Congregational Church, Scarborough—Sonata No. 3, *Guilmant*; Cradle Song, *Mansfield*. Brixton Independent Church—Humoresque, 'L'Organo Primitivo,' *Yon*; Funeral March in A minor, *Grieg*. St. John's, Hammersmith—Sonata, *Reubke*; Coronation March, *Tchaikovsky*.
- Mr. Malcolm C. Boyle, St. Stephen's, Norbury—Toccata and Fugue, *Bach*; First movement (Sonata in E flat), *Rheinberger*; Sonata No. 6, *Mendelssohn*; Two Choral Preludes, *Bach*.
- Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Suite in E minor, *Borowski*; 'Noel,' *Wolstenholme*; 'Pomp and Circumstance.'
- Mr. Bertram Hollins, Beckenham Congregational Church (two recitals)—Preludio (Sonata in E flat minor), *Rheinberger*; Prelude and Fugue in C minor, *Bach*; Sonata No. 1, *Mendelssohn*; Evening Song, *Bairstow*; Pastoral Sonata, *Rheinberger*; Prelude on 'Old 104th,' *Parry*.
- Mr. Harold M. Dawber, St. George's, Stockport—Prelude, *Clerambault*; Psalm Prelude No. 3, *Howells*; Scherzo (Symphony No. 2), *Vierne*; 'Finlandia.'
- Mr. Henry Riding, St. Mary Abchurch, E.C. (four recitals)—'Sursum Corda,' *Elgar*; 'Farewell,' *Stanford*; Barcarolle, *Wolstenholme*; 'Gothic' March, *Salome*. St. Mary-the-Virgin, Aldermanbury (five recitals)—'In Memoriam,' *P. J. Mansfield*; 'Angel's Farewell' ('Dream of Gerontius'), *Désespoir*; *Quef*; Overture in C, *P. J. Mansfield*.
- Mr. Leitch Owen, Edge Hill Parish Church—Prelude and Fugue in G minor, *Bach*; Grand Chœur No. 2, *Hollins*; 'Pomp and Circumstance' No. 1.
- Mr. H. Goss Custard, Newcastle Cathedral—Étude Symphonique, *Bossi*; Pastorale, *Franck*; Prelude and Fugue in D, *Bach*; First movement (Symphony No. 6), *Widor*.
- Mr. H. A. Bennett, Newcastle Cathedral—Toccata in F, *Bach*; Chorale Preludes by *Bach*, *Brahms*, and *Parry*; Sonata, *Elgar*; Fantasia and Toccata in D minor, *Stanford*.
- Mr. Eric Brough, St. Lawrence Jewry—Choral No. 1, *Franck*; 'Chant de Mai,' *Jongen*; Passacaglia, *Bach*; Rhapsody No. 3, *Howells*. Jackson's Lane Wesleyan Church, Highgate—Introduction and Passacaglia, *Rheinberger*; Three Choral Preludes, *Bach*; Choral Fantasia, Darwall's 148th, *Darke*; Marche Pontificale, *Widor*.
- Miss Emmie Bowman, Parish Church, Barkway—Choral No. 3, *Franck*; Villanella, *Ireland*.
- Mr. C. H. Trevor, St. Paul's Cathedral, Calcutta (three recitals)—Prelude and Fugue in A minor and Fugue in B minor, *Bach*; Adagio (Sonata No. 1), *Mendelssohn*; 'In Memoriam,' *Rheinberger*; Fantasia on 'St. Michael,' *West*; Finale in E flat, *Healey Willan*.
- Mr. Thomas Grosch, Highgate Unitarian Church—Duetto, *Rheinberger*; Gavotte and Musette, *Bach*; Triumphal March, *Faulkes*.
- Mr. R. Buchanan Morton, House of Hope Presbyterian Church, St. Paul, Minn.—Introit, *R. B. Morton*; First movement, Sonata Celtica, *Stanford*; 'In dulci jubilo,' *Karg-Elert*; Grand Chœur, *Franck*.
- Mr. Frederick J. Tarris, Barking Parish Church—Sonata in C minor, *Mendelssohn*; Prelude and Fugue in E minor, *Bach*.
- Mr. Claude A. Forster, St. John's, Forfar—Introduction and Fugue, *Mozart*; Fugue in C, *Best*.
- Mr. H. G. Bishop, All Saints', Worcester—Madrigal, *Lemare*; Rondino, *Wolstenholme*.
- Mr. G. W. Harris Sellick, St. Margaret's, Whalley Range—Toccata and Fugue in D minor, *Bach*; 'Finlandia'; Prelude, *Clerambault*; 'Imperial March,' *Elgar*.
- Mr. George Pritchard, St. Mary's, Widnes (two recitals)—Overture in C minor, *Hollins*; Prelude and Fugue in G, *Bach*; 'Finlandia.' Victoria Road Wesleyan Church, Widnes—Finale (Sonata No. 4), *Mendelssohn*; Fugue in D, *Bach*; 'Curfew,' *Horsman*.
- Mr. G. Thalben Ball, Temple Church—Short Prelude and Fugue in F, *Bach*; Toccata and Fugue, 'The Wanderer,' *Parry*; Canzone, *Karg-Elert*; Allegro Appassionata, *Harwood*.
- Mr. A. E. Howell, Parish Church, Trowbridge—Toccata and Fugue in D minor, *Bach*; Allegretto Grazioso, *Frank Bridge*; Choral Fantasia, Darwall's 148th, *Darke*.
- Mr. H. A. Fricker, Canadian College of Organists' Annual Convention—Prelude and Fugue in A minor, *Bach*; Theme and Variations, *Bossi*; Epilogue, *Healey Willan*.
- Mr. J. E. Adkins, Preston Parish Church—First movement Sonata in D minor, *Rheinberger*; Minuet in C, *Smart*.
- Mr. John Pullein, St. Mary's Cathedral, Glasgow—Toccata and Fugue in D minor, *Bach*; Trumpet Tune and Air, *Purcell*; Psalm Prelude No. 2, *Howells*; Rhapsody in A minor, *Saint-Saëns*. Christ Church, Bala—Madrigal, *Lemare*; Gavotte, *Pullein*; Choral Preludes, 'Canterbury,' *Pullein* and 'Rockingham,' *Parry*.
- Mr. W. J. Lancaster, Bolton Parish Church—Ave Maria, *d'Arcadelt*; Caprice Héroïque, *Bonnet*; Nocturne, *Bairstow*.
- Mr. C. F. Waters, St. Saviour's, Croydon (two recitals)—Sonata No. 3, *Guilmant*; Andante Cantabile, *Widor*; Choral Melody, *Waters*; Prelude and Fugue in G, *Bach*; Sonata in F sharp minor, *Rheinberger*; Choral Song and Fugue, *S. S. Wesley*. Immanuel Church, Streatham Common—Prelude and Fugue in E minor, *Bach*; Fantaisie in E flat, *Saint-Saëns*.
- Mr. Herbert A. Carruthers, Park Church, Glasgow (two recitals)—Prelude and Fugue in A minor and Toccata in F, *Bach*; Fantasy Prelude, *Macpherson*; Sonata in F sharp, *Rheinberger*. St. John's, Hammersmith—Sonata No. 4, *Mendelssohn*; Variations on an old English Melody, *Stuart Archer*.
- Miss Christina Chalmers, St. Lawrence Jewry—Sonata No. 1, *Harwood*; Fugue in G, *Bach*; Prelude, *d'Indy*; Postlude, 'Old Hundredth,' *Harvey Grace*.
- Mr. Arthur Clements, St. Andrew's, Cheddar—Sonata in C sharp minor, *Harwood*; Prelude and Fugue in C minor, *Bach*; Overture to 'Occasional' Oratorio.
- Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Fugue in G (Pastoral Sonata), *Rheinberger*; Grand Chœur, *Henniker*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Fantasia in F minor, *Mozart*; Prelude and Fugue on BACH, *Liszt*; and a *Bach* programme.
- Mr. William Ellis, St. Cuthbert's, Darlington—First movement (Sonata No. 1), *Mendelssohn*; 'Sleepers, wake' and Fugue in G minor, *Bach*.
- Mr. Arthur Haydn Leary, St. Cuthbert's, Darlington—Triumphal March, *Faulkes*; 'Finlandia'; Barcarolle, *Leary*; Funeral March and 'Hymn of Seraphs,' *Guilmant*.

- Dr. Arthur Kitson, St. Cuthbert's, Darlington—Song of Triumph, *West*; Prelude and Fugue in E minor, *Bach*; Carillon, *Vierne*; Three Choral Improvisations, *Karg-Elert*.
- Mr. Herbert Walton, St. Cuthbert's, Darlington—Concerto No. 5, *Handel*; Fantasia Rustique, *Wolstenholme*; Symphony No. 2, *Widor*; Fugue in G minor, *Bach*.
- Mr. G. Bernard Gilbert, Town Hall, Stratford—Allegro Maestoso ('Water-music'), *Handel*; Allegretto, *Lemmens*; Festive March, *Bossi*.
- Dr. H. C. L. Stocks, Holy Trinity, Leamington Spa—Fugue in G minor and 'Sleepers, wake,' *Bach*; Andante, *S. S. Wesley*; Evening Song, *Baird*.
- Mr. Allan Brown, Wesleyan Church, Dartford—Mélodie in E, *Rachmaninov*; Fantasia on 'O Sanctissima, *Lux*; Finale (Sonata in F minor), *Rheinberger*; Finale, *Wolstenholme*. Jerusalem Chapel, Ton—Canon in B minor, *Schumann*; 'Finlandia', *Fugue*, *Reubke*; Finale (Symphony in D minor), *Guildmant*.
- Dr. R. Walker Robson, Christ Church, Crouch End (two recitals)—'Sleepers, wake,' *Karg-Elert*; 'Une Larme,' *Moussorgsky*; Prelude in B, *Scriabin*; Fugue in E minor, *Bach*; Basso Ostinato, *Arensky*; 'In Modo Dorico,' *Stanford*.
- Mr. Cyril Pearce, St. Mary's Baptist Church, Norwich (three recitals)—Improvisation, *Rheinberger*; Scherzo (Symphony No. 2), *Vierne*; Sonata No. 5, *Mendelssohn*; Prelude in G flat, *Scriabin*; Finale in B flat, *Franck*; Allegro Maestoso (Sonata), *Elgar*; Three Preludes on Welsh Hymn tunes, *Vaughan Williams*; Rhapsody No. 1, *Howells*; Fantasy, after *Rheinberger*, *Harvey Grace*; and a *Bach* programme.
- Mr. Arthur Sharp, St. Margaret's, Whalley Range—First movement (Sonata No. 6), *Guildmant*; Prelude and Fugue in C minor, *Bach*; Gavotte (Sonata No. 12), *Martini*.
- Mr. Harry S. Greenwood, St. Agnes', Birch—Overture in C minor, *Hollins*; Allegro Cantabile, *Widor*; Grand Chœur in A, *Salome*.
- Mr. H. C. J. Churchill, Central Hall, Westminster—Andante in B flat (Sonata No. 1), *Peace*; Gavotte in D, *Peace*.
- Dr. Louis A. Hamand, Malvern Priory Church—'Elegiac Romance,' *Ireland*; Allegro Marziale, *Frank Bridge*.

## APPOINTMENTS

- Mr. Martin Kingslake, organist and choirmaster, St. Mary Woolnoth, Lombard Street.
- Mr. Albert Orton, organist and choirmaster, St. Saviour's, Paddington.

## SPOHR AND HIS INFLUENCE

By C. À BECKET WILLIAMS

If there is any thing in the history of music of which one becomes more convinced as time goes on it is the immense influence which Spohr wielded in the last century. I am sure due recognition has not been paid to this, and perhaps I may be permitted in a few lines to call attention to certain aspects of the work of this composer which have quite probably escaped the reader.

Spohr was born at Brunswick in 1784, and was the son of a well-to-do physician. Like his friend and contemporary Mendelssohn, he thus had the doubtful advantage of affluent circumstances, and enjoyed a career more successful than that of most composers. His life was full of interest, but as I do not wish this to be a biography, I will merely finish him off, so to speak, by saying that he died in 1859, through a skating accident. The cause of his death is, I think, significant. He was always an energetic and vital man, traits hardly appearing in his music, which is apt to suggest the pale and the romantic.

I have already called attention to one likeness between him and Mendelssohn. They were very similar in other ways. For instance, they both wrote autobiographies. I have not read that of

Spohr, but it is said to be very amusing. They are both coupled in the public mind as pre-eminently writers of oratorios; both are considered by musicians to be essentially writers of 'sugary' music. The fact that both were great technicians and contrapuntists too often escapes notice. It is pretty generally believed that Mendelssohn had more influence than anyone on the later 19th century composers. But it is not generally acknowledged that Spohr must have had the greatest influence on Mendelssohn, who was born twenty-five years later, and came under Spohr's influence when the latter was at the height of his powers.

But undoubtedly the greatness of Spohr consists in his originality. He was most decidedly an innovator, and stands out as such in an age of conventionalists. Let us consider him briefly from this point of view.

Whether to his credit or not is beside the question, he practically 'invented' the luscious, sugary style which is so characteristic of him. He had a mania for chromatics and enharmonic changes, and these mannerisms are apparent in all his work. Think of his influence on our Stainers, Barnbys, Monks, and Dykes! What would the A. & M. Hymn Book have been without him? Perhaps stronger and less sentimental, but it takes all sorts to make a world, and I am not one of those super-spirits who scoff at all sentimentalism.

Spohr freely introduced the romantic element into oratorio. I refer particularly to the 'Last Judgment,' which is undoubtedly the greatest of his sacred compositions. Sobriety of style has always been regarded as an indispensable characteristic of sacred music of the highest order, and the introduction of this element of romance without detriment to the result is surely a remarkable tribute to the genius of the composer. May I suggest that 'Parsifal' and 'The Dream of Gerontius' owe not a little of their existence to this innovation?

Again, it must be remembered that 'programme music,' so-called, though not invented by him received a considerable contribution to its waning health by the production of his symphony, 'Die Weihe der Töne.' Also his opera 'Jessonda' shares with Weber's 'Euryanthe' the honour of introducing for the first time accompanied recitative throughout, in place of spoken dialogue.

He also invented various forms of composition, e.g., the double string quartet, the quartet concerto, the symphony for two orchestras, &c. He wrote a famous Method for the violin, and was himself a virtuoso on the instrument. And last, but not least, he was the first to direct an orchestra with a baton.

Is it not astonishing that a man who possessed the diverse genius of Spohr should cut such a small—I might say execrated—figure in modern musical criticism? Why is it? In his time he enjoyed a Continental reputation, and even musicians like Mendelssohn, Wagner, and that other neglected composer, S. S. Wesley, professed the highest admiration for him.

Probably his mannerisms upset people. Too many cakes make one dyspeptic, and Spohr was even a more sickly confectioner than Mendelssohn in this respect. Nevertheless, justice is not done him nowadays. There are many who say that they see in ultra-modern music the romantic element carried to its logical conclusion. If so, Spohr was the spiritual grandfather of Stravinsky. What an arresting thought!



## Letters to the Editor

### THE IMPORTANCE OF CORRECT PLACING OF THE VOICE

SIR,—In your issues for August and September last I read with interest the letters of Messrs. Tree and Keay on methods of so-called 'voice placing.' Since I retired from my literary and editorial work in London ten years ago, I have devoted most of my leisure to an investigation of Italian, French, German, Austrian, and Polish vocal methods, both theoretical and practical. I was already fairly familiar with English and American systems, not only as an author, but also as a public lecturer of thirty years' standing, using vocal and instrumental illustrations. I can therefore speak as one who has had considerable experience, and has sought in vain until quite lately for a vocal system which completely covers the ground and solves the problems which have hitherto baffled both students and teachers. I confess I was astounded at what Mr. Tree rightly terms the 'chaos' existing among the text-books and teachers; and I both saw and experienced some of the tragic results of this chaos in time, money, and the best years of one's vocal life wasted, not to mention the all too-frequent irreparable damage done in thousands of cases. I myself spent hundreds of pounds during nine years of futile search and effort, narrowly escaping complete ruin of what voice I had left at the hands of so-called *maestri* in Paris and Italy. I owe it to Siegfried Wagner's wise advice that I did not try Berlin in 1913. About eighteen months ago I saw in an American magazine an advertisement of a vocal academy in one of the principal cities, teaching a new method by correspondence. I quite expected it might prove to be one of the many quack systems existing in that country, but a little investigation dispelled that idea. The academy was opened in 1916, and is already working on a large scale. The principal has spent some twenty years in teaching and research in Europe, covering all the ground I had been over and much more besides. He has embodied his discoveries in a series of thirty lessons, making a book of six hundred and forty pages, and these are sent out at the rate of about one every fortnight, according to the student's progress, for a moderate inclusive fee. I began the course after I came to India, and completed it within a year, my previous experience enabling me, of course, to go fast and omit certain details. It solved all problems, and enabled me to locate and correct errors. For the first time in the history of vocal science the whole thing is placed upon a firm basis of unimpeachable scientific fact, and nothing but ordinary intelligence, a correct ear, and hard and patient work are necessary to attain the desired results.

One discovery of vital importance this authority has undoubtedly made, and that is that the really great voices are due to unusual strength in a certain muscle whose function in voice was not even suspected by previous writers and teachers, although it occupies a commanding central position in the vocal mechanism. Both the old Italian *maestro* Mancini and the eminent laryngologist Morell Mackenzie record their observation of certain exceptional voices which were entirely free from the usual breaks and registers. In these rare cases they said the singer was able to carry the full calibre of the middle tones (Mancini calls it 'chest-tenor') to the top of the range. Morell Mackenzie says that this exceptional capacity seems to be a 'special gift of nature,' and does not attempt to explain how it is done. But a knowledge of the function of the muscle I have referred to effectually disposes of the 'gift of nature' theory, and reduces the problem to nothing more occult than the development of the right muscle by a simple exercise against a suitable resistance. Hitherto it has been taken for granted that the small muscles inside the larynx are the only ones that can stretch the vocal cords; but these are quite inadequate for the powerful stretching required in the production of big upper tones. For these a more powerful action outside the larynx is necessary, and this is performed by the muscle I have mentioned.

Every student knows that the most troublesome 'break' in the voice occurs at about upper F, above which it is

difficult to carry the full body of tone without great strain and tension. It is usual to avoid this by having recourse to the so-called 'head' register, in which, as Browne and Behnke correctly state, only 'the thin inner edges' of the cords are used, and the tone is consequently lighter and thinner. The explanation is that the aforesaid external muscle is not sufficiently developed to stretch the entire mass of the cords (which include three reinforcing ligaments) to the extent necessary for higher notes, and so recourse is had to the weaker muscles which can stretch only the thin edges. Caruso's laryngologist recently stated that he could deliver a high C sharp 'from the chest.' This was an example of exceptional strength in the external muscle which enabled him to stretch the whole mass of his cords up to the top of his range. He and other great singers were born with that strength; but now it can be acquired by anyone.

I spent years trying to develop the 'head' tone, but although I got the action correctly and reached high C, no amount of practice produced any real power or body. It was not until I learnt about the external cord-stretching muscle that I understood the reason for this. This muscle can be isolated, controlled, and developed by the will, like the fingers of a pianist, but the ligaments inside the larynx cannot, for their action is involuntary and subsidiary. There are, however, several sets of muscles, notably the powerful chewing muscles, which can, and usually do, interfere with the action of the right one. These have to be known and their action carefully eliminated.

Thus correct production is entirely divested of all mystery and uncertainty, and the development of a homogeneous tone to its fullest possibilities becomes a matter of simple calisthenics, given a normal musical equipment. And let me add from long and bitter experience that the usual scales and exercises are worse than useless if the wrong muscles are being used, for they serve only to fix bad habits. It is safer to base production on the speaking voice, as Mr. Tree does, than to try and 'place' the sung tone without exact knowledge of the vocal mechanism. The system I have briefly outlined in fact does this, and demonstrates that the speaking and singing tone must be produced in the same way, by the same muscles, or else one or the other is wrong. I have not named this all-important muscle because I consider it is my latest teacher's discovery, and I have paid for my own use of it. Let those who think it worth while do likewise. For them I have given the Editor the address of the institution.—Yours, &c.,

Lahore, India.

November 23, 1921.

BASIL CRUMP.

[In order to escape an avalanche of inquiries we give the name of the institution referred to by Mr. Crump, 'The Perfect Voice Institute, Chicago.'—ED., *M. T.*]

SIR,—Mr. Keay still does not publicly disclose his identity and still refuses to show publicly this 'classical method of voice production' he talks about. He has publicly attacked that simplicity I am advocating, which is merely the ease of obtaining the *bel canto*. I now therefore make Mr. Keay a sporting offer—I will engage a hall in London, give my lecture-recital in the usual way, and allow him forty minutes in which to show the public where I am wrong and where he is right. But he must sing half a dozen or so songs to prove that his own voice is, as he says, 'as fresh as in the late 'eighties.' He being the challenger must surely accept any reasonable conditions of the challenged, and I contend that having brought the matter up publicly he must in all fairness 'face the music' publicly. If Mr. Keay will send me dates from which to choose, I will immediately book the hall.—Yours, &c.,

14, Courtfield Gardens,  
Kensington.

CHARLES TREE.

[The correspondence on this subject had been closed, and we reopen it to include the letter from our reader in India, and to allow Mr. Tree to issue his challenge.—ED., *M. T.*]



## HAND DEVELOPMENT FOR THE PERFORMER

SIR,—That a comparatively new invention should provoke inquisitiveness and even incredulity, one can understand, but that a person should go to the length of forming an opinion and even delivering himself of the same in a musical journal without having had an opportunity for testing that which he is at pains to condemn, is surely, to put it mildly, not playing the game. The paper which has caused Mr. Head so much perturbation was read at Messrs. Novello's rooms in Wardour Street, at one of the meetings of the Musical Association, and not at the Royal Academy.

The 'Techniquer' stands on its own merits with or without the approbation of any musical institute. It is not a machine, and is not 'designed for the mastery of agility touches.' Its use is not confined to pianoforte students, but it aims to flex and develop the hands of all instrumental players. The statement that 'not one hand in five hundred is formed by nature for playing an instrument' is a quotation taken from no less a person than Von Bülow, but it is also my own opinion, based on experience. Mr. Head is surely confusing two positions of the hand—normal and extended—with 'forty-two easily classified (*sic*) touches.' Touch, or normal or extended hand positions, are hardly synonymous. Our contention is that ten minutes at the 'Techniquer' are worth two hours' finger exercises at the instrument—the desired result being that of full muscular development and control. I leave it to your readers to decide which method would be the more likely to produce an 'automata-like' player. Keyboard drudgery is actually detrimental to the æsthetic side of music, and the 'Techniquer' surely justifies its existence if it can be proved to be a valuable substitute for this drudgery. Schumann never used any actual apparatus, and the late Mr. Franklin Taylor told the writer that he fully believed that had Schumann used a 'Techniquer' he would have accomplished his object without injury to his hand. The distance at which Mr. Head lives does not preclude his becoming acquainted with the 'Techniquer,' for a great many 'Techniquers' have gone to Australia, and we have a factory for their manufacture in New Zealand and an agent who is intimate in touch with Australia.

Its merits do not rest on any claims I make for it personally. The opinions of such authorities as Lamond, Pouishnov, Fryer, Spencer-Dyke, Reddie, Beringer, Walenn, and a host of others are so convincing, that even Mr. Head would do well to pause and experiment with it himself before offering his criticisms.—Yours, &c.,

December 7, 1921.

R. J. PITCHER.

## PROVINCIAL NEWS IN THE MUSICAL TIMES

SIR,—In your December number you outline certain changes of policy regarding the records of provincial concerts in your columns. As a reader of your paper for fully half a century, I trust you will allow me to make one or two suggestions on this point. Under present conditions it is a wearisome task to attempt to read many of the contributions headed, 'Music in the Provinces.' Half-a-dozen or more will record the doings of a touring concert party whose only claim to notice is that a certain prima donna—the most useless member of the profession—has done her best to ruin local concert enterprise by raiding the big towns, taking away all the money available, and devoting in return a quarter or half an hour in poisoning the well-springs of the art, thus working incalculable harm to music itself and to genuine music-lovers. In this nefarious scheme you play an unsatisfactory part through devoting an appreciable portion of your available space to eulogising her performances in the towns A, B, C, and succeeding letters of the alphabet. What have such concerts to do with music? Other events of real value to music are allocated only two or three lines. The promoters are thereby discouraged, and readers in other districts are misled as to the importance of the event. Would it not be better to ignore the speculative concerts (where money-making is the main object) altogether, and devote the space thus obtained to fuller records of real concerts? The readers of daily papers get full details of the money-making concerts: is it conceivable that any reader of the *Musical Times* at Bradford wants to read anything about the appearance of Madame Midas at, say, Birmingham or Bristol?

But there are musical institutions up and down the country which are doing notable work, and whose activities are followed with keen interest by music-lovers all over the kingdom. Record in fairly full measure such societies, and you are doing good work and will gradually increase your circle of readers and subscribers, while most certainly increasing your influence for good. Why devote more than a few lines to performances of familiar works anywhere? A performance of *The Messiah* or *Elijah*, *Carmen* or *Faust*, whether in London or Liverpool, should surely not receive more than a couple of lines in any serious music journal. The local daily press deals adequately with such every-day matters, and space thus gained would be really valuable if devoted to more enterprising efforts. Besides, all such performances are purely local in their influence and interest.

—Yours, &c.,

S. MIDGLEY.

12, Oak Avenue, Bradford.

December 10, 1921.

## TRAINING IN OPERATIC ART

SIR,—I was surprised to read in your December number that the excellent work of the Carl Rosa Opera Company had been achieved 'by people to whom the whole thing, as an art, is totally strange.' Further, to find it asserted that 'all this has been done "off their own bat," so to speak, because operatic art in this country is a branch our schools of music do not teach. The would-be operatic singer has to be thrown on the stage to sink or swim, supported only by such gifts as the gods may have endowed him with. He has no technique acquired in school to rely on . . . ' and so forth.

Your contributor may, of course, be using the expression 'as an art,' in some unfamiliar rhetorical sense, but if his statements are meant to be taken literally I must emphatically traverse every one of them. Operatic art a branch that the schools do not teach? This is indeed new hearing. I was under the impression that our schools of music all expended more time, skill, and money over serious opera than the limited demand justified. Certainly, of the two principal London musical institutions, one has taught it for ninety years, with an imposing list of brilliant students to its credit, and the other, during about a third of that period, has produced even more gratifying results in the way of semi-public performances of unfamiliar works. In the early 'thirties of the last century the Royal Academy placed before the world, fully trained, the two Seguinis and their brides; during recent times there has never been a light or serious opera company without some members in it who have been trained, not merely as singers, but as operatic artists, within its walls. I refrain from giving names, for I should not know where to stop, but the D'Oyly Carte companies at least will not forget for how many brilliant artists they are indebted to the R. A. M., nor the Thomas Beecham Company (now being managed by an R. A. M. boy who has long made his mark), and the company which has made the 'Beggars' Opera' such a permanent success was at first almost entirely recruited from the same institution. To the Royal College, London owes some performances of Cornelius's *Barber of Bagdad*, Schumann's *Genoveva*, and other interesting operas, which challenge comparison with anything hitherto performed by the late Covent Garden Syndicate. Both schools, and also the Guildhall School of Music, have expended much money over the preparation of special stage accommodation in view of an expected 'boom' in opera, which thus far has not materialised. Meanwhile, it should be common knowledge that there is a sufficient, if not abundant, supply of adequately-trained operatic aspirants ready to step from the schools straight on to the public boards. Adequately trained, I say; the schools can, and do, give them proper technical training. An artist is made only by the experience which time, and time alone, supplies. Teaching institutions don't profess to stock geniuses.

I am not concerned to advertise anything or anybody, but I would ask Mr. Barrett to reconsider his words, and to do bare justice to the schools of music to which England is more heavily indebted than she is ever willing to admit.—Yours, &c.,

YOUR OLDEST CONTRIBUTOR.

13, Albion Road, South Hampstead, N.W.

December 3, 1921.



## MUSICAL APPRECIATION

SIR,—I believe that the chief obstacle in the way of musical appreciation, so far as the average provincial concert-goer is concerned, is not so much lack of education or apathy as lack of acquaintance. We have heard a great deal about 'beastly tunes' and so on in the last few months, but I doubt whether the real reason for their popularity has yet been found. What appears to be the only satisfactory explanation is that these tunes, being simple and easily grasped, are at once apprehended and appreciated by the average 'unmusical' person, while more advanced works are rejected as 'too difficult.'

One of the most interesting and instructive occasions for the man who wishes to ascertain the real musical tastes of the masses is to mix among the enormous crowds that assemble at any of our great inland or seaside provincial towns, to 'hear the band' on Saturday afternoons or evenings. We all know the symptoms of rapturous enjoyment which pervade the crowd when the strains of 'The Lost Chord,' Mendelssohn's 'Spring Song,' Dvůřák's 'Humoresque,' or even 'Un Peu d'Amour' are wafted on the breeze; the tapping toes that accompany the 'Sylvia' Pizzicato (usually played with fearful agility by a perspiring solo cornet); the murmuring voices that sing in undertones to the airs of 'The Gondoliers.' The superior critic may find it unworthy of his notice, but it is really of profound interest because the enjoyment is so obvious and so patently sincere. They are not trying to ape their more educated brethren; they are in their own element and completely free from affectation. And why do they like these works? Partly, no doubt, because they are tuneful, but chiefly, I am certain, because they know them as old and intimate friends.

And it is the same with concerts in a hall. We deplore the greater popularity of ballad concerts than that of more serious affairs. But the attraction of a ballad concert for the average man is the secure knowledge that the programme will contain at least one or two items that he knows, and that all the others will be so easy to grasp that he will always be able to recognise them after one or two hearings.

The only real remedy is repetition. The other day I attended a Beethoven concert at Edinburgh given by Lamond. The large audience was composed almost entirely of people who were evidently music-lovers rather than advanced musical experts. At the end of each of the three Sonatas, one heard such comments as 'Isn't that beautiful! I should like to hear it again.' There are many people who would willingly pay to hear great music repeated within a reasonable space of time from their first hearing. Is it too much to hope that one day a great artist—pianist, violinist, conductor, or organist—will announce a series of three or four subscription concerts of great music, the programme at each concert being exactly the same? It is only thus that the average musical amateur will really come to know and love the great masterpieces of music so that there shall be a popular demand for them. For the busy amateur who has no time to give long and detailed study to the scores of classical works, frequent hearing is the only method of becoming really familiar with such works. I believe, moreover, that the decrease in the size of an audience at such repeated concerts, caused by the absence of the dilettanti, the lukewarm, and the superior, would be more than compensated by the increase of real musical ardour and keenness, coupled with the sense of having achieved a real educational object.—Yours, &c.,

J. W. HUNTER BLAIR.

Eaglescarnie, Haddington, Scotland.

November 14, 1921.

## SCALES AND TONALITY

SIR,—Mr. Ainslie Hight, on pages 859-60 of the December issue, animadverts against Equal Temperament whilst adopting, for Just Temperament, 'the simpler ratio of the minor seventh (7/4)'—instead of its actual ratio 16/9. Apparently the fact was overlooked that this minute difference, 63:64 (which Helmholtz and Prout consider negligible), is nevertheless rather wider than the greatest difference between E. T. and J. T., viz., 1.666:1.681 at the

major sixth = 111:112. The ratio 7/4 is virtually an augmented sixth, 224/128 (.225) where the minor seventh = 228-230/128. For your correspondent this surely is a very serious matter, for, if the ear is still to be more vitiated by J. T. than by E. T., wherewithal shall we be saved?

Something would appear also to have gone wrong with that part of the instruction where we are invited 'to feel the fourth (4/3) as the minor third of the supertonic (27/20). Can Mr. Ainslie Hight have meant 32/27? There are obviously pitfalls in this field of knowledge.—Yours, &c.,

Chesham Bois.

GEORGE E. PRINCE.

December 8, 1921.

## MODERN SCALES AND ACOUSTICS

SIR,—My attention has been drawn to the letter from Mr. J. E. Sainsbury in your December issue, in which he states that Prof. Rankine is 'at present experimenting at the Northern Polytechnic with apparatus by which he will be able to register the quality of a musical sound.' I must ask your courtesy kindly to correct this statement, as Prof. Rankine is on the staff of the Imperial College at South Kensington and has never carried out any experiments at the Northern Polytechnic. The confusion probably arose from the fact that he and I both read papers on the same day at the Convention of the Federation of British Music Industries held in 1920 at Scarborough.—Yours, &c.,

R. S. CLAY

(Principal, Northern Polytechnic Institute  
Holloway, London, N.7).

December 2, 1921.

## WHY USE WORDS?

SIR,—The article by 'G. M. C.' contains many truths, but is yet not quite convincing. The writer says that he does not need to know German in order to enjoy a Brahms lied. No one does. The point is that such enjoyment is that of abstract music—not of a song *per se*. But it is the literary content of the song that supplies the composer's creative impulse, and this is handed on to the hearer, he the words banal or even 'Greek' to him. A song-writer has not laboriously to search for suitable words to set to his music, as 'G. M. C.' postulates. That is the method of the uninspired writer of pot-boiling stuff. Certainly neither Brahms, nor Schubert, nor Schumann, ever composed songs that way. 'G. M. C.'s' analogy of the picture and the frame is also a little unhappy. Artists do, in fact, paint to fit frames; but it is not the frame that inspires them: it is the phenomenon of nature to which their beauty-sense responds.

A song without words is therefore not a song proper. It is instrumental music—the voice being regarded as an instrument; and that is right and proper enough. Some years ago—in the days of your predecessor, Sir, I think—I submitted an article to the *Musical Times* on 'Wordless Opera.' But I was before my time; the 'difficulty of vocables' put the idea out of court. 'G. M. C.' disposes of that difficulty easily enough, and he also points out that in opera the eye co-operates with the ear, and thus apprehends the dramatic element. This was my point in the suggestion of wordless opera: words are substituted by pictures. Except by a fortunate accident, words are not much heard in opera; but the action is obvious to all, and by action I mean not only movement, but passion and emotion. Thus the necessary 'programme' for the music is secured. Opera is appreciated in no other way. The words are negligible except in the brilliant case of Gilbert and Sullivan—where, however, the objective is not upon the high plane of grand opera of the Wagner type.

That music and action can run in double harness without mutual disqualification is beyond dispute. Music need not be the handmaid, as in the cinema: it can be the mistress, as in the ballet. Let the thing be tried. If any composer would care to look at a scenario for wordless opera which I prepared when writing the aforesaid article, I should be flattered in acceding to his request. But I maintain that wordless songs are anomalous.—Yours, &c.,

Walden, Cheam, Surrey.

F. C. TILNEY.

## GRAMOPHONE RECORDS

SIR,—It may interest you to know that now records of the old English Madrigals are procurable I was able recently to give a modest little gramophone recital of old English music to a few guests, much to their delectation. With the exception of Nos. 1, 4, and 6, it was possible to follow the music from printed copies, and with the help of Dr. Walker's book, Mr. Davey's book, and a copy of old Thomas Morley's book, we spent an enjoyable evening. We barred scratching of matches and the entrance of refreshments at importunate times, and I dislocated the wires of the night-bell—to my great content. I give you the programme of the music :

Solo Harpsichord	(1) 'Nobody's Gigue' ... ..	...
	(2) Three English Folk-Dances ... ..	...
	MRS. GORDON WOODHOUSE.	
Song ...	'Have you seen but a whyte lillie?' ... ..	...
	MISS ALMA GLUCK.	
Madrigals ...	(1) 'Lullabie' ... ..	Byrd
	(2) 'Silver Swan' ... ..	Gibbons
	THE ENGLISH SINGERS.	
Solo Harpsichord	Gavotte ... ..	Purcell
	MRS. GORDON WOODHOUSE.	
Song ...	'Arise, ye subterranean winds' ... ..	Purcell
	MR. ROBERT RADFORD.	
Solo Violoncello	'Sonata in G minor' ... ..	Eccles
	MR. W. H. SQUIRE.	
Song ...	'The lass with the delicate air' ... ..	Michael Arne
	MISS ALMA GLUCK.	
Part-songs	(1) 'When for the world's repose' ... ..	Mornington
	(2) 'By Celia's arbour' ... ..	Horsley
	THE GRESHAM SINGERS.	
Song ...	'Tom Bowling' ... ..	Dibdin
	MR. HARRISON.	
Part-Songs	(1) 'Hail, smiling morn' ... ..	Spafforth
	(2) 'Come, let us join the roundelay' ... ..	Beale
	THE SHEFFIELD CHOIR.	

The gramophone was an old horn-type, but with a 'top-hole' sound-box. You will naturally say, 'Ah, yes! A programme of old favourites.' Yes, I grant it; but it is a beginning, and it is not going to be the end.—Yours, &c.,  
Seascale, Cumberland. R. T. RICHMOND  
November 23, 1921. (Country Doctor).

## THE MUSICAL PRESS

SIR,—You have intimated that my complete reply to your remarks of last month is too long, and has reached you too late, for inclusion in the present issue. Rather than hold over that full reply until your next issue I suggest that you insert this briefer one now. Personal friends as we are, it is, I think, distasteful to both of us to have a public discussion long continued—especially one on a point of ethics.

I am still quite opposed to 'dealing discreetly' with the reviews of goods advertised, 'making concessions however slight,' 'passing over the feeble ones,' and so forth. Pass over all feeble music if you like (as the *Music Student* does, or tries to do), but treat advertisers and non-advertisers exactly alike. This is a British way, and, I personally feel, the only honest way.

You make the point that any expression of this sort on my part is 'mere rhetoric' because (you say) the *Music Student* does not review music. But it does review books, and many authors and publishers could witness that it does so very bluntly and with no distinctions as to advertisers or non-advertisers. In reply to your suggestion I send you privately the name of a firm whose advertisements we completely lost by our policy of straightforwardness; but it is fair to say that this is, so far as I know, the only case, publishers as a body being quite sportsmanlike enough to appreciate the value of impartial reviewing.

Your strictures upon 'The Month's Best Music' are fully answered in the letter for which you have no room. Here I wish only to say that this feature is entirely in the hands of a very well-known musician, whose name is given at its head, in whom we have always had the greatest confidence, and whose reputation can take care of itself. The omissions of certain information mentioned by you are, as you know, unusual—probably due to a slip on the part of printer or proof reader. The lists do not vary in standard, according to the quality of the month's output, as you suggest (this would be absurd), but they do vary in length

according to that quality—all the way from a third of a page to a full page.—Yours, &c., PERCY A. SCHOLES.

[We are at one with Mr. Scholes in a desire to end this 'much ado about nothing.' Meanwhile, we are not a bit ashamed of our slight and benevolent bias in favour of our clients. It is as British as the Scholesian ideal; it need be no less honest; and it is a good deal more human. We need hardly say that our 'strictures upon "The Month's Best Music"' were concerned with the system, not with the compiler of the list. In fairness to the *Music Student* we add that Mr. Scholes has convinced us that this system was not adopted with a view to evasion of any kind. We continue, however, to doubt its utility, for the reasons given in our December issue.—ED., M. T.]

## Sharps and Flats

Mr. Algernon Ashton's prophecy of the future remembrance of those 'three of the most sterling musicians that have ever lived,' Hummel, Clementi, and Czerny, would have had more appearance of *vraisemblance* had he added that they will be remembered by people like Mr. Ashton.—*Kaikhosru Sorabji*.

She is touching every human motion in her song. At times she seems to sing away care; then, gently wooing an elusive strain that is almost fairylike, crescendos into tragedy, going into a crashing climax that diminishes into an ending—searching, yearning, and wistfully sad... What a sensation she would make in America with a little advertising!—*Charles Chaplin*.

I am convinced that we stand at the threshold of an overwhelming reaction in favour of German music in this country. It will go too far. It will do a lot of harm. But the reaction itself is not altogether unreasonable.—*Francis Toye*.

*Heldenleben* was preceded by the Bach-Elgar Fugue and followed by Holst's *The Planets*. It was a sandwich with the meat outside.—*Edwin Evans*.

The Bach-Elgar Fugue in C minor is a typical example of vandalism and bad taste, theatrical, pretentious, and pompous, recalling other public demonstrations of the instrumentator.—*Leigh Henry*.

I think we must admit that there is hardly any really great singing, and little enough good singing to be heard... We have, of course, a few great singers, but they are passed or passing, and there do not seem to be any to take their places.—*N. B. S.* in *Musical News*.

Does 'N. B. S.' live in the backwoods of Mayfair that he dares to say that there is no good singing to-day? I am a little surprised that in a paper so sound as yours you should print such remarks as 'We have, of course, a few,' &c.—*Ursula Greville* in a letter to the Editor of *Musical News*.

Sabati's *Youth* is the sort of work that makes you wonder why some people take to music when there is such a scarcity of good clerks and commercial travellers... How many of these poor souls the critic meets with in a year's work... Rarely does he show... what he feels... though I confess that one alleged singer a little while ago made me say, when I was asked my opinion of her, that I thought she would have made an excellent wife for Landru.—*Ernest Newman*.

Mr. Josef Holbrooke won considerable success at Munich with his orchestral concert of his own compositions on November 24. He conducted his *Bronwen* Overture and *Fantasia Wild-Fowl*, and was pianist in the *Gwynn-ap-Nudd* Concerto. The programme included Goossens's *Tam o' Shanter*.

Barclay's Bank Musical Society gave a choral and orchestral concert at Queen's Hall on December 15. Mr. H. W. Pierce conducted the choir in part-songs and madrigals, and Mr. H. J. Rouse conducted the orchestra in Wormser's *L'Enfant Prodigue* Suite, MacCunn's *Land of the Mountain and the Flood*, and Coleridge-Taylor's *Bamboula*.

G. E. R. Musical Society and Miss Dorothy Clark gave Brahms's Alto Rhapsody at Hamilton Hall on November 30. Dr. Stanley Marchant's setting of Arthur Locker's *Ode by a Christmas Pudding at Sea* was given for the first time.



## Sixty Years Ago

From the *Musical Times* of January, 1862 :

**GIFT-BOOK, NEW.**—Songs and Tunes for Education, edited by JOHN CURWEN. The Harmonies by JAMES TURLE, Esq., Organist of Westminster Abbey. The Pianoforte edition in handsome cloth binding, with gilt title, price 2s. 6d. This work is the fruit of the Editor's residence in Germany. He collected books of music for young people in every town he visited. With the aid of Mr. James S. Stallybrass, the whole of this collection was analysed, and the choicest translated or adapted for English use. The Editor, however, never preferred a German piece when an English one would do as well. He aims to educate the feelings and sympathies of childhood by the habit of singing good songs. This he considers the proper office of music in schools. He takes care that the three school ages (childhood, boy- and girl-hood, and youth) are suited with songs on the following subjects: Country Scenes, the Seasons, Fancy and Humour, Kindness to Animals, Home Sympathies, Patriotism, Industry, Integrity, Religion, &c. There are two hundred and sixty-seven songs. This work will doubtless supersede the Editor's widely-known 'School Music' and 'School Songs.'

**ORGAN PLAYING.**—It is much to be regretted that in this great Metropolis—so rich in many things, so poor in more—there can be maintained no organ of the first-class in a locality more suitable than a factory, and more accessible than a church, which might on certain days of the week be exhibited by the best players as a settled attraction of London. This, it may be recollected, the 'Apollonicon' was for many years.—*Athenæum*.

**WANTED,** an ORGAN for a congregation of a thousand. Apply, giving dimensions, &c., to Ezra Miller, Grocer, Sunderland.

## Obituary

We regret to record the following deaths:

A. W. MARCHANT, Mus. Doc., Oxon., at Stirling, on November 23, aged seventy-one. His book of *Five Hundred Fugue Subjects and Answers* was typical of the energy and thoroughness that for many years he put into valuable editing and compiling for the benefit of students. His text-books, too, were of great worth. His career as a church organist took him to Mansfield, London, Denver (Colorado), Sevenoaks, Huntingdon, Dumfries and Stirling. He composed music for church choirs and male-voice choirs, a number of two-part and three-part vocal pieces, and voluntaries.

CHRISTINE NILSSON (Dowager Countess de Casa Miranda), at Stockholm, on November 22, aged seventy-eight. As Madame Nilsson retired from public singing before her fiftieth year, it is only the older generation that will remember her great impersonations of Violetta, Marguerite, Ophelia (in Thomas's *Hamlet*), and Elsa. Her singing especially appealed by its charm and intensity combined with perfect coloratura.

GILBERT H. BETJEMANN, at the age of eighty-one. Violinist (in the Covent Garden orchestra of 1858) and teacher, he was a man of many friendships and had many memories of notable people of the last century. For some years, in his later life, he conducted the Highbury Philharmonic Society.

H. B. BRANDRETH, on December 3, at the age of fifty-two. As general manager of Carl Rosa Opera he did valuable work in developing and co-ordinating the work of the Company, and he endeared himself to all who came in contact with him.

JOSEPH LAUDY, founder and proprietor of Laudy & Co., music publishers. He was born at Sittard (Holland) in 1862, and came to London in 1886. He was for some years in charge of the foreign music department at Messrs. Novellos, at that time in Berners Street.

J. GEORGE MORLEY, on November 22, at the age of seventy-four. A maker of harps, he was moreover an enthusiast and an artist, and he had a wide circle of friends in the profession.

IVAN CARYLL, born at Liège in 1861, the composer of *Little Christopher Columbus*, *The Duchess of Dantzic*, and many successful Gaiety pieces, often in collaboration with Mr. Lionel Monckton.

ROBERT TURNBULL, music critic of the *Glasgow Herald*, on November 17, aged fifty-five. His all-round knowledge, his breadth and penetration, and his clear, happy style, infused his writing with much literary charm.

CAMILLE SAINT-SAËNS died at Algiers on December 16, at the age of eighty-six. An article dealing with his career will appear in our next issue.

## ENGLISH SACRED FOLK-SONG

The new session of the Musical Association opened auspiciously on November 1 at 160, Wardour Street, with a paper by Dr. Charles W. Pearce, Director of Studies at Trinity College of Music, whose subject was 'English Sacred Folk-song of the West Gallery Period (circa 1695-1820).' After alluding to folk-song in general, the lecturer defined sacred folk-song as melodic settings of 'psalms, hymns, and spiritual songs,' which, having been continually on the lips of the people, became treasured in their minds and stored in their memories. Its origin took us back a long way. Dr. Pearce was inclined to believe that some phrases of ecclesiastical song may have become sufficiently popular in various ways to have been sung or hummed by the people. Ritual song was succeeded by the stately metrical tune of the Day and Ravenscroft period. A generation or two later a fresh type came into existence, in which the tunes were more free in rhythm, more florid in their melodic outline, and brighter and more cheerful in their general tonal atmosphere. This particular school of English sacred folk-song flourished during the century and a quarter from the death of Purcell to the death of George III.

The Wessex novels of Thomas Hardy contained many references to the Church music of that period. In 'The Ladicean' one of the characters recognises that an old tune, 'New Sabbath,' appertained to

'... the old west gallery period of Church music anterior to the great choral reformation and the rule of Monk—that old time when the repetition of a word, or half-line of a verse was not considered a disgrace to an ecclesiastical choir.'

The allusion here was to the late Dr. W. H. Monk, the first musical editor of 'Hymns Ancient and Modern.' His so-called rule—although largely anticipated by Turle, Goss, and Hopkins—was that which he persistently carried out of reducing the music to one dead level of rigidly uniform rhythm. Several tunes originally written in triple time were ruthlessly cut down to duple. All word-repetition and part-imitation were abolished; the square-cut four-part harmony was unrelieved by a rest for any voice. The 'great choral reformation' was the abolition of the west gallery choir of mixed-voices and unskilled orchestra, and the introduction of a more or less inefficient choir of men and boys in the chancel, accompanied by a harmonium or small pipe-organ.

The lecturer said he wanted to suggest that some of these old tunes were possible or even suitable settings of the mediæval office hymns translated by Neale. Sung to their proper plainsong melodies, many of which were extremely florid in character, these ancient hymns failed somehow to secure congregational participation. Sung to standard tunes—such as 'Melcombe'—the unfamiliar words challenged unfair comparison with popular hymns which by traditional usage had a prior claim to association with the well-known music.

Very often these old florid tunes had their orchestral preludes and interludes, and many of them finished with a vociferous Doxology. Such a tune was 'Falcon Street,' by Isaac Smith (1740(?)–1800). Obviously the orchestras would vary considerably in the number and character of the instruments used from time to time. The return of some

bandsman invalided from the wars might have temporarily brought a trumpet into the west gallery for a Sunday or two. At any rate, in many of the old tune-books published during this period we found melodies distinctly founded on the familiar trumpet-harmonic series, as for example in 'Portsmouth New,' though, like many tunes of the present day, it really suited only the first verse of the hymn.

Let us take, say, ten tunes of the period, such as 'St. Bride's,' 'Bedford,' 'Rockingham,' 'St. Magnus,' 'St. James,' 'Melcombe,' 'St. Stephen's,' 'Abridge,' and 'Wareham,' which are constantly sung somewhere or other. They represented a home-made art-form as essentially English in its individuality as the glee and the anthem, and there was no need for us to worship the German chorale, which after all owed so much of its present popularity to the glamour of a great name like that of J. S. Bach. We had no name of that magnitude to back up our traditional sacred folk-song of the west gallery period; and indeed it was only within the last few years that prominent musicians—like the late Sir Hubert Parry—had recognised the fitness of so many of these grand old tunes of ours for choral prelude and other treatment for the organ after the manner of Bach. If we placed by the side of the above ten English tunes, ten German chorales selected from the 'English Hymnal,' we should be compelled to admit that the smooth, graceful elasticity of our native productions completely put into the shade the Teutonic stiffness and angularity of the square-cut melodies made in Germany.

After alluding in considerable detail to many tunes and tune collections, Dr. Pearce went on to animadvert severely on the present fashion of employing secular folk-song—especially that of Welsh origin—in the place of hymn tunes written as such. The 'English Hymnal' was full of secular importations. This practice conjured up most undesirable associations. Would it not be in every way better to make a more liberal use of sacred west-gallery melodies?

Illustrations to the paper were contributed by a small choir of ladies from Trinity College of Music, and there was a discussion in which the Rev. W. J. Foxell (chairman), Dr. Spooner Lillingston, Mr. Theodore Walrond, Dr. Froggatt, Mr. Herbert Westerby, and the lecturer took part.

#### A NOVEL PERFORMANCE OF *THE MESSIAH*

It is not often that a public school undertakes the production of a big oratorio, and if it does so, it is probably with the aid of a select choir, a very small orchestra or the organ alone providing the accompaniment. The idea of giving every boy in the School a part in the production is, to say the least of it, uncommon, if not hitherto unknown; and twenty years ago such an idea would have been laughed at. Yet this is what has actually been done at Oundle School, on Sunday, December 11, with a performance of *The Messiah*, in which every single boy in the School—some five hundred and thirty strong—had his part to play: surely a sign of the more important position accorded nowadays to music in the life of a big school.

A performance of *The Messiah* was first suggested by Miss Carrie Tubb (Mrs. Oliveira), whose son is in the School: and she not only promised herself to assist, but also undertook to bring other soloists. The performance having been decided on, Mr. C. M. Spurling, the director of music, hit upon and developed the idea of giving the audience a part in the singing.

At first the idea was almost staggering, but the apparently impossible was undertaken, with an amazingly good result. Both choir and orchestra threw themselves with spirit into their work, and soon began to get a real grip of it. What presented a somewhat bigger problem was the training of the 'non-choir,' i.e., all boys not in the choir or orchestra. Certain passages in some of the choruses had been chosen, in which they were to join as well as the regular choir—passages like: 'Wonderful, Counsellor . . . ' in 'For unto us a Child is born,' and 'King of Kings and Lord of Lords' in the 'Hallelujah' chorus. But the 'non-choir' responded

nobly, and soon knew its parts well. Of the actual performance a short account will perhaps suffice.

The first chorus, 'And the glory of the Lord shall be revealed,' was sung with a good grip and swing, the 'non-choir' coming in with considerable effect in such passages as 'For the mouth of the Lord hath spoken it' and 'All flesh shall see it together.' Of the solos it will not be necessary to speak in detail—they were given by Miss Carrie Tubb, Miss Margaret Balfour, Mr. Ben Davies, and Mr. Norman Allin, and were immensely appreciated by the audience. The orchestral accompaniment was good throughout, but exceptionally so in Miss Carrie Tubb's solo, 'Rejoice greatly, O daughter of Zion.' The audience was greatly delighted by Mr. Norman Allin's reading of 'Why do the nations?' and 'The trumpet shall sound,' in which Mr. John Solomon played the trumpet solo. The other choruses sung were 'Oh, thou that tellest,' 'For unto us,' 'Glory to God,' 'Surely He hath borne our griefs,' 'And with His stripes,' and the 'Hallelujah.' The 'non-choir' took part in all of these, except 'Oh, thou that tellest' and 'Surely He hath borne our griefs.' The interpretation of the choruses was extremely good on the whole. They were a little spoilt by a tendency of certain parts to hurry—notably the tenors in 'And with His stripes'—and the reverse in a small section of the 'Hallelujah' chorus; but apart from these slight faults the choral singing deserves high praise. The entry of the 'non-choir' in the 'Hallelujah' chorus at 'King of Kings and Lord of Lords' produced a remarkably telling effect.

At the close of the performance the headmaster, Mr. F. W. Sanderson, addressed the audience. He expressed great gratification at the result produced, and complimented all those who had taken part. In recalling Miss Carrie Tubb's suggestion to him that the School should undertake *The Messiah*, he warmly thanked her and all those present for their help, and went on to express his gratitude to the conductor, Mr. C. M. Spurling, without whose indefatigable energy and direction the wonderful result could never have been secured. He also thanked the organist, Mr. G. W. Brewster (senior mathematical master), for the help he had given both in the performance and at the practices. Mr. Sanderson thought those present would be interested to know that the total time devoted to practices had been only about fifty hours. He also mentioned the fact that the performance had been transmitted to any stations within range by wireless telephony. A concert of gramophone music given in the Hall that afternoon had been heard at The Hague, two hundred and twenty miles away, and he hoped the evening's performance had likewise been heard. He named in this connection the boy who had worked untiringly at the wireless apparatus, H. L. Fletcher. Bouquets were then presented to Miss Carrie Tubb and Miss Margaret Balfour, and cheers were given in turn for the other principals. Miss Carrie Tubb addressed a few words to the audience, saying how extremely pleased she was with the result achieved. Mr. Ben Davies, speaking on behalf of the other soloists 'owing to his extreme youth,' told the School how pleased he was to be there helping in the production of this great work. He said he was sure they would always find pleasure in recalling the fact that they had sung in *The Messiah*, and he added, 'you will never forget this wonderful, majestic music.' Finally he congratulated every one upon the amazing result secured by so short a time of practice.

A. S. MACPHERSON.

#### THE ART OF THE BALLAD

BY GERRARD WILLIAMS

Did you know that it is a very difficult thing to write a sentimental ballad? Until very recently I had imagined, from the profusion of the genus and from other symptoms, that to turn out best-sellers was far from being anything of an artistic achievement, and I dare guess that such has been your opinion also. Now, however, I have been converted, and the instrument of my conversion has been the perusal of an article on the subject in an esteemed contemporary. I



find that it is necessary for the ballad writer not only to possess the art of the every-day poet or composer, but also, through many tribulations, to be able to place his finger accurately on the pulse—sorry! I mean pulse—of the great public; and I am astounded at the realisation of the vast number of super-artists who have achieved this dual goal. But perhaps—in your ear—there is a big conspiracy afloat to prove that we really are a musical nation, and the never ending stream of these popular songs is actually the output of a small handful of the elect writing under many different names?

The article in question deals mainly with the writing of the lyrics, but there are a few general observations provocative of deep thought. First, the would-be ballad writer must 'study the style of the popular ballads of recent times'; he will then discover that 'while there is much diversity of style and individuality in the different pieces, they are one and all imbued with simplicity and natural charm.' When he has passed through this difficult and laborious apprenticeship he is up against a burning problem, to be solved only by further travail, as to whether the words or the music should be written first. Our author is of opinion that only a 'talented minority' have the 'dual gift of poetry and music,' and that in any event most composers prefer to take the lyric as the first step. He then definitely confines himself to consideration of the difficulties in writing or selecting the lyric. In this matter there is not the blessed and easy-going freedom permitted in the case of ordinary songs; the ballad lyric is hedged round with all kinds of restrictions and essentials. There should not be more than three verses and a chorus; corresponding lines *must* be of equal length, as any irregularity of metre disturbs the rhythm of the music; a refrain should be sought for having a different metre from that of the verses. Clearly no small talent is needed to surmount such obstacles—any but the finest artists would be floored every time. Even the subject is arrived at by strictly defined laws; it must have a definite message (not too original, though), and contain 'a strong love interest, a human touch all through, and perhaps a note of pathos.' The lyric is of great importance, for 'no vocalist of any standing would condescend to sing a ballad the words of which were of a poor standard, no matter how beautiful the music might be.' *Sic transit* another common delusion—that such questions were a matter largely, if not entirely, of *£ s. d.*

It might have been thought that the difficulties already enumerated were sufficient, but our author goes on to remark that the demands of the music are even more exacting than those of the lyric. After a few generalities (referring to the various approved methods of composing—on paper, at the pianoforte, on the violin, &c., with a 'singer to try over the air before you go any further'), he leaves us with the promise of a subsequent article and expresses the hope that what he has already written may be of some value.

It is; so much so that I have succumbed to the temptation to try and anticipate some of the points in his next article. I may probably be wrong (I have not served the necessary apprenticeship), but I should like to try.

First, select a simple key in which to write, and from the collection of ballads which you have made during your study of the popular style choose a quantity in this key. This will give you an ample diversity of chords and progressions which you will be safe in using. If these ballads happen also to be in the same rhythm as the lyric you are setting, your task will be somewhat easier. But try not to let this last question bother you too much; you must remember that if necessary triple time can always be converted into quadruple by (for instance) repeating a crotchet in each bar or changing it into a minim. You will find there are two methods of working, dependent on whether you prefer to compose at the pianoforte (or on the violin, &c.) or on paper. In the former case you will have carefully to memorise all your chosen examples so that you can start playing at any given point; then take from them various fragments, fitting these together mosaic-wise to suit your lyric; and finally transfer the result to paper bit by bit. In the latter case you can dispense with the memorising and copy your assorted fragments straight on to the paper. This last is not so simple as it appears, for you

will probably find, when you come to play what you have written, that it will not fit together as well as you could wish and will need considerable re-shuffling of its component parts. It must be remembered that the air must be sufficient unto itself without any artificial aid from the accompaniment, and that you are restricted in the accompaniment to a definitely limited number of progressions (as exemplified in your models) to which the fitting together of your fragments must conform. As regards the air, there are also certain principles to be observed, chief of which perhaps is the necessity for a long-held high note at the end; and it has been found from experience that this is most effective on some such word as 'and,' 'of,' or 'the.' This is a hall-mark of success, and is one of the greatest factors in finding for the ballad its 'way into every home in England, from the lordly manor to the humble cottage.' The publisher looks at it lovingly, whether the ballad be otherwise good or bad, and it is often the touchstone in deciding whether he shall accept or reject a manuscript.

When you have surmounted all these difficulties, and the many others which our contemporary will shortly disclose, send a fair copy of the result to Charing Cross Road, or some other quarter where 'winners' are turned out, and then sit down and gather in your royalties till the time is ripe for another effort.

#### ROYAL ACADEMY OF MUSIC

An orchestral concert was given at Queen's Hall on Wednesday afternoon, December 7, the Principal conducting. The concert opened with Tchaikovsky's Piano-forte Concerto in B flat minor, the first movement of which was played with brilliancy and vigour by Miss Olga Thomas, while in the remaining two movements Miss Dorothy Rivett showed that she was the possessor of much musicianly feeling as well as an excellent technique. An interesting performance was that of the first movement of a MS. Violin Concerto in D, by Paul Beard—the composer playing the solo part. The work is one of considerable promise, the solo instrument being written for with both knowledge and skill. The vocal items included a Recit. and Air by Handel (Miss Dorothy Collins), *Hiawatha's Vision*, by Coleridge-Taylor (Mr. Roy Henderson), and *L'Adieu* from Tchaikovsky's *Joan of Arc*, sung with much dramatic power by Miss Hilda Neale. The other instrumental pieces were Elgar's *Cockaigne* Overture, of which the orchestra gave an admirable reading, and a lively Rhapsody on Ukrainian Themes for the pianoforte by Liapounow, brilliantly played by Miss Anita Harrison.

The Lent term opens on Monday, January 9. A course of four lectures upon the history of music during the middle of the 19th century will be given by Dr. H. W. Richards. The first lecture will be on Wednesday, January 25, in the Duke's Hall.

#### ROYAL COLLEGE OF MUSIC

The following new subjects have been added to the Associateship examination for 1922: (1) Pianoforte accompaniment, (2) elocution and declamation, (3) the teaching of aural training, sight reading, and musical appreciation.

An excellent spirit pervades the work done by the operatic class. It is so arranged that different casts appear at different performances of the same opera; most of the operatic students thus get to know the work in its entirety. The third Act of *Carmen* has been given in the Parry Theatre in this way, the members of the two casts providing their own dresses and make-up. In the use of this latter they have been instructed by Mr. Cairns James. Mr. Adrian C. Boulton conducted the orchestra, which consisted of College students, and the opera was produced by Mr. Clive Carey.

The following have been awarded Exhibitions: Joan E. Spink, Lily E. Parker, Edna M. Garrard, Nora B. Townend (pianoforte), Henry S. Taylor (composition), and Lillie W. Morrison (violin). The London Musical Society's prize for singing has been obtained by Ursula J. Gale, and the Edmund Grove Exhibitions by Helen T. Young (organ) and G. M. Corry Smith (pianoforte). M. J.

## TRINITY COLLEGE OF MUSIC

A most useful course of lectures by Mr. Alec Rowley on 'Music Teaching for Children' including 'Musical Appreciation,' have during the term covered the ground indicated by the following headings: General principles of teaching; Teachers' difficulties; Pupils' faults; Use of pedals in pianoforte playing; Expression; Graded pieces, &c. Teachers attending this course were given facilities for the practical application of their note-book and memory knowledge by means of the classes conducted by Dr. Warriner on Saturday mornings, the syllabus of which included lessons to children (instrumental and vocal) under supervision. Identical opportunities will recur from term to term, as it is proposed to continue both lectures and classes.

The first fortnight of December was a particularly busy one. In addition to the preparation for the usual fortnightly concerts at the College, students who were members of the chamber music class, the choir, and the dramatic class, worked hard for what proved a much appreciated combined concert at Steinway Hall; and it was quite delightful to watch the earnest interest taken by the members of the orchestral class (with the student soloists) in the finishing bi-weekly rehearsals for their Queen's Hall concert which took place on December 8.

On December 7, a pianoforte recital was given by Mr. C. Budden-Morris, a professor of the College.

The following awards have been made: Grosvenor Gooch Prizes, Alfred Gibbs and Gilbert V. Surton; Messrs. Chappell & Co.'s Prize to May Gough; Talent medal to Lilian Mann; Nasmith medal to Frank Idris Bilbe; and the Dando medal to Francis J. Britton. This last medal results from a gift by the parents in memory of their daughter, a former scholar of the College. These prizes and medals will be presented on the occasion of the inaugural address to be given by Dr. C. W. Pearce, on January 11, who has chosen for his subject 'A Jubilee retrospect of the Foundation and Growth of Trinity College of Music, 1872-1922.' As may be gathered from this title, the College is now about to celebrate the fiftieth year of a successful career as a teaching and examining body.

The evidence of success in the matter of its scheme of Local (pupils') and Higher (teachers') examinations is accumulative, for we find that at centres both at home and abroad the number of candidates presenting themselves has increased from year to year. For instance, at the recent distribution of certificates which took place at Brighton, under the presidency of Councillor F. Mott Harrison, it was stated that at the March examinations a record for the centre had been made, and that far from this being in any way attributable to the lowering of musical knowledge standards or slackening of examiners' methods, the exact opposite was the fact. It was the high standard of musical training and the consequent value of the awards that had earned for the College examinations the esteem in which they were held by teachers and students of music. In this connection an interesting and far-reaching innovation may be cited. It consists of the practice of sending a selected few of the College scholarship holders to such functions as that mentioned above, with the special purpose of performing examination syllabus music. This was done recently at the Portsmouth centre, where Dr. C. W. Pearce gave a short introductory address.

Other centres at which influential meetings for the distribution of certificates have been held, were Birmingham (where Dr. E. F. Horner attended on behalf of the College), Glasgow, Southport, and Golders Green, London (where Sir John McClure, chairman of the College Corporation and headmaster of Mill Hill School, presided).

It is with pleasure that we record Mr. Alfred Mistowski's success in obtaining the D. Mus., Oxford, degree, for his early training was gained as a scholar at Trinity College.

The Mewton Choir, Melbourne, gave an excellent programme of unaccompanied music, under Mr. W. A. Laver, on November 9. The composers represented were Morales, Dowland, Morley, Wilbye, Atterbury, Purcell, Bach, Coleridge-Taylor, Bantock, and Elgar.

## Music in the Provinces

BELFAST.—It is generally believed here that the Philharmonic Society's performance of the Choral Symphony, on November 25, was the first in Ireland. In any case, the performance was a good one, which reflected great credit on Mr. Godfrey Brown, the conductor. On December 10, after a performance of *The Messiah* by the Philharmonic Society, Mr. Brown was presented with a clock and a sum of money in appreciation of his work.

BIRMINGHAM.—The Choral Union sang Parry's *Blest Pair of Sirens* and Elgar's *The Spirit of England* on November 19, with Miss Emily Breare as soloist. The Orchestra played the *Rosamunde* Overture and Ravel's *Pavane for a Dead Infanta*. Mr. C. W. Perkins gave an organ solo—a Fantasia by an almost forgotten composer, C. E. Stephens. Mr. Richard Wassell conducted.—The City Orchestra's programme on November 27 included Gluck's Overture to *Iphigenia in Aulis*, Tchaikovsky's Violin Concerto (Mr. Paul Beard), extracts from Sullivan's *Tempest*, and Charpentier's *Impressions of Italy*. Mr. Appleby Matthews conducted.—Mr. Rutland Boughton's *Bethlehem* was given its first concert performance by the City of Birmingham Choir on November 28. Mr. Appleby Matthews conducted, and the soloists included Miss Dorothy Silk, Miss Mary Foster, and Miss Dorothy D'Orsay.—On December 3, the Choral Association, under its conductor, Mr. Joseph H. Adams, gave Boito's *Mephistopheles*, with Mr. James Howles, Mr. Walter Ottéy, Mr. Ronald Brooke, Madame Parkes-Darby, and Miss Mary Macqueen as soloists.—On the same evening the City Orchestra included in its scheme a couple of works by Arthur Bliss—*Rout* (Miss Grace Crawford) and the *Storm Music* written for *The Tempest*, conducted by the composer.

BOURNEMOUTH.—At the Symphony concerts during the past few weeks Mr. Dan Godfrey has given, in addition to more or less familiar works, Francesco Picciati's Pianoforte Concerto, *Poema Gregoriano* (with the composer at the keyboard), a new Pianoforte Concerto by Arthur Hinton (Miss Katherine Goodson), Malipiero's three Studies for small orchestra, Grieg's *In Autumn*, Sullivan's Masque from *The Merchant of Venice*, Svensden's *Norwegian Carnival*, and the *Intermezzo* from *The Boatwain's Mate*, Dr. Ethel Smyth receiving a warm welcome on coming forward to conduct the last-named. Among the soloists who have been heard are Miss Marie Hall, Mlle. Juliet Folville, Siloti, Arnold Trowell, Albert Cazabon, and Lamond. Miss Vera Horton and Mr. Franck Mullings sang in a concert devoted to works by Granville Bantock.

BRADFORD.—Mr. William Baines gave a recital of his own compositions on November 24, at the Mechanics' Institute, the event being under the auspices of the British Music Society.—A young local pianist of promise, Mr. Geoffrey Tankard, played to a large audience on December 1 in an exacting programme, including Bach's Chromatic Fantasia and Fugue, Chopin's *Funeral March* Sonata, and a couple of Paganini-Liszt Studies.—At the Subscription Concert on December 9 Mr. Hamilton Harty obtained fine performances of the *Götterdämmerung* *Finale* (with Miss Agnes Nicholls singing the part of Brunnhilde), Strauss's *Don Juan*, Rimsky-Korsakov's *Scheherazade*, and Elgar's *Introduction and Allegro* for strings.

BRISTOL.—Verdi's *Requiem* and Rossini's *Stabat Mater* were sung by the Choral Society at its second concert on November 19, with Miss Agnes Nicholls, Miss Phyllis Lett, Mr. John Coates, and Mr. Robert Radford as soloists. The orchestral work was the *Unfinished* Symphony. Mr. George Riseley conducted.—The New Philharmonic Society (Mr. Arnold Barter) drew a large audience to Colston Hall on December 3, when, as usual, the programme was off the beaten track: Bach and Saint-Saëns pianoforte duets by Misses Irene Scharrer and Myra Hess, some Boughton songs by Miss Dorothy Silk, and a couple of choral works, Walford Davies's *The Five Sayings of Jesus*, and Handel's *St. Cecilia's Day*. Miss Silk and Mr. Stuart Wilson were the



soloists. To mark the twenty-first birthday of the Society, and to show appreciation of Mr. Barter's work on behalf of modern music, the members have presented him with a grand pianoforte.

**BROMLEY.**—The Choral Society was in good form at its concert on November 29, when it was heard in an Elgar programme—*King Olaf*, and a couple of choral songs from the *Bavarian Highlands*. The soloists were Miss Sophie Rowlands, Mr. Walter Glynn, and Mr. Joseph Farrington. Mr. Frederic Fertil conducted.

**CARLISLE.**—On November 17 the Choral Society, with a band and chorus of two hundred and fifty, gave a successful concert in the Drill Hall, Dr. F. W. Wadely conducting. Miss Agnes Nicholls was the soloist in Schubert's *Song of Miriam* and Mendelssohn's *Hear my Prayer*. The main choral item was Elgar's *The Black Knight*. The orchestra played the *Eroica*.

**CROSSHILLS.**—The Choral Union sang *A Tale of Old Japan* and Stanford's *Songs of the Fleet* on November 26. Soloists: Miss Flora Woodman, Miss Emilie Chapman, Mr. William Laycock, and Mr. Frederick Taylor. Mr. Clement Waddington conducted a very successful concert.

**DUBLIN.**—Bach provided the bulk of the programme of a concert given on December 8 in aid of St. Ultan's Hospital—the B minor Violin Sonata (Captain Watson, violin, and Mrs. Ellen Duncan, pianoforte), the Concerto in E, and 'Slumber, Beloved' from the *Christmas Oratorio*, sung by Miss Baird, who also gave a group of songs by Mallison.

**EDINBURGH.**—The Dunfermline Choir (Mr. James A. Moodie) gave a finished performance of madrigals and part-songs in Usher Hall on November 19, the programme including Wilbye's *Thus saith my Chloris bright* and Walmisley's *Sweete Flowers*. Among the solo items was a Bach Prelude and Fugue for organ, played by Mr. H. T. Collinson. The Paterson Orchestral Concerts opened their season on November 14, when the Scottish Orchestra under Mr. Landon Ronald gave a Beethoven programme, with Mr. Rosenthal as soloist in the *Emperor* Concerto. The second concert was devoted to Brahms and Wagner, and the third presented a more varied scheme—Beethoven's eighth Symphony, Rubinstein's D minor Concerto (Mr. Josef Hofmann), Ravel's *Mother Goose*, and works by Schubert, Turina, &c. The following week was again a blend of classical and romantic—a Mozart Symphony and Violin Concerto (Miss Jelly d'Aranyi), Berlioz's *Carnaval Romain*, Holst's *Beni Mora*, &c. Mr. Julius Harrison conducted the third and fourth concerts. The Amateur Orchestral Society entered on its fiftieth year's work on December 6 with a concert at Usher Hall, Mr. Paul Della Torre conducting good performances of the *Magic Flute* Overture, Weber's *Jubilee* Overture, Grieg's Pianoforte Concerto (Mr. J. J. Inlay), and a work of his own, *The Death of Hercules*, the latter making a very favourable impression. On the same evening the Edinburgh Trio (Mr. John Petrie Dunn, Mr. W. Watt Jupp, and Mr. Bernard Beers) gave a Beethoven concert, playing to an appreciative audience Trios in G major, E flat, and B flat. The Bach Society had a crowded room on December 10 for its second concert of the season. The programme consisted of the Organ Toccata and Fugue in D minor, the Overture in D, and a couple of Church cantatas. Mr. Douglas Dickson conducted.

**GLASGOW.**—The Choral and Orchestral Union gave its fourth popular concert on December 3, at St. Andrew's Hall, a crowded audience showing keen enjoyment of fare that included Mozart's Symphony in C, the *Magic Flute* Overture, Mendelssohn's Violin Concerto (Miss Jelly d'Aranyi), and Holst's *Beni Mora*. Mr. Julius Harrison conducted.

**HASTINGS.**—Purcell's *Dido and Aeneas* was sung with great success on December 7 and 8 by the girls of St. Mary's Convent School, Baldslow.

**HUDDERSFIELD.**—The Holme Valley Male-Voice Choir gave its annual concert at the Town Hall on November 19, singing splendidly in Jenkins's *The Assyrian came down*, Walford Davies's *Storm Joy*, Boughton's *Little Billie*,

German's *O Peaceful Night*, Hegar's *Phantom Host*, &c. The soloists were Miss Megan Foster and Mr. Albert Fransella. Encores came thick and fast. Mr. Irving Silverwood conducted.

**KEIGHLEY.**—The Keighley and District Orchestral Society opened its season with a successful concert, playing Berlioz's *Marche Hongroise*, the *Egmont* Overture, Eric Coates's *Summer Days* Suite, a selection from *Iolanthe*, &c. Mr. Arthur Lloyd conducted, in the absence (through illness) of Mr. J. B. Summerscales.

**KENDAL.**—A successful recital was given in the Town Hall on December 1 by Mr. Osmond Davis, tenor, and Mr. Gerrard Williams, assisted by Miss Sybil Cropper. The programme consisted of five groups of songs and a group of Gerrard Williams's pianoforte works. Encores were frequent, so much so that Mr. Williams by request played a second group of solos.

**KIDDERMINSTER.**—The Choral Society deserves credit for getting off the beaten track and choosing such a work as Hamilton Harty's *Mystic Trumpeter* for its concert on December 1. Mr. James Coleman sang the solo. The orchestra played the *Hebrides* Overture, the *Entr'actes* from *Rosamunde*, and (with Mr. A. Chatfield at the keyboard) Guilman's Organ Concerto. Mr. J. Irving Glover conducted.

**LEEDS.**—The Choral Union gave a splendid performance of *Hiawatha* on November 16, conducted by Dr. Coward. The soloists were Miss Caroline Hatchard, Mr. Sydney Coltham, and Mr. Arthur Cranmer, and the Leeds Symphony Orchestra rose to the occasion with the chorus.—Mr. Eugène Goossens was in charge of the Leeds Saturday Orchestral concert on November 19. The orchestra was heard to great advantage in the *Egmont* and *Prince Igor* Overtures, the *Peer Gynt* Suite, and Mozart's G minor Symphony. Mr. John Dunn gave a fine performance of the Elgar Violin Concerto, and some solos.

**LINCOLN.**—At the Lincoln Musical Society's annual concert on November 23, *Carmen* was very successfully performed under the direction of Dr. G. J. Bennett. The band and choir numbered two hundred and fifty. There was an overflowing and enthusiastic audience. At the final rehearsal of the chorus, Dr. Bennett was presented with a cheque for £50, in recognition of his twenty-five years' devoted service as conductor.

**LIVERPOOL.**—At the Philharmonic Society's concert on November 29, Mr. Eugène Goossens conducted a comprehensive programme ranging from Bach and Cherubini to Manuel de Falla (*Three-Cornered Hat* Suite) and Ravel (*La Valse*). M. Siloti joined the orchestra in the fifth *Brandenburg*, and also played the Schubert-Liszt *Wanderer* Fantasia. Mr. Mullings sang a group of Bantock songs.—The Post Office Choral Society did good work at its concert on December 7, singing especially well in Bantock's *Cruiskeen Lawn* and Elgar's *Weary Wind of the West*. The singers drew on Handel for the first half of their programme—a string of extracts from *The Messiah*. Mr. Arthur Davies conducted.—At the Crane Hall recital on the same evening Miss Monica Scott sang songs by Frank Bridge, Martin Shaw, Herbert Hughes, and other native song-writers. Miss Ethel Atwood accompanied, and played solos.—Humour in choralism is sufficiently rare to make the concert of the Wallasey Musical Society, on December 10, something of an innovation. Having sung the kind of music one expects such societies to sing, it proceeded to unbend with a chorus called *The Pump* (C. T. West), in which is satirised a parish council debate, with interruptions said and sung. Further amusement was caused by a performance of Roddie's *Jamie Shaw*, in which the words 'Jamie Shaw, lend me your saw,' are treated *alla oratorio*. Mr. Wilfred Shaw conducted.—The Rodewald Society's concert on December 12 was provided by the Catterall Quartet, which gave excellent performances of Quartets by Hadyn (G major), Franck, and Howells (*Lady Audrey* Suite).

**MALVERN.**—Mr. F. H. Shera conducted the opening concert of the Orchestral Society on December 1, capital performances being given of works by Mozart, Schumann, Howells, Vaughan Williams, and Quilter.

**MANCHESTER.**—Casals was evidently the main attraction at the Hallé concert on November 17. He played the Schumann Concerto and a Sonata by Sammartini-Salmon, with the inevitable Bach extra. The orchestral items were the *Barber of Seville* Overture, Casella's *Le Couvent sur l'Eau*, and Beethoven's fourth Symphony. Mr. Hamilton Harty conducted.—The C. W. S. Choir concert on November 24 was notable for fine choral singing in Bantock's *Villon* Ballade and Balfour Gardiner's *Cargoes*. Miss Dorothy Silk and Mr. Harold Williams sang solos, and the Catterall Quartet played some Beethoven and Tchaikovsky.

—At the Hallé Concert on November 24 the Symphony was Tchaikovsky's No. 4. Mr. Josef Hofmann was the soloist in Rubinstein's D minor Concerto, also playing a group of pieces by Rachmaninov, Chopin, and Liszt.—At the Brand Lane Concert on November 27 Sir Henry Wood conducted a programme that included the Overture and Venusberg music from *Tannhäuser*, the *Meistersinger* Overture, *Till Eulenspiegel*, the *Emperor* Concerto (M. Moritz Rosenthal), the *Peer Gynt* Suite, &c.—Mr. Baguley Walters conducted the New Mills Subscription Concert on November 30, the programme including Tchaikovsky's fourth Symphony, and solos by Miss Olga Haley and Mr. Archie Camden (bassoon).—Mr. Granville Bantock conducted his *Omar Khayyam* (Part I) at the Hallé concert on December 1. The soloists were Miss Phyllis Lett, Mr. Frank Mullings (who owing to illness was unable to sing more than a small part of his rôle), and Mr. George Parker. Mr. Hamilton Harty was at the pianoforte, and also conducted the performance of Beethoven's C minor Symphony that completed the programme.

**MORLEY.**—The Choral Society, assisted by a contingent of the Leeds Symphony Orchestra, sang effectively in *Samson*, on November 30, with an adequate group of soloists, and conducted by the Society's trainer, Mr. John Groves.

**NEWCASTLE.**—The Y.M.C.A. Choral Society, two hundred strong, gave a good performance of *Elijah* on November 23. Mr. James M. Preston skilfully supplied the accompaniments on the organ, and Mr. Arthur W. Lambert conducted.—The Newcastle and Gateshead Choral Union opened its thirty-fourth season on November 30, singing three movements of Bantock's *Vanity of Vanities*, Bach's *Come, Jesu, come*, and some Handel choruses. Miss Margaret Fairless—a native of Newcastle—played the Franck Sonata (with Miss Annie Eckford), and a group of solos, Mr. James Preston played organ pieces, and Mr. W. G. Whittaker conducted.—The McConnell Wood Northumbrian Select Choir gave its second subscription concert on December 6, being heard to great advantage in part-songs by Elgar and Coleridge-Taylor. Mr. W. McConnell Wood conducted.—The Glee and Madrigal Society gave its last concert of the year on December 8, before a crowded audience. It was a happy thought to mark the centenary of Callcott by singing a group of his glees. Mr. R. W. Clarke conducted.—The Philharmonic Orchestra, at its concert on December 11, delighted a large audience with a varied scheme that included Vaughan Williams's *Wasps* Overture, the *Unfinished* Symphony, and Beethoven's G major Pianoforte Concerto (Miss Annie Eckford). Mr. Edgar L. Bainton conducted.

**NOTTINGHAM.**—Admirable choral singing was heard at the Albert Hall on December 3, when the two choirs trained and conducted by Mr. William Turner—the choir of the Philharmonic Society and the Ladies' Choir—joined forces at his annual concert.

**OXFORD.**—The Sheldonian Theatre was filled on December 4 when the Bach Choir, under Sir Hugh Allen, gave excellent performances of Bach's *Come, Jesu, come*, and Mozart's *Requiem*. Mr. Maurice Besley took charge during a spirited performance of Handel's G minor Organ Concerto, with Dr. W. H. Harris at the keyboard.

**PORTSMOUTH.**—The Philharmonic Society flew at high game on December 8, when it was heard in Vaughan Williams's *Sea Symphony*, but the excellence of the performance showed that the singers had not been unduly ambitious. The programme included also Stanford's *Songs of the Fleet*. The soloists were Miss Grace Crawford and Mr. Clive Carey. Mr. Hugh Burry conducted a fine evening's work by all concerned.

**RAUNDS.**—The Wesleyan Choral Society (conductor, Mr. W. W. Hall) successfully presented *Elijah* on November 17. The soloists were Miss Florence Mellors, Miss Edith Furnedge, Mr. Leonard Lovesey, and Capt. Horace Stevens.

**RIPON.**—The evergreen *Maritana*, eked out by miscellaneous items, received an excellent concert performance by the Choral Society on December 9. The principals were Madame Mabel Tomlinson, Miss Emily Fildhouse, Mr. John Perry, Mr. Reginald Shackleton, and Mr. E. Woodhouse. Mr. R. Pfaff conducted. The hall was packed, and many people were turned away.

**ROCHESTER.**—Beethoven's Choral Symphony was introduced to this part of Kent on November 23, when the Choral Society gave an admirable performance under the baton of Mr. Hylton Stewart. Mr. W. H. Reed was the leader of the orchestra, which included a contingent from the L. S. O. The soloists were Miss Florence Mellors, Miss Elsie Chambers, Mr. Hubert Eisdell, and Mr. Samuel Mann. The programme was completed by *Leonora* No. 3 and *Hiawatha's Wedding-Feast*.

**SALISBURY.**—A Choral Society of about a hundred and fifty voices has recently come into being. It gave its first performance at the Cathedral on December 7 to an audience of three thousand, Dr. Alcock conducting a fine performance of *The Hymn of Praise*. The new choir, which has the backing of the Orchestral Society, has started its career in most auspicious style. Something of what is due to Dr. Alcock was expressed at the final rehearsal when he was presented with a cheque from the members of both societies.

**SHREWSBURY.**—The Philharmonic Society opened its third season on December 8 with *The Golden Legend*, Mr. F. G. Rowland conducting. The solos were sung by Miss Laura Evans-Williams, Miss Elsie Chambers, Mr. John Terry, and Mr. Harold Williams. The band was drawn chiefly from the Birmingham Symphony Orchestra.

## Musical Notes from Abroad

### BERLIN

The eighth Fortbildungskursus für Schulgesang in the old Meistersinger town of Nuremberg was visited by teachers, organists, choirmasters, and chorus-masters, along with academic and practical musicians from all parts of Germany, as well as from Sweden and Finland, who sought and obtained instruction and suggestions. He who came not as a fanatic adherent to any method but as an inquirer, returned satisfied and the richer by what he had seen and learned. The director of the course was Oberlehrer Joseph Schubert, singing-master at the Girls' High School at Nuremberg.

The Protestant Church Music Society for the province of Saxe has held a large Church music Festival at Halle. The chief attraction was the performance of a new play, *Der Thomaskantor*, by Arnold Schering. The author chooses Bach's fifty-third birthday for the time of the action. This permits the introduction of the Cantor's wife, his children—especially Friedemann and Philipp Emanuel—his friends, pupils, and enemies. Intense historical study was demanded in the writing of the play, and the Leipzig life and



atmosphere of 1737 have been reproduced. The musical portions are all chosen from Bach. The work was presented by professors and students of the University of Halle.

Musical culture at Darmstadt has progressed for three years under Herr Balling, and concerts are now well attended and economically run. At his last concert Herr Balling produced two novelties. An Orchestral Suite from Richard Strauss's *Bürger als Edelmann* was sometimes easy to follow and sometimes puzzling. Its dramatic basis seemed to spoil it as concert music. A Violin Concerto in G minor, by Arnold Mendelssohn, proved a valuable addition to the repertoire. It has sincerity, melody, and life. Herr Drumm (leader of the orchestra) played it magnificently.

A *Life of Brahms*, by Walter Niemann (Berlin: Schuster & Löffler), is new in so far as the author has written a fearless critical study. The book contains an arresting biography and a valuable analysis of Brahms's works.

In performing *Ariane et Barbe-bleue* of Maeterlinck and Dukas the Aachen town theatre did not so much desire to build bridges as to show characteristic specimens of Western art. This work is interesting, but it does not warm. The German does not love gentle contours; he longs for dramatic life.

A novel experiment was made at the last concert of the Berlin Philharmonic Society, by providing all string players from the first violin to the contra-bassist with instruments that had been improved according to the Ohlhaber Veredlungsverfahren. The inventor, who does not divulge the process, claims that he can give to any ordinary fiddle the tone-quality of the old Italian violins. He has on several occasions submitted his invention to professional players, with, in almost every instance, astonishing results. At the above concert it had to be acknowledged that the string tone was, at any rate, not less powerful than when the members of the Society played on their accustomed instruments.

Bayreuth is in danger of being a thing of the past. The festival plays that before the war had achieved a high degree of perfection, cannot be carried on unless funds are forthcoming to lighten the responsibility of Wagner's descendants. The sum of three million marks is urgently needed if the performances are to be renewed in the summer of 1923. Those who purchase 'Patronatscheine' from the Richard Wagner Verein, Leipzig, will enjoy special advantages.

Another appeal comes from Eisenach, where the house in which Johann Sebastian Bach was born is in urgent need of restoration. It is feared that it may be necessary to pull it down unless money is immediately subscribed for repairs. The house, built in the 17th century, contains the Bach museum, with its many priceless treasures. Contributions towards a restoration fund should be sent to Prof. Straube, organist, Leipzig.

F. ERCKMANN.

## PARIS

Despite the deplorable conditions prevailing—which are accurately described in the quotations from Louis Laloy and L. C. Battaille in last month's *Musical Times* (page 838)—concerts of all kinds are taking place in ever-increasing numbers. The wealth and variety of modern works performed speak volumes for the faith and industry of concert-givers.

At the Concerts Colonne the principal modern works have been: *Le Conciliabule des Fleurs*, a short tone-picture by D. V. Fumet; Fanelli's *Impressions Pastorales*; Pierné's *Paysages Français*; and *Le Chant de Schéhérazade*, by Mario Versepuy. The excitement caused a few years ago by the 'discovery' of Fanelli, who was living unknown and poor in a suburb of Paris, and the subsequent performance of excerpts from one of the numerous symphonic works he had written, will perhaps be remembered. Whether he is interesting as a precursor only, or whether his works will survive, is difficult to decide from the five pieces now performed. Pierné's *Paysages Français* proved very delightful.

At the Concerts Lamoureux were played on December 10 three fine Chorals by Kœchlin, and on December 4 a Suite by Niverd. Among other examples of contemporary French music recently performed have been Ravel's *Tombeau de Couperin* in orchestral form and d'Indy's *Trilogy Wallenstein* (Pacheloup), and Louis Aubert's *Habanera* (Conservatoire).

Koussevitzky's concerts at the Opéra have provided a good deal that is attractive: among other things Honegger's *Horace Victorieux* (its reception in the Press was very mixed), a fine choral work written in memory of the heroes of the great war by Kastalsky, and Moussorgsky's *Rout of Sennacherib*.

It is when turning to recitals and chamber concerts that one finds it difficult to omit no event of importance. The Parent Quartet at the Salon d'Automne, the Œuvre Inédite at the Salle Touche, the Revue Musicale at the Vieux-Colombier, the Heure Musicale at the Salle Gaveau, the Société Musicale Indépendante (S.M.I.) at the Salle Pleyel, the Samedis Musicaux at the Salle Albert I., along with countless soloists or groups in every concert hall large and small, are doing excellent work, and it is impossible to acquire the remotest idea of the true musical life of Paris unless one follows all these events pretty closely.

To show how difficult and how important it is to do so, a few of the contemporary works, French and foreign, performed recently, may be named: Grassi, Pianoforte Suite, *Les Equinoxes* (Œuvre Inédite); Milhaud, Violin Sonata (Parent) and *Poèmes Juifs* (Bertha Albert); Roussel, songs, pianoforte pieces, and chamber works (Parent); Poulenc, *La Bestiaire* (Revue Musicale) and *Le Gendarme Incompris* (Wiener concerts); Migot, *Mouvements d'Eau*, for string quartet, and Blais Fairchild, *Persian Songs* (S.M.I.); Marcel Bernheim, *Poèmes Arabes* (Heure Musicale); A. Kulmann, Violin Sonata (Samedis Musicaux); Bartók, Pianoforte Suite, Op. 14 (Wiener concerts); Schönberg, *Pierrot Lunaire* (Wiener concerts—the method rendered famous by Bülow's duplicate performance of a Brahms Symphony was, not unwisely, resorted to); and, on various occasions, works by new-comers such as L. Bousseret, G. Bas, A. Tansman, Marguerite Canal, &c.

As regards British music, the list is not particularly rich. Let us record, however, a performance at the Salle Pleyel of Ireland's Pianoforte Sonata, by Lawton.

Excellent concerts have been given by Blanche Selva (pianoforte works by Bordès, de Séverac, and Albeniz); Vera Janacopulos (French and Russian songs, Koussevitzky's Concerto for double-bass, played by the composer); the Chanteurs de Saint-Gervais (choral music and part-songs, ancient and modern); Jane Kufferath (contemporary French songs); Yvonne Péan (contemporary French songs and chamber music). Considerable interest attached to the concert given in order to introduce new bowed instruments constructed by a French luthier, Léo Sir. These are intended to take place above and between the usual five, and comprise a 'super-soprano' whose pitch is higher by one-fourth than that of the violin, a mezzo-soprano, a contralto, a tenor, and a baritone (both playing one octave lower than the viola), and a bass playing two octaves below the violin. The new timbres thus provided have induced composers such as Milhaud, Mariotte, Honegger, and others to write works where those instruments are used together with violin, viola, and violoncello. More cannot be said within the compass of this column.

A. BOLD.

## ROME

The Augusteum (the city's chief temple of art, as Romans love to style it) fell on evil days when it was lent to the Fascists for their third congress at the beginning of November. These earnest politicians had a grand time in the theatre. They built fires on the stage, and fed them with the gilded seats of the orchestra stalls, shattered electric lamps in the dome with revolver shots, and explored the inner mysteries of the organ. The total damage has been estimated at about two hundred thousand Italian lire, and naturally, the opening of the winter concert season has been delayed. Nevertheless, it was hoped to begin on December 13; and the *cartellone* has been published, with

announcements of promised visits from Nikisch, Albert Coates, Walter Bruno, Vaclav Talich (the Bohemian), Furtwangler, Carl Flesch and Albert Spalding (violinists), Rosenthal and Casella amongst the pianists, and Bossi and Nadia Boulanger amongst the organists. Mr. Coates's visit promises to be interesting, seeing that he is to conduct works of Purcell, Delius, and Holst. And apropos of Purcell, the organist of the Lateran confided to me recently that he is preparing a programme of organ music of English composers of the 16th and 17th centuries. A good sign of widening views—may good fortune wait upon his venture.

The programme of the Costanzi also promises many good things. The novelties announced for the season are *Romeo and Juliet* of Zandonia, *La Grazia*, of Michetti, *Isabella Orsini*, by the Florentine maestro, Renato Brogi, and *Emiral*, by Bruno Barilli, the well-known critic of the *Tempo*. The Italian operas represented will be *Tosca*, *Falstaff*, *Rigoletto*, and Puccini's *Trittico*, *Andrea Chénier*, *Barbière*, and *Hallo in Maschera*, along with Mascagni's *Marat*. Foreign opera will include *Die Meistersinger* and *Tannhäuser*, *Rosenkavalier*, and *Boris Goudonov*. Amongst the conductors to visit the Costanzi are Fritz Renier, of the Dresden Opera, Mascagni, Zandonai, and two new Italian maestri, Vincent Belleria and Gabriel Santini.

LEONARD PEYTON.

## TORONTO

The season here is now safely under way, musician, music-lover, and the general public having had ample opportunity during the past two months to satisfy variable or precise taste, as the case may be. From a novelty point of view, the Scotti Grand Opera Company's production of Leon's *L'Oracolo* (first performed at Covent Garden in 1905) and Massenet's *La Navarraise* attracted a good deal of interest. The intensity of characterisation displayed by Antonio Scotti himself in the part of Chim Fang will not easily be forgotten. The other operas given were *La Tosca*, *La Bohème*, and *The Barber of Seville*. Alice Gentle, Joseph Hyslop (Chicago Opera Company), Stracciari, Martino, Mario Laurenti, Queena Mario, Anna Rosella, Italo Picchi, and Angeles Ottein were worthy of particular notice.

Chamber music has been specially favoured by the first appearance in this city of the Letz String Quartet (in conjunction with the new Chamber Music Society) and the second of the London String Quartet, which is on tour in America. Most interesting was the difference in programme and style of the two bodies—the one delicate, artistic, and dainty, yet giving a sound reading of the works, the other bold, manly, yet refined, with a masterful interpretation as remarkable as it was perfect. The English critics need have no fear that this Quartet is deteriorating. In its present condition it will always satisfy an appreciative audience.

The first two of Mr. Campbell McInnes's Nine O'clock recitals were particularly well attended and appreciated. The series of four comprise 'The Art Song from the 15th to the 18th century,' 'Folk-Song (Traditional Ballads, Songs, and Melodies of the British Isles),' 'The Polyphonic Period (Bach),' and 'Schubert's song-cycle, *The Winter's Journey*.' Both as an education and as a lesson in interpretation this series is creating a deep impression.

Concert recitals have been given by Madame Louise Homer and Miss Cora Chase, Madame Galli-Curci, Henri Czaplinski (of the Hamburg Conservatory), Ferdinand and Madame Fillion (of the Toronto Conservatory), Paul Kochanski, Arthur Friedheim (of the Canadian Academy), Madame Helen Stanley and Edmund Burke, Madame Lazzari and Bauer.

A concert under Mr. Damrosch on November 9 provided Rachmaninov's second Symphony, *Le Rouet d'Omphale*, *Tannhäuser*, and the *Andante* from the String Quartet in A (Op. 8, No. 5) of Beethoven. Miss Bertha Crawford, a promising young Toronto coloratura, showed a distinct and unusually refined style in the hackneyed 'Caro Nome' from *Rigoletto*.

In conclusion a few words about the new Chamber Music Society would perhaps be of interest. At the end of last season the organization was formed under the presidency of

Mr. Vincent Massey, and the direction of the leading musicians of the city, both professional and amateur. Local artists are to be heard in all except two concerts each season. This year the Letz and the Flonzaley Quartets are the visitors. It is a rule at each general concert that a work of a modern British composer be heard. Last year Frank Bridge and Dr. Healey Willan were the favoured. A practice room and library are in course of preparation.

Rehearsals of the following organizations are now in full swing: The Mendelssohn Choir (Mr. H. A. Fricker), the National Chorus (Dr. Albert Ham), and the Oratorio Society (Dr. Edward Broome).

## NEW YORK

While certain minds are exercised with the question 'Who will take Caruso's place?' it would seem that his share of popularity has fallen upon the soprano, Amelita Galli-Curci, whose first appearance at the Metropolitan made a sensation.

The more critical music crowd waited for the premiere of Korngold's *Dead City*, presented at the first matinée. This opera was first heard at Vienna about two years ago, and since then it has been given a number of times in smaller cities on the European continent and has met with partial but not overwhelming success. The same verdict has been pronounced at New York. For a boy of twenty it is certainly a remarkable composition, but its remarkable qualities are principally disclosed by his knowledge of *how to do it* and not by what he has done. His erudition is boundless. He shows an intimate acquaintance with the great masters of composition who have preceded him, but originality on his part is not the result. A master of orchestration, he has twined and intertwined phrases and ideas of one composer after another in a marvellous way, with no clear and definite idea of Korngold himself left on one's mind. The vocal part of the score is tremendously difficult. The rôle of Marietta was so well sung and acted by Mlle. Marie Jeritza (who created the part at Vienna) that one must acknowledge the success of the new singer to be far greater than that of the opera itself. The rôle of Paul (the lover who sees in Marietta a reincarnation of his dead wife) was entrusted to Mr. Orville Harrold, who did wonderfully well considering his various handicaps, not the least of which was his being unaccustomed to sing in the German language.

The *Dead City* was the first opera to be given in German at the Metropolitan since that tongue was barred in 1917, and it was quickly followed by a performance of *Tristan and Isolde*, given also in German. Its fine performance last year in English will be remembered. The cast of last season reappeared—Matzenauer, Gordon, Sembach, and Whitehill, two Americans and two Germans, and Miss Gordon had to re-learn her part, having never sung Brangäne except in English. To those who, like the writer, believe that every opera should be given in the language of the country where it is performed (as is done in Germany and in Italy), it seems a great pity to put *Tristan* back into German again. Perhaps it was done to satisfy the clamour of the German element among music-lovers; but Germans who make their home here should first and foremost be Americans, and make no demands and ask no favours of that kind.

In the concert halls the two pianists who have attracted the most attention are not new-comers, but old favourites reappearing after long absences. William Bachaus last played here eight years ago, and although he then received almost unstinted praise from his most critical listeners, yet he has climbed still higher on the ladder of fame. His sincerity and modesty remain unchanged, and are even more remarkable in the face of almost insurmountable technical difficulties which he conquers with absolute ease as if the word 'difficult' was unknown to him.

Ernest Schelling returns to us after an absence of four years of war duty, but neither the roaring of guns nor life in the trenches has dulled his brain nor stiffened his fingers. He was an artist of the first rank before he left us, and his forced retirement from his pianoforte has but served to increase his artistic ability. In his able playing of compositions by Bach, Schubert, and Chopin he also showed



that he possesses a rare sympathy with and understanding of Spanish music. He was heard in compositions by Enrique Granados.

A Caruso Memorial Concert was given at the Metropolitan Opera House on the afternoon of Sunday, November 27. The house was sold out at opera prices, and the receipts—about 12,000.00 dollars—were given to the Verdi Home for Aged Musicians at Milan. A bronze bust of Caruso was unveiled and presented to the Metropolitan, on behalf of Mrs. Caruso. (It is sad to have to confess that the bust bears no resemblance to the great tenor.) M. H. F.

## Miscellaneous

At Timaru, N.Z., on October 13, the Orpheus Choir, under Mr. A. W. V. Vine, sang Elgar's *After many a dusty mile*, Lee Williams's *Song of the Pedlar*, and many other part-songs.

The Index of Volume lxii. (January to December, 1921) of the *Musical Times* is now ready, and can be had, post free, by subscribers, on application to the publishers.

H. R. H. Princess Beatrice has been pleased to accept a copy of Madame Agnes Larkcom's book, *The Singer's Art*.

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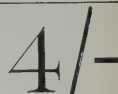
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The

# Competition Festival Record

No. 162.

## NORTH LONDON MUSICAL FESTIVAL.

BY JOHN GRAHAM.

Chorally the North London second Festival was a great advance upon the first Festival. From forty-nine the choirs and string orchestras jumped to seventy-nine. From a total of three thousand performers there was a leap forward to five thousand. Progress was seen in the numbers entered in all the classes, and only one competition out of eighty-five fell through. The choice of music as a whole was excellent, though in the pianoforte section an inexperienced committee chose not too well. In the gold medal classes for singing and pianoforte, the competitors themselves had a turn at the naming of their tests; they also in some cases chose neither wisely nor well. As one of the adjudicators said, 'Think of these selections, and look ahead to the music that will be chosen at this Festival ten years hence.' It is only a baby Festival, and because it is a big baby it is subjected to hard knocks. After all, the adverse criticism applied only to five or six classes.

At the prize concerts no less than ten challenge shields, twelve silver cups, and a hundred and fifty medals were displayed, and six hundred and fifty certificates were distributed by Lady Sydenham and Mr. Alexander Dow (hon. vice-president of the Federation of British Music Industries). In spite of the usual London November weather, the audiences were larger than last year, and the competitions lasted daily and nightly for nine days. No money prizes were awarded, and another special feature was the combined singing of the choirs on several evenings. For this purpose the large hall of the Northern Polytechnic Institute is well fitted. The adjudicators were Messrs. Frederick Corder, Ernest Fowles, Granville Humphreys, Frederick Moore, Arthur W. Payne, Dan Price, Hugh S. Robertson, and Stanley Roper, and Miss Katie Thomas. The local committee, with Mr. Herman Klein as chairman and Mr. John Graham as hon. secretary, took a greater share than before in manipulating the machinery of what is at present the third largest Festival in the country in point of entries. Commendable enterprise was shown by choirs from Nottingham, Portsmouth, Bedford, and St. Albans in competing with the local choirs, and their success was seen among the most important results.

May I, at this Christmas-time, come to the hearth of a few festival workers, and look into the blazing log to see a vision of one of these festivals in its after-effects. The shout of victory of winning performers soon dies down. Tired officers and stewards begin to wonder 'was it all worth while'? The treasurer looks at the balance-sheet, and finds that subscribers are slack in their payments—the entrance fees and the prices of tickets are at pre-war rates. On the expenditure side everything has increased. The committee is called, the correspondence from grumblers is read, difficulties loom ahead. It is best to get this feverish time over quickly. An

optimist like St. Paul knew how to deal with such a situation when he said, 'Let us not be weary in well-doing; for in due season we shall reap, if we faint not.' The festival movement is a fine school for finding out the men and women of grit and worth.

The writer just quoted hit the other sort hard by saying: 'If a man think himself to be something, when he is nothing, he deceiveth himself; but let every man prove his own work.' Every competitor is put to that test. To some thousands of performers in North London there has come a rude awakening. When spring returns, they will find all's right with the world, and by next November they will be eager for the fray.

The following were the chief awards:

### MIXED CHOIRS.

#### Open Class.

Tests: 'The Evening Star' (George Tootell).  
'London Town' (Edward German).

- 1st. Bedford Madrigal Society (Capt. P. Burke).
- 2nd. Portsmouth Clef Club (Mr. T. E. Plater).

#### Local Class.

Tests: 'My love dwelt in a Northern land' (Elgar).  
'Allen-a-Dale' (John B. McEwen).

- 1st. Free Church Musical Society, Golders Green (Mr. W. C. Webb).

### Small Choirs.

Tests: 'O Tender Sleep' (Montague F. Phillips).  
'Welcome, Yule' (C. Hubert H. Parry).

- 1st. Gipsy Club Choir, North Finchley (Mr. Thomas J. Crawford).

### LADIES' CHOIRS.

#### Open Class.

Tests: 'The Death of Trenar' (Brahms).  
'The Bells of Aberdovey' (arr. Percy E. Fletcher).

- 1st. Bedford Ladies' Choir (Capt. P. Burke).
- 2nd. Mr. William Turner's Ladies' Choir, Nottingham.

#### Local Class.

Tests: 'Stars of the summer night' (John E. West).  
'The Cloud' (Percy E. Fletcher).

- 1st. Free Church Choir, Golders Green (Mr. W. C. Webb).

### MEN'S CHOIRS.

#### Open Class.

Test: 'Devil's water' (Edgar L. Bainton).

- 1st. Bedford Liberal Club (Mr. E. Storr).
- 2nd. Wood Green Adult School (Mr. S. B. Goode).

### CHURCH CHOIRS.

#### Men and Boys.

- 1st. St. Faith's, Stoke Newington (Mr. H. G. Luckings).

#### Mixed Voices.

- 1st. Holly Park Wesleyan (Mr. T. C. Merry).
- 2nd. Crouch Hill Presbyterian (Mr. Harold Bristol).

### GIRLS' CLUBS.

- 1st. Downhills E.C. Girls' Club, Tottenham (Mr. L. G. Newton).
- 2nd. Elthorne Hall, Upper Holloway (Miss D. L. Ogilvie).



## ELEMENTARY SCHOOL CHOIRS.

## Girls (Large Schools).

Tests: 'The peaceful western wind' (C. Wood).  
'Pan' (Granville Bantock).

1st. Gillespie Road (Miss G. M. Hutchings).

## Boys (Large Choirs).

Tests: 'To Music' (C. Wood).  
'I saw a ship' (McLeod).

1st. Chase Side, Enfield (Mr. Harry D. Vincent).

## Girls (Small Choirs).

1st. Culvert Road (Miss C. Wakefield).

## Boys (Small Choirs).

Tests: 'England' (C. Hubert H. Parry).  
'The Primrose' (C. Wood).

1st. Duncombe Road, Hornsey Rise (Mr. H. Wooding Monk).

## SIGHT-SINGING.

1st. York Road School Choir, King's Cross (Miss G. Sullens).

## OTHER JUNIOR CHOIRS.

## Boys.

1st. St. Ignatius College, South Tottenham (Rev. A. Colvin).

## Girls.

1st. Tottenham High School (Miss L. M. Ballard).

2nd. Enfield County School (Miss Ethel Woods).

## Sunday Schools.

st. Holly Park Wesleyan (Miss D. Flear).

## STRING ORCHESTRAS.

Test: Prelude, Saraband, and Cebell (Purcell).

st. The Myrtle Orchestra (Miss H. Aldridge).

nd. Metropolitan Academy of Music Intermediate Orchestra (Madame M. Masters).

## School Bands.

st. Metropolitan Academy of Music Junior Orchestra (Madame M. Masters).

## Elementary School Bands.

t. Hoxton Central School (Mr. H. H. Bray).

## SOLO SINGERS.

Old Medals won by Mr. Frank Watts, Eltham, and Miss Beatrice Girdwood, Palmer's Green.  
Twenty other first prizes in solo-singing classes.

## INSTRUMENTAL SOLOS.

Old Medal (Pianoforte Solo).—Miss E. Vera Rimmington, Crouch End.

olin (Seniors).—Miss Grace C. Scott, Holloway; (Intermediate) Frank Bilbe, Marylebone; (Juniors) Jacqueline Townshend, Cricklewood.

loncello.—Mr. Reginald F. J. Kilbey, South Tottenham.

gan.—Mr. Ivor Davies, Highgate.

irty-five other first prizes in solo, duet, trio, and quartet classes, also elocution and musical composition.

## BIRMINGHAM.—May 6-20.

This biennial Festival has attained such dimensions that the syllabus embraces a hundred and eleven competitions, and three halls are to be occupied for thirteen days.

The new features include:

(a) Championship choral classes, open to choirs that have won a prize or first-class certificate in an open class at any leading British festival in 1917-22. The test-pieces are:

Female-voice.—'To the evening star' (Bantock),  
'The death of Trenar' (Brahms).

Male-voice.—'Sea-fever' (Cyril Jenkins), 'Lucifer in starlight' (Bantock).

Mixed-voice.—'Be not afraid' (Bach), 'Sweet honey-sucking bees' (Wilbye).

(b) A competition for conductors under twenty-five years of age. After entries have closed a list of short orchestral works—including symphony movements—will be made known. Each competitor will

conduct the City Orchestra in one of these pieces, the choice being made by lot immediately before the competition.

[It will be interesting to observe how this works out. We have a suspicion that the conditions (perhaps the only ones possible during a Festival) will tend to level the genius and the duffer. It is easy to beat time while high-class professional players pull you through. The true test—too troublesome to arrange, perhaps—would be in rehearsing works unknown to the orchestra.]

(c) Children's International Dances. We have an idea what is meant, but will not undertake to explain it.

(d) Children's dances in rhythmic expression. The music will be a prescribed piece, an own-choice piece, and an improvisation (by an official pianist?). This is progressive, and one of the competitions we would make certain of witnessing. A battle-ground for Dalcroze and his rivals.

Among the special features of the syllabus are the 'Dale Forty' Musical Scholarship (at the Midland Institute School of Music), which is open for pianists to win; the chance of winning an Entrance Scholarship at the University of Birmingham; and an exceptional offer on the part of Mr. Barry Jackson, of the Birmingham Repertory Theatre, to watch the solo-singing competitions in the hope of discovering talent for opera.

The committee has decided to abolish money prizes, not because it considers them wholly bad any more than we do, but because money prizes provoke a good deal of mistaken adverse criticism.

Lastly, we come to the most engrossing problem of the Festival—public support. On this subject we let the Festival authorities speak:

'The committee, taking into account the conditions prevailing, was prepared for some falling off in the attendance of the public in 1920 compared with that at the last pre-war Festival; but the general apathy displayed was unlooked for, and extremely disappointing, and resulted in a deficiency of such magnitude (being over £500) that the continuance of the Festivals was in jeopardy. However, two or three friends came forward with generous donations to enable the committee to hold the Local Competitions this year, and it had the extreme gratification later on of finding that the value of the Festivals was recognised by such bodies as the "Feeney Trustees" and the "Trustees of the Francis Pearman (Music) Trust," both of whom have made generous grants to the funds of the Society. The grant of £500 from the former was sufficient to wipe off the deficiency on the 1920 Festival, and the latter grant has been used in the purchase of the three Shields bearing the name of the Trust.

'The committee was also greatly encouraged by the active co-operation of the Birmingham Education Committee in the School Competitions held this year. It did everything within its power to enable and encourage the teachers and scholars to attend the competitions, both as competitors and listeners, which was enthusiastically responded to, with the result that thousands of children attended in either one capacity or the other. It only remains now for the general public to show, by becoming members of the Society, and by attending the Competitions in the future, that it also realises what a very valuable asset to this community the Festivals are, and consequently how essential it is that they should become permanently established.'

It remains to add that there are thirteen adjudicators, and that the address of the hon. secretaries (Midland Competition Festival Society, Ltd.) is Queen's College, Birmingham.

We will give further particulars of this interesting syllabus in a later issue, if space permits.

A 'Grand Chair' Eisteddfod was held at Central Hall, Westminster, on November 17. The prize of £25 for mixed-voice choirs in the tests, 'By Babylon's wave' and 'The lee shore,' was won by the Cecilian Glee Society, Middlesbrough. In the male-voice class the prize of £75 was divided between Llanrwst and Trefriw Male Choir and Barclay's Bank Musical Society.

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THE MUSIC COMPOSED BY

EDWARD ELGAR.

(OP. 73, No. 2.)

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*Allegretto (comodo).*

SOPRANO.

ALTO.

TENOR.

BASS.

(For practice only.)

*mf* Dreams all too brief, *p* Dreams with-out grief, *mf* Once they are bro-ken,

*mf* Dreams all too brief, *p* Dreams with-out grief, *mf* Once they are bro-ken,

*mf* Dreams all too brief, *p* Dreams with-out grief, *mf* Once they are bro-ken,

*Allegretto (comodo).* ♩ = 100.

*mf* *p* *mf*

*cantabile.* *mf* A -

*p* *pp*

come not a - gain, Dreams all too brief, Dreams with-out grief,

*p* *pp*

come not a - gain, Dreams all too brief, Dreams with-out grief,

*p* *pp*

come not a - gain, Dreams all too brief, Dreams with-out grief,

*cantabile.* *mf*

*p* *pp*

May be sung  
a semitone higher.

\* By permission of Mr. Elkin Mathews.

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( 3 )



SERENADE.

- cross the sky the dark clouds sweep, And all is dark and

Since glad dreams haunt your slum - bers deep, Why should you scat - ter them in

Since glad dreams haunt your slum - bers deep, Why should you scat - ter them in

Since glad dreams haunt your slum - bers deep, Why should you scat - ter them in

drear a - bove ; The bare trees toss their arms and weep . . .

vain ! . . . Once they are bro - ken, come not a - gain,

vain ? . . . Once they are bro - ken, come not a - gain,

vain ? . . . Once they are bro - ken, come not a - gain,

The image shows a page from a music book with a vocal melody and piano accompaniment for the song "The Rose Tree." The vocal part is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The piano accompaniment is written in bass clef. The lyrics are: "Rest on, and do not wake, dear Love. Dreams all too brief, Once they are broken, come not a - gain, Dreams all too brief, Once they are broken, come not a - gain, Dreams all too brief, Once they are broken, come not a - gain." The music features various dynamics including *p* (piano), *pp* (pianissimo), and *f* (forte). The piano part includes chords and arpeggiated figures. The page is numbered 100 in the bottom right corner.

100

*più mosso.*  
*ppp*  
 Since glad dreams haunt your slum - bers deep,  
*f*  
*più mosso.*  
*ppp*  
 Dreams with - out grief, Since glad dreams haunt your slum - bers deep,  
*f*  
*più mosso.*  
*ppp*  
 Dreams with - out grief, Since glad dreams haunt your slum - bers deep,  
*f*  
*più mosso.*  
*ppp*  
 Dreams with - out grief, Since glad dreams haunt your slum - bers deep,  
*f*  
*più mosso.*  
*ppp*



# SERENADE.

*cres. molto.* *allargando.* *ff*

Why should you scat - ter them . . in . . vain?

*cres. molto.* *allargando.* *ff*

Why should you scat - ter them . . in . . vain?

*cres. molto.* *allargando.* *ff*

Why should you scat - ter them . . in . . vain?

*cres. molto.* *allargando.* *ff*

Why should you scat - ter them . . in . . vain?

*cres. molto.* *allargando.* *ff*

Why should you scat - ter them . . in . . vain?

*Tempo 1mo.* *pp*

*Tempo 1mo.* *pp*

Dreams all too brief, Dreams with - out grief, Once they are bro - ken,

*Tempo 1mo.* *pp*

Dreams all too brief, Dreams with - out grief, Once they are bro - ken,

*Tempo 1mo.* *pp*

Dreams all too brief, Dreams with - out grief, Once they are bro - ken,

*Tempo 1mo.* *pp*

Dreams all too brief, Dreams with - out grief, Once they are bro - ken,

# SERENADE.

*cantabile.*

*p*

Hap - py is he, when Au - tumn falls, Who

*pp*

come not a - gain. Since glad dreams haunt your slum - bers deep, Why

*pp*

come not a - gain. Since glad dreams haunt your slum - bers deep, Why

*pp*

come not a - gain. Since glad dreams haunt your slum - bers deep, Why

*p*

feels the dream - kiss of the Spring; And hap - py he in

should you scat - ter them in vain? . . . Once they are bro - ken,

should you scat - ter them in vain? . . . Once they are bro - ken,

should you scat - ter them in vain? . . . Once they are bro - ken,



# SERENADE.

pris - on walls . . . Who dreams . . of free - dom's

come not a - gain, Dreams all too brief, Once they are bro - ken,

come not a - gain, Dreams all too brief, Once they are bro - ken,

come not a - gain, Dreams all too brief, Once they are bro - ken,

*poco rit.*  
*pp*

*f*  
*pp*  
*poco rit.*

*f*  
*pp*  
*poco rit.*

*f*  
*pp*  
*poco rit.*

*f*  
*pp*  
*poco rit.*

res - cu - ing ; . . . But woe to him who

come not a - gain, Dreams with - out grief. But woe to him who

come not a - gain, Dreams with - out grief. But woe to him who

come not a - gain, Dreams with - out grief. But woe to him who

*accel.* . . . *al* . . . *più mosso.*  
*ppp*

*accel.* . . . *al* . . . *più mosso.*  
*ppp*

*accel.* . . . *al* . . . *più mosso.*  
*ppp*

*accel.* . . . *al* . . . *più mosso.*  
*ppp*

*accel.* . . . *al* . . . *più mosso.*  
*ppp*

*accel.* . . . *al* . . . *più mosso.*  
*ppp*

*accel.* . . . *al* . . . *più mosso.*  
*ppp*

# SERENADE.

*cres. molto.* *molto allargando.*

vain - ly calls Through sleep - less nights for ease from

*cres. molto.* *molto allargando.*

vain - ly calls Through sleep - less nights for ease from

*cres. molto.* *molto allargando.*

vain - ly calls Through sleep - less nights for ease from

*cres. molto.* *molto allargando.*

vain - ly calls Through sleep - less nights for ease from

*Tempo 1mo.*

*ff* pain ! . . . . .

*Tempo 1mo.* *p* *pp*

pain ! . . . . . Dreams all too brief, Dreams with - out grief,

*Tempo 1mo.* *p* *pp*

pain ! . . . . . Dreams all too brief, Dreams with - out grief,

*Tempo 1mo.* *p* *pp*

pain ! . . . . . Dreams all too brief, Dreams with - out grief,

*Tempo 1mo.*



# SERENADE.

*rit.* *pp*

Once they are bro - ken, come not a - gain. . . . .

*rit.* *pp*

Once they are bro - ken, come not a - gain. . . . .

*rit.* *pp*

Once they are bro - ken, come not a - gain. . . . .

*rit.* *pp*

(Hadley Green, 1914.)

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